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Austin, Texas: University of Texas Press, 1976

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The Sigla of *Finnegans Wake*

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Roland McHugh

University of Texas Press, Austin

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First published in Great Britain 1976 by
Edward Arnold (Publishers) Ltd, London
First published in the United States of America by
University of Texas Press, Austin, Texas
Printed in Great Britain

Library of Congress Cataloging in Publication Data

McHugh, Roland.

The sigla of Finnegans wake.

Bibliography: p.

Includes index.

I. Joyce, James, 1882-1941. Finnegans wake.

I. Title.

PR6019.09F5936 823'.9'12 [B] 76-13577

ISBN 0-292-77528-8

Contents

Acknowledgements	vii
Introduction	I
Chapter 1 III	
The Structure of <i>Finnegans Wake</i>	5
The Buffalo Notebooks	7
Personality Condensation	10
The Decline of III	15
The City	18
Abraham Bradley King	22
Chapter 2 □	
<i>Coincidentia Oppositorum</i>	27
The Notion of Time	31
Chapter 3 Λ	
Roles of Λ in Book III	39
The Drama Parapolylogic	44
Chapter 4 — —○	
The Mirror and the Rainbow	49
Angels and Devils	55
Storiella as She is Syung	61
Chapter 5 Δ	
The River	64
The <i>Vesica Piscis</i>	67
A Vision	72
Chapter 6 ⚡	
The Norwegian Captain	77
How Buckley Shot the Russian General	81
Progress of the Nightletter	86
⚡ as Unity and Triad	88

Chapter 7 X O

The Quobus Quartet	94
The Twelve Apostrophes	101

Chapter 8 □ ⊕

The Structure of Book IV	106
The Cosmic Egg	111
Inanimate Sigla	113

Chapter 9 S K

The Serpent	122
The Magrath Mystery	126

Chapter 10	The Sigla Approach to <i>Finnegans Wake</i>
	Exegesis 133

Bibliography	139
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Index	147
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Acknowledgements

This book was written in Dublin and owes much to the sympathy and forbearance of the people who were around at the time of writing.

I must express gratitude to several persons who read the completed typescript and suggested emendations: Professor Clive Hart, Professor Matthew Hodgart, Mr Leo Knuth, Professor Louis Mink, Mrs Riana O'Dwyer, Mr Gerry O'Flaherty, Mr Fritz Senn and Dr Petr Skrabanek.

I also wish to thank Mr William Alexander Findlater and Miss V. Burns for items of specific information, and Miss Joan Budgen for permission to quote from a letter.

Permission to quote from Joyce's works, manuscripts and letters was granted by the Society of Authors, literary representatives for the estate of James Joyce. The Buffalo Notebooks are used by permission of the State University of New York at Buffalo (Lockwood Memorial Library). I am additionally indebted to the following publishers for the use of copyright material: Faber and Faber, London, and The Viking Press, New York, for extracts from *Finnegans Wake* by James Joyce (1964) and *The Books of the Wake* by J. S. Atherton (1959); The Bodley Head, London, and Random House, New York, for extracts from *Ulysses* by James Joyce (1960); Jonathan Cape, London, and The Viking Press for extracts from *A Portrait of the Artist as a Young Man* by James Joyce (1968); Faber and Faber for extracts from *Structure and Motif in 'Finnegans Wake'* by Clive Hart (1962), *Letters of James Joyce* volume I, edited by Stuart Gilbert (1957) and volume III, edited by Richard Ellmann (1966), and *Twelve and a Tilly*, edited by Jack P. Dalton and Clive Hart (1966); Northwestern University Press, Evanston, Illinois, for extracts from *A Second Census of 'Finnegans Wake'* by Adaline Glasheen (1963); Thames and Hudson, London, for extracts from *Celtic Heritage* by A. Rees and B. Rees (1973); and Routledge and Kegan Paul, London, for extracts from *Shamanism* by Mircea Eliade (1964).

Introduction

James Joyce is probably the greatest stylist in the English language. *Finnegans Wake* is his last book, to which he devoted more energy than to any other. It is immensely difficult to read: I should in fact say that it is not a reasonable thing to expect any unaided person to attempt *Finnegans Wake*. There is in consequence a pressing need for exegetical studies which actually work, as opposed to producing a mere tranquillizing effect.

The earliest appraisals of *Finnegans Wake* (hereafter abbreviated *FW*) were essays published during the book's composition, the most important constituting *Our Exagmination round his Facitification for Incamination of Work in Progress*.¹ The first comprehensive analysis was Campbell and Robinson's *A Skeleton Key to 'Finnegans Wake'*, which appeared in 1944.² Despite its frequent lapses into uninformative paraphrase the *Skeleton Key* musters a stronger conviction of its subject's dignity than any earlier study, and supports this conviction with an impressive bulk of novel interpretation. The popular image of *FW* is the image created by Campbell and Robinson: several recent 'guidebooks' seem to owe little to any subsequent investigators.

The difficulty of absorbing *FW* results not merely from the highly fragmented nature of its text but also from the fragmented nature of the absorption process itself. In reading *FW* one makes a succession of isolated discoveries pertaining to various disciplines and stationed randomly throughout the volume. Appearing in no special order, they are soon forgotten unless some form of cataloguing is attempted, which is an occupation repugnant to most persons in search of aesthetic ends.

Three books of the 1950s attempted to catalogue their authors'

¹ By Samuel Beckett and others (London, Faber and Faber 1929).

² Joseph Campbell and Henry Morton Robinson, *A Skeleton Key to 'Finnegans Wake'* (New York, Harcourt Brace Jovanovich 1944; London, Faber and Faber 1947).

discoveries in three fields. They were *A Census of 'Finnegans Wake'*,³ *The Books at the Wake*⁴ and *Song in the Works of James Joyce*.⁵ But many of the glosses appropriate to particular *FW* words are neither personal, literary nor musical, and the essential vehicle for publishing scattered minutiae did not materialize until 1962. At this point Clive Hart and Fritz Senn founded *A Wake Newslitter*,⁶ as a forum for discussing approaches to *FW* as well as a receptacle for untreated data.

Apart from Mr Hart's *Concordance to 'Finnegans Wake'*⁷ and the second edition of the *Census*, the most important products of the 1960s were language lists. The *Newslitter* published studies of various minor languages, and three extended linguistic analyses also appeared, *Scandinavian Elements of 'Finnegans Wake'*,⁸ *A Gaelic Lexicon for 'Finnegans Wake'*,⁹ and *A Lexicon of the German in 'Finnegans Wake'*.¹⁰

Unfortunately, much published exegesis exhibits a depressing indifference to context and continuity, which results from the disproportionate acquaintance with the text possessed by most exegetes. Chapters I.1 and I.8, for example, are more familiar to most of us than, say, the book II chapters. The cohesion of parts will be appreciated only when the reader has formulated canons for distinguishing them. I propose here to try to assist him.

Ideally, we should try to remain conscious of the dual function of every word. There is a linear function, a contribution to the syntactic complex in which the word stands. We must be able to account for the position of any unit in *FW* as a transition between the units on either side of it. Secondly there is a systemic function, a contribution to the tone of the section. Very common words are chiefly linear in function; names such as the thousand or so rivers mentioned in I.8 are chiefly systemic, in this case enhancing the watery quality of that chapter. But every word must be allowed its contribution to texture. Just as the eighteen chapters of *Ulysses*

³ By Adaline Glasheen (1956; second edition, *A Second Census of 'Finnegans Wake'*, Evanston, Northwestern University Press 1963).

⁴ By J. S. Atherton (London, Faber and Faber 1959).

⁵ By Matthew J. C. Hodgart and Mabel P. Worthington (New York, Columbia University Press 1959).

⁶ Currently published by the Department of Literature, University of Essex.

⁷ (Minneapolis, University of Minnesota Press 1963).

⁸ By Dounia Bunis Christiani (Evanston, Northwestern University Press 1965).

⁹ By Brendan O Hehir (Berkeley and Los Angeles, University of California Press 1967).

¹⁰ By Helmut Bonheim (Berkeley and Los Angeles, University of California Press 1967).

possess individual styles, moods and atmospheres, so each of the seventeen *FW* chapters has a private aura. It was very rare for Joyce to transfer any partly-composed material from one chapter to another. The only instance of any length which I can give is the paragraph 223.35–224.07, which if retained in its original place would have separated 369.05 and 06.¹¹

The reader who has not recognized chapter unification may assume that, since almost any passage includes the main themes or obsessions of *FW*, he need only pick one at random and admit every allusion its words can be contorted to produce. The usual consequence is temporary fascination followed by loss of the faculty for drawing lines of exclusion, leading to conceptual overload, psychic saturation.

In the initial stages I consider familiarity to be more important than comprehension. Although in the present work I have tried to restrict the repetition of other exegetes' conclusions, I think that a reader lacking experience of other *FW* studies should be able to understand and derive benefit from the things I have to say. Painful as it may seem, I would urge the reader to make some attempt at reading through *FW* before beginning this book, if only to form some idea of the physical dimensions of the chapters.

The distinguishing feature of my approach to *FW* is my concern with Joyce's *sigla*. These marks appear in the author's manuscripts and letters as abbreviations for certain characters or conceptual patterns underlying the book's fabric. The only extended treatment of sigla so far by any other exegete appears in Mrs Glasheen's *Census*, as a table 'Who is Who when Everybody is Somebody Else'.¹² This however deals almost entirely with five sigla, and being tabular can posit correspondences but cannot discuss them. I propose to deal with fourteen sigla, and to describe each in relation to the gross structure of *FW*. I hope thereby to establish a series of pathways between the chapters which should facilitate their penetration.

The reader should have a copy of *FW* at hand whenever using this book. I am using the fourth edition (London, Faber and Faber 1975). References are given in accordance with the system of conventions adopted in *A Wake Newslitter*. All locations appear as five-digit statements, e.g. 003.01 for the first line of text. Chapters are connoted by book and number, e.g. I.1 (book I, chapter 1). In II.2 the right and left marginal notes and the footnotes are given

¹¹ British Museum Add. MS 47480, 210, 237–8; 47477, 275, 301.

¹² Pages lx–lxvi in the second edition.

4 Introduction

the letters R, L and F, preceding the number of the note. I have further adopted the practice of appending a number to I.6 references to indicate the twelve questions into which this chapter is divided: I.6.5 for instance refers to its fifth question.

References to pages of the Buffalo Notebooks are preceded by the numeral VI and the appropriate letter. Thus VI.B.I.I means page I of notebook B.I. Internal cross-references to pages of my own book are preceded by 'p.' or 'pp.'.

The following abbreviations are used for works frequently referred to:

- | | |
|------------------|---|
| <i>AWN</i> | <i>A Wake Newsletter</i> |
| <i>Books</i> | J. S. Atherton, <i>The Books at the Wake</i> (London, Faber and Faber 1959) |
| <i>CG</i> | Michael H. Begnal and Fritz Senn (eds.), <i>A Conceptual Guide to 'Finnegans Wake'</i> (University Park and London, Pennsylvania State University Press 1974) |
| <i>JJ</i> | Richard Ellmann, <i>James Joyce</i> (Oxford University Press paperback 1966) |
| <i>Letters I</i> | Stuart Gilbert (ed.), <i>Letters of James Joyce I</i> (London, Faber and Faber 1957) |
| <i>Census II</i> | Adaline Glasheen, <i>A Second Census of 'Finnegans Wake'</i> (Evanston, Northwestern University Press 1963) |
| <i>SMFW</i> | Clive Hart, <i>Structure and Motif in 'Finnegans Wake'</i> (London, Faber and Faber 1962) |
| <i>GL</i> | Brendan O Hehir, <i>A Gaelic Lexicon for 'Finnegans Wake'</i> (Berkeley and Los Angeles, University of California Press 1967) |

Chapter I III

The Structure of *Finnegans Wake*

FW consists of four books, defined by the three phases of universal history in Giambattista Vico's *Principi di Scienza Nuova* (*The New Science*), to which is annexed a transitional phase. Book I is the Age of Gods, symptomized by birth and commencing with a roll of thunder. Book II is the Age of Heroes and of marriage, book III that of People, of democratic institutions and of burial. Book IV, the *ricorso*, completes the cycle, the last and first sentences of *FW* being continuous.

The four books incorporate much simple allusion to their respective ages, but the stylistic differences are only partially connected with Vico. The tone of book I is one of reservation over the accuracy of its contents. The narrators are usually historians engrossed by a narrowing speculation over the irretrievable past events they study. Towards the close of the book their scholarly tone fades: I.8 is spoken by two washerwomen, but its subject is still an uncertain antediluvian treasure.

Book II is less palpably *narrated* and its concerns are more sophisticated and psychological than those of book I. It exhibits great solidity and self-sufficiency, and the language is particularly complex. It is the most difficult book and rests upon the substrate of books I and III, entangling their fabrics.

Book III has an interrogative quality. Direct speech, denoted by a dash preceding the paragraph, is more abundant here than elsewhere. In accordance with the Viconian scheme it is *modern*. The sterility and flamboyant purposelessness of the age of luxury infect and dilute the stylistic impact. In the last chapter of book III one observes reference to the future and to the destinies of the characters: this outward-looking trend is maintained in the short book IV. These chapters contain also a particular awareness of events going on offstage, connected with the arrival of dawn and the waking process which terminates the sleep of *FW*. There is

an awed tone, the loss of the secure judgements of the sleeper; and finally a childlike nature is perceived calling out to something wholly exterior.

We can recognize a balance between the inward-looking book II and the outward-looking book IV, and a further balance of book I against book III. So far the best analysis of the latter situation appears in the earlier parts of Clive Hart's *Structure and Motif in 'Finnegans Wake'*. Mr Hart constructs several schemas after the precedent of those made by Joyce for *Ulysses*. He subsequently declares:

Around a central section, Book II, Joyce builds two opposing cycles consisting of Books I and III. In these two Books there is established a pattern of correspondences of the major events of each, those in Book III occurring in reverse order and having inverse characteristics. Whereas Book I begins with a rather obvious birth (28-9) and ends with a symbolic death (215-16), Book III begins with death (403) and ends with a birth (590); 'roads' and the meeting with the King (I.2) reappear in III.4, the trial of I.3-4 in III.3, the Letter of I.5 in III.1, and the fables of I.6 earlier in III.1. In his correspondence Joyce implicitly referred to this pattern.¹

Further parallels might be easily conjoined, for example Shem's biography (I.7) balancing Shaun's (III.1) or the mention at the beginning of III.1 (404.01-3) of the laundry deposited by the washerwomen at the end of I.8 (213.21-9). I believe that the greatest priority for the beginner is to acquire enough familiarity with *FW* to see the simple equilibrium of two symmetrical half-arches supporting a keystone of greater complexity.

Comprehension of the great balance of parts may be facilitated by acquaintance with the history of *FW*'s composition. The first large section to be drafted was book I (omitting I.1 and I.6): this process occupied the latter part of 1923 and the earlier part of 1924. Joyce then composed the four chapters of book III, returning periodically to elaborate book I. I.1 and I.6 were begun in 1926-7, and by the end of the 1920s Joyce had published versions of all the book I and book III chapters in the magazine *transition*. At this point ill health and family problems provoked a season of despair in which the work lapsed. In the early 1930s Joyce began carving the four book II chapters with agonizing slowness. He had become very secretive and we accordingly possess less information

¹ *SMFW*, 66-7.

concerning the genesis of this section. In 1937–8 Joyce revised his entire text and also assembled book IV. *FW* was published in 1939.

I shall devote the first three chapters of the present work almost entirely to books I and III, leaving the more cryptic episodes for subsequent examination. I shall illustrate my commentary by means of certain external mechanisms, Joyce's *FW* notebooks, which are now preserved at the University of Buffalo. They constitute the debris of composition.

The Buffalo Notebooks

It is frustrating to know of the existence of the Buffalo Notebooks but to remain ignorant of their content. There are sixty-six notebooks, most of them possessing around two hundred pages. They have been catalogued by Peter Spielberg but little has appeared in print in the way of transcription.² Apart from the difficulty of interpreting Joyce's scrawl the great bulk of material involved makes complete publication an unlikely event in this decade.

The sigla in Joyce's manuscripts began as simple abbreviations for the names of characters. Certain inhabitants of *FW* have been recognized for a long time: Frank Budgen³ explains that *FW* only concerns a few people: H. C. Earwicker and his wife Anna Livia Plurabelle, their two sons Shem and Shaun, their daughter Issy, four old men and twelve jurors. In the manuscripts these characters bear the sigla \mathfrak{M} , Δ , \mathfrak{E} , Λ , \neg , \times and \circ respectively.

The first fragments of *FW* to be drafted included the 'Tristan and Isolde' section, finally used in II.4, and the first part of I.2, dealing with Earwicker. Notebook VI.B.2, which is very early and probably contemporaneous with this work, mentions these persons. Joyce often abbreviates their names, Tristan to 'Trist' or 'T', Isolde to 'Is' or 'I', Earwicker to 'HCE'. VI.B.11, which seems slightly later, contains such entries as:

- VI.B.11.30: HCE hears his ballad sung
 VI.B.11.91: you're awful (I to T)
 VI.B.11.105: \downarrow mirror of mirror

² See Peter Spielberg, *James Joyce's Manuscripts and Letters at the University of Buffalo: A Catalogue* (University of Buffalo 1962), 95–145; Thomas E. Connolly, *James Joyce's Scribbledehobble* (Evanston, Northwestern University Press 1961) (transcription of notebook VI.A); Roland McHugh, 'Chronology of the Buffalo Notebooks', *AWN* IX.2, 19–31, IX.3, 36–8; IX.5, 100. (1972.)

³ *James Joyce and the Making of 'Ulysses'* (new edn, Bloomington, Indiana University Press 1960), ch. XIV.

The siglum **⊥** is an alternative to 'I' but the latter reappears on VI.B.II.113 and is not seen elsewhere in the notebook. It occurs, however, at a slightly later date, amongst a list of sigla in VI.B.6.74:

Ⓜ Δ T I S C Λ

which may be compared with Joyce's letter of 24 March 1924 to Harriet Shaw Weaver:⁴

In making notes I used signs for the chief characters. It may amuse you to see them so I shall write them on the back of this.

- Ⓜ** (Earwicker, H C E by moving letter round)
- Δ** Anna Livia
- C** Shem-Cain
- Λ** Shaun
- S** 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.

All the notebooks except the earliest (VI.B.2, VI.B.10, VI.B.11, VI.B.25) use the siglum **Ⓜ** in place of the letters HCE. **X** and **□** do not appear in VI.B.6 but the former may be seen in two short sigla lists in the subsequent VI.B.1:

VI.B.1.7: **Ⓜ Δ C Λ T ⊥ X**

VI.B.1.126: **Ⓜ Δ C Λ T ⊥ S P M X**

M, standing for King Mark, was soon discontinued by Joyce, who incorporated this personality into **Ⓜ**. It is not to be confused with **4M**, the Four Masters, which is the VI.B.6 forerunner of **X**.

Let me next quote from Joyce's letter of 15 July 1926 to Miss Weaver:⁵

What have you learned in the hills about **Ⓜ**, **Δ**, **C**, **Λ**, **T**, **⊥** **⊥** **⊥** **○** etc.?

This includes several new sigla. The distinction of **⊥** from **⊥** is unusual. Both signs appear to mean Issy (Isolde) and the most

⁴ Letters I, 213.

⁵ Letters I, 242.

reasonable explanation is that \dashv and \vdash stand for the two components of her mind and \perp for her unified self. But \perp rarely occurs after 1926: almost all subsequent Issy references are headed \dashv . Between 1924 and 1926 both sigla are found but without evident distinction of import. Quite early in this period VI.B.26.101 carries \dashv alone:

$\perp \ \Delta \ \wedge \ \square$
 $\dashv \ \times \ \square$
 \circ

\circ stands for the twenty-ninefold emanation of \dashv . It appears also in VI.B.8.244 (early 1926) in another list:

$\perp, \ \Delta, \ \square$
 $\wedge \ \blacktriangleleft, \ \dashv$
 $\top / \circ / \times \ \circ$
 \square

The innovation here is \blacktriangleleft , the brother of \square and \wedge . In some cases Joyce also uses this siglum to mean ' \square and \wedge ', and consequently there are entries to which either interpretation could apply. Joyce seems to have eventually incorporated the personality of Tristan into \blacktriangleleft , so \top fades out after this stage, being omitted from the mid-1926 list of VI.B.15.27:

\perp
 Δ
 $\left\{ \begin{array}{l} \square \\ \wedge \end{array} \right.$
 \blacktriangleleft
 \dashv
 \vdash

A final condition is seen in the 1932-3 list of VI.B.34.191:

Δ
 \perp
 $\left\{ \begin{array}{l} \wedge^a \ \wedge^b \ \wedge^c \ \wedge^d \\ \square \\ \blacktriangleleft \end{array} \right.$
 \dashv
 \circ
 \circ
 \square

The lettered indices refer to the four chapters of book III.

Personality Condensation

Personages such as **Π**, **Δ**, **Ξ**, **Λ** and **Η** are fluid composites, involving an unconfined blur of historical, mythical and fictitious characters, as well as nonhuman elements. Joyce's technique of personality condensation is ultimately inseparable from his linguistic condensation. Coincidences of orthography and pronunciation are enforced with indifference to the ostensible logic of their past. That which is not coincidence is pared away, and the greater the similarity of two persons' names, the more usefully their personalities conjugate.

Before the onset of the effect I called psychic saturation, the reader's mind dictates its own limits of credulity towards the range of different meanings that Joyce intended any word or unit to encompass. Clearly, no two people will draw the line at precisely the same point, and even the same person on different occasions will place it differently.⁶ To be strict, it is less a line than a zone of apathy dividing stimulus from vacuum. With reiterated textual experience, the limits first contract, then widen. It is however possible to ignore the aesthetic commitment and theoretically to unite any unit with any gloss, as Clive Hart has shown:

Take any passage at random and you can demonstrate that it is about, say, the twenty-four golden umbrellas of the King of Thailand. The method is, of course, applicable to any work of literature. Mr Dalton has suggested to me that the opening scene of *Hamlet* can be shown to be entirely concerned with sexual intercourse. The principle therefore seems to be a lunatic one, and yet I believe that in the case of *FW* it has a certain validity. Anything in *FW* is indeed about anything else—but *only in the last of an infinite regress of planes of meaning*. The all-important question, in my view, is how to get these planes of meaning into the right order, and into the right perspective.⁷

PARANOIA

But in much of *FW* the reader is unable to assign priority to any major gloss. There exists here a parallel with the gradient of reality in the 'Circe' episode of *Ulysses*. Some of the 'Circe' speeches constitute direct transcripts of exterior events. Others are embellished by Bloom's paranoia, others are pieces of interior monologue comparable with those in other episodes, whilst others

⁶ On this problem see Fritz Senn, 'A Test-case of Over-reading', *AWN* 1.2 (1964), 1-8.

⁷ 'The Elephant in the Belly: Exegesis of *Finnegans Wake*', in *A Wake Digest*, ed. by Clive Hart and Fritz Senn (Sydney University Press 1968), 8-9.

are dilations of less conscious phenomena. With the latter, a few seconds' experience may occupy many pages of psychedelic fantasia and a single speech may include information known only to Bloom and information known only to Stephen, in an illustrative rather than a reproductive sense. Joyce neither separates nor identifies these genera, thereby implying the arbitrary nature of their bounds. Obviously certain parts of the continuum cannot be definitively allotted to any one level. In *FW* we find far more levels and far more uncertainty.

Consider for example 028.05: 'her lex's salig'. The *Lex Salica*, the Frankish Salic Law, is pertinent in the context (widowhood) because of its pronouncements on male and female rights of descent. The syntactic echo, however, is 'her leg's *selig*' (German: 'happy'⁸). That is to say, she is not sufficiently grave, as would become a recent widow. We may also find the Dutch *zalg*,⁹ meaning delicious, or blessed, but the word most clearly fitting the reservation of the earlier part of the sentence is Irish *salach*, 'dirty'.¹⁰ Devil a hayfork's wrong with her only her leg's dirty.

At a certain point saturation occurs: the mind fails to retain and reconcile a superfluity of levels. In many cases their meanings grate (e.g. 'blessed' and 'dirty'), adding to the difficulty. A frequent pattern is an initial ludicrous image, later found to be justified by the supporting rationale. Take an example from I.6.1, which is marked \mathbb{M} in the British Museum manuscripts.¹¹ At 131.09-11 'his Tiara of scones was held unfillable till one Liam Fail felled him in Westmunster.' John Garvin¹² explains that this refers 'to the stone, Lia Fáil, on which Irish kings were crowned at Tara, which was lent for a similar ceremony at Scone in Scotland and kept there until brought away by the English and inserted in the coronation chair in Westminster Abbey.' If we classify the other planes of meaning in this phrase we may say that one identifies \mathbb{M} with Parnell, 'uncrowned King of Ireland', whose followers failed him in Westminster. Another, via 'Tara of the Kings', makes him the last High King, Roderick O'Connor. A third relates to Humphrey Chimpden Earwicker, who in I.2 meets King William (Irish *Liam*), and a fourth to the infallible papacy. Beneath this a flurry of intimations constellate into a grotesque

⁸ Bonheim, *A Lexicon of the German in 'Finnegans Wake'*, 20.

⁹ Leo Knuth, 'Dutch in *Finnegans Wake*', *AWN* VIII.2 (1971), 27.

¹⁰ *GL*, 21.

¹¹ See p. 32 below.

¹² 'Some Irish and Anglo-Irish Allusions in *Finnegans Wake*', *James Joyce Quarterly* XI.3 (Spring 1974), 273.

monarch wearing scones around his forehead. But would it not be more accurate to regard this strange figure as the intrinsic **М** which the other levels support? Adopting this premise our susceptibilities tune to certain frequencies which **М** figures possess. In the example the isolation and flagrant ambition of the hero, followed by a disastrous fall, actuate the image and suggest other **М** components such as Adam and Oscar Wilde. Further away we distinguish persons who mimed the crescendo by building and then falling from tall buildings, such as Tim Finnegan in the ballad 'Tim Finnegan's Wake' and Ibsen's Masterbuilder Solness. Joyce's exemplars are frequently very tall, or they have a hunchback, or perhaps they stutter. According to 107.28-35:

In fact, under the closed eyes of the inspectors the traits featuring the *chiaroscuro* coalesce, their contrarities eliminated, in one stable somebody similarly as by the providential warring of heartshaker with housebreaker and of dram-drinker against freethinker our social something bowls along . . . experiencing a jolting series of prearranged disappointments, down the long lane of . . . generations, more generations and still more generations.

The reader may conclude that **М** is an archetype, or even that **М** is God, but the utility of such pronouncements is dubious. The connection between **М**'s stuttering and God's thunder has been recognized by Mr Atherton as a symptom of guilt.¹³ It also implies fertility. Jupiter Tonans appears in many historical contingencies, even in relation to Dublin. The charter forged by monks in 964 AD for King Edgar, claiming possession of the city by him, includes the phrase 'by the abundant mercy of God who thundereth from on high',¹⁴ recalled at 062.14. Thunder in *FW* speaks by means of various hundred-lettered words, e.g. 003.15-17.

Like God **М** is a goal, a thing sought, a retort to the enigma of creation, a potentially dangerous but obsessively desired power or truth, a thing endowed with sanctity. For the purposes of *FW*, 'the inspectors' may be folklore collectors, civic annalists or explorers of the Upper Nile, but they are all seeking **М**. They are also, as will become clear, the four old men denoted by the siglum **X**. I have demonstrated elsewhere¹⁵ that a process of obscuration affects **М** in book I, tending to defeat the increasing precision,

¹³ *Books*, 31.

¹⁴ J. Warburton, Rev. J. Whitelaw and Rev. R. Walsh, *A History of the City of Dublin I* (London, Cadell 1818), 46.

¹⁵ 'Recipis for the Price of the Coffin', *CG*, 18-32.

scholarship and objectivity of those seeking him. This epitomizes the way in which succeeding generations of historians become more captious and scientific whilst the historical figures they purport to study become legendary and unreal.

One of the primary Π avatars is Tim Finnegan the builder, who falls from a ladder and is taken home with a fractured skull, assumed dead. When splashed with whiskey during his wake he revives. The resurrection myth is influential in I.1. Finnegan falls at 006.07-10 and attempts to rise at 024.15, the words of the ballad being parodied at both points. The intervening substance is devoted to a guided tour of the background, with particular attention to its hills. These have been conspicuous from the first page with its now-familiar portrayal of Dublin as the supine body of a giant. The concept seems to be Joyce's, and to have no foundation in local legend. Π 's head is the Hill of Howth in the east, his feet the two hills of Castleknock at the west end of Phoenix Park.¹⁶ The five toes are indicated by 'upturnpikepointandplace' (003.22). One of the problems in assimilating I.1 is the difficulty of visualizing a giant twelve miles high. Joycean exegetes have concluded that with this topography the Wellington Memorial in the Park must be Π 's erect penis (see 008.35, 009.34). Allusions to Π 's towerbuilding are omnipresent in I.1, and this like the thunder relates to his procreative capacity. But beyond a certain boundary the towers and hills merge with the obelisked tomb holding Π 's remains.

When we first enter one of these sepulchres, the 'museomound' (008.05), we discover the legacy of warfare in congealed wax. Π is an equestrian commander: Wellington, Napoleon, William III. When we emerge to pursue our oversight of the battlefield we find that the Emperor (010.35) lies dead; the survivors have flown south like the Wild Geese after the Jacobite defeat. While the battle's detritus is salvaged we extend our review of the mounds and hills (012.19-21). The Magazine Fort in the Park, the subject of Swift's epigram used at 012.36-013.03, is close to the site of an unfinished fortress, the Star Fort, once called 'Wharton's Folly'. The excrescences on mounds bear records of Π just as their innards do. A pattern survives on the decaying wall of the fort, a compilation from the time of Olaf, Sitric and Ivar, respective legendary founders of Dublin, Waterford and Limerick according to Giraldus. It resembles part of the *Annals of the Four Masters*

¹⁶ In the time of D'Alton (*The History of the County of Dublin* (Dublin, Hodges and Smith 1838), 641) these were prominent, one crowned with a tower, the other with a castle.

and also the *Egyptian Book of the Dead*. Having tabulated its contents we lift our eyes or ears (014.29) once more to behold the plain.

Sitting before us on the kopje (South African hill) is the Jute, with whom we discuss burial mounds (016.10–018.16) before stooping towards the dune itself to probe its fossils again. They are now subtler, verbalized. Perhaps we should think of the sands in 'Proteus' which Stephen thinks 'are language tide and wind have silted here.' The evolution of literature is detailed: the alphabet, the invention of printing and finally the issue of a perfected story, the legend of Jarl van Hootheer and the prankquean.

The remainder of I.1 concerns the resurrection and is largely the attempt of X to prevent Finnegan's rising from the bed. They try to appease him with Egyptian formulae: 026.11–12 can be derived from 'a hymn addressed to Ptah Tanen [which] declares that his head is in the heavens while his feet are on the earth, or in Duat, the underworld.'¹⁷ 026.18–23 is from 'The Chapter of Driving Back the Eater of the Ass' in the *Book of the Dead*:¹⁸

Osiris Rā, triumphant, saith . . . I have performed upon thee all the things which the company of the gods ordered concerning thee in the matter of the work of thy slaughter. Get thee back, thou abomination of Osiris. . . . I know thee. . . . O thou that comest without being invoked, and whose [time of coming] is unknown. . . .

Finally X tell III that he is redundant. H. C. Earwicker has taken Finnegan's place.

I.1, then, is a chapter of primeval hill country possessing a native vigour and an inveterate aptitude to endure recurrent violation. The famous Edgar Quinet extract about the transience of civilization and the indifferent upsurge of changeless wild flowers first appears here (014.35–015.11; basic version 281.04–13). Buildings are weathered and softened, their inhabitants innocent, unlearned and seen from a distance. The desolate saltmarsh (017.17–30), the obfuscate mountain (023.21–30) and the wilderness of natural parkland veil the contours of legendary gigantism. Finnegan's name suggests that of the hero Finn MacCool, of monumental stature and exploits. The whole chapter exudes a kind of nostalgia, quite unromanticized and very hard to qualify.

¹⁷ D. A. Mackenzie, *Egyptian Myth and Legend* (London, Gresham 1913), 155.

¹⁸ Sir E. A. Wallis Budge, *The Book of the Dead* (second edition, London, Routledge and Kegan Paul 1938), 171.

The Decline of \mathbb{M}

I.2 contrasts with I.1. The style is civilized and stilted: it insists on vulgarity with Victorian squeamishness and abounds in Latin constructions and euphemisms. For example: 'royalty was announced by runner to have been pleased to have halted itself', 'the literal sense of which decency can safely scarcely hint', 'a respectable prominently connected fellow of Iro-European ascendances with welldressed ideas who knew the correct thing', 'to be exquisitely punctilious about them'. It is fairly easy reading in comparison with the rest of *FW*.

The chapter begins in the afternoon of a golden age, 'just when enos chalked halltraps' (030.05). Enos, son of Seth, was regarded by the kabbalists as a greater magician than any before him:¹⁹ presumably he is chalking circles to compel the spirits. The Phoenix Park appears in a more urbane aspect, with gardening and human artifacts in evidence. Eventually we attain the city centre, thronged by diverse ramifications of humanity.

The difference between Finnegan and Earwicker is epiphanized in a passage from III.3 (481.12-15):

comming nown from the asphalt to the concrete, from the human historic brute, Finnsen Faynean, oceanyclived, to this same vulganized hillsir from yours, Mr Tupling Toun of Morning de Heights, with his lavast flow and his rambling undergrounds

The relation of the hunter to the town-dweller is that inward mystery of *Ulysses*, paternity, which may be actual (Ulysses and Telemachus), spiritual (God and Jesus), literary (Shakespeare and Hamlet) or psychological (Bloom and Stephen). The III.3 passage adds 'We speak of Gun, the farther. And in the locative. Bap! Bap!' VI.B.23.71 has 'bap=father'. The word, according to Sir John Lubbock, is from the Kocch language of Northeast Bengal.²⁰

Mr Hart²¹ has shown that the patronymic 'Earwicker' occurs at Sidlesham in the Hundred of Manhood, West Sussex. Perhaps it connotes ears of wheat: William Earwicker's gravestone there displays two. But in *FW* an Earwicker is foremost one who traps

¹⁹ A. E. Waite, *The Holy Kabbalah* (New York, University Books 1960), 295-6.

²⁰ *The Origin of Civilization and the Primitive Condition of Man* (London, Longmans, Green 1870), 326.

²¹ 'The Earwickers of Sidlesham', in *A Wake Digest*, ed. by Clive Hart and Fritz Senn (Sydney University Press 1968), 21-2.

earwigs. When **∩** meets the King he carries a device employed for this purpose, an inverted plantpot on a stick. By extension, an earwigger is himself an earwig, and then, any insect. Why should earwigs qualify particularly for admission into the **∩**-complex? Their most striking feature is a pair of forceps (107.17). Malcolm Burr²² says that earwigs 'inspire dread in the minds of the superstitious, and it is this instrument at the end of their sinuous body and their habit of bolting into dark holes and crevices that has led to the widespread notion that they are apt to enter the human ear with fatal results. From this belief arose our familiar name, which appears first in Anglo-Saxon as earewicga, the second half of which is an old verb which survives in the words wiggle, waggle, wriggle, meaning quick movement.'

FW frequently mentions **∩**'s ears and in the notebooks such generalizations as the following occur:

VI.B.5.122:	∩ his good ear
VI.B.15.113:	∩ deaf as Taub
VI.B.15.153:	∩ ear △ smell [?]
	△ taste □ touch → sight

But the appropriation of senses to sigla here is only partly allowed in *FW* for, as we shall see, a critical difference between **□** and **△** is the good hearing and bad eyesight of the former, and the reverse attributes of the latter. These two systems of correlation may function independently: it is often asserted that **∩** is deaf, and this links with his speech impediment. VI.B.36.306 states '∩ is earweak'. Perhaps an earwig has entered his auditory meatus: 059.22 mentions 'what they took out of his ear'. But when **△** is telling **□** that he is mad, he begins 'Come here, Herr Studiosus, till I tell you a wig in your ear' (193.12-13). It is frequently imputed that **∩** is mad too.

So much for the inner ear. Far more significant is the overgrown pinna of King Midas. All the persons who transmit the slander about **∩** seem to be in the position of the barber who saw under Midas' turban. In addition to Ovid's version we have Irish and Welsh legends of a king named Mark or Eochaid who had horse's ears. From these sources may derive the attribution of the same indignity to King Mark in Bérroul's *Tristan*, which reinforces the connection with **∩**. We find Perse O'Reilly (French, *perce-oreille*,

²² 'Earwig Lore', *Discovery* (March 1937), 89-91.

'earwig') at 482.03-5 together with Midas' gold and his vile disease:

- Breeze softly. Aures are aureas. Hau's his naun?
- Me das has or oriels. Piercey, piercey, piercey, piercey!
- White eyeluscious and muddyhorsebroth! Pig Pursyriley!

M is of course not known exclusively as Finnegan in I.1 and Earwicker in I.2, but by a multitude of other names too. Proceeding through book I we meet echoes of 'Finnegan' and 'Earwicker' less and less often, but no other chapters possess specific labels in the same fashion. Some persons, for instance Jarl van Hoother and Persse O'Reilly, are very unambiguous renderings of **M**, but we observe a diffusion into more obscure cases and are eventually obliged to recognize that almost every male personage in *FW* embodies part of the essence of **M**. The initials HCE often belie the mask, e.g. 'Haroun Childeric Eggeberth' (004.32). But certain traits of **M** seem contagious: someone who has encountered a distinct **M** will himself become more like **M**.

At the beginning of I.3 the actors from I.2 are retrospectively assessed: many now exhibit pointed **M** traits. In this chapter climatic factors are prominent and systematically deteriorate: consequently 'that sword of certainty which would indentifide the body never falls' (051.05-6). The narrators are aware that their cloud of witnesses has changed and can no longer be trusted to report accurately on **M**. This affects their style, which is often clumsy and protracted from overqualification. Solicitous of the reader's concurrence they offer bracketed comments and interjections and ask many rhetorical questions. An atmosphere of aftermath pervades I.3, which approximates in some places to an edited transcription. For example the sentence 055.30-056.19 could be clarified by beginning at 'all' (055.33) and ignoring the subordinate clause 'whereby . . . bawl'. Note the editors' insertion of the missing 'abyss' at 056.04.

In I.1-2 **M** is involved in tangible human activities, building, drinking, walking and visiting theatres. But as we proceed his accessibility lessens and he becomes more static and godlike. He seems asleep, being perhaps engrossed by mental activity beyond our comprehension. Encapsulated by a mounting profusion of walls and mysteries, and treated with similarly mounting awe and reverence, he is finally lost to sight in I.4. This follows a series of encounters in which various antagonists challenge him, establishing an escalation of physical violence.

The unifying theme of I.3 was bad weather; that of I.4 is exile. It starts with an Egyptian lion in the Dublin zoo and ends with the captive Jews in Babylon. The I.4 narrators are less didactic than those of I.3. The style is intermediate between the leading argument of the manuscript editors and the neutral if largely negative conjectures of the scientific paleographers of I.5. In the opening pages they continue to elaborate directly on their quarry. Despite the Viconian alignment of the four books this is the part of *FW* most ostensibly connected with burial. \mathfrak{M} may be a Pharaoh, for he is embalmed (078.06), or he may simply be immobile like William III's statue on College Green (075.15). Probably more relevant is the allusion to the fertilizing monolith on the grave (076.34-5) in connection with the vegetation deities discussed by Sir James Frazer. The King of the Wood is probably implicit in the priest of 080.26-8, and the references to metempsychosis emphasize the ethereal quality \mathfrak{M} has now attained.

The City

Accompanying the disparition of \mathfrak{M} is his fragmentation into two components, \mathfrak{C} and \mathfrak{A} , who are sometimes represented as his sons. They have in fact appeared all through book I, usually as an inseparable duad, but at the trial which begins on 085 they begin to displace \mathfrak{M} in our attention. If we pass from this point to the corresponding trial in book III we can find a similar point at which \mathfrak{M} re-emerges into prominence. I wish to examine the region between this and the close of book III, in comparison with I.1-4. The reader must remember the lateral inversion of books I and III, and develop the habit of looking across the intervening landscape for the reflection on the opposed summits.

Book III in the Viconian scheme is modern and democratic. \mathfrak{M} 's entrance during the Age of People corresponds to the rise of weak bureaucratic monarchies which Vico regarded as an unsuccessful attempt to withstand the dissolution of society. As modernity cheapens ritual, \mathfrak{M} 's situation in the spirit world prior to his reappearance is a degraded one. Instead of Frazer's egregious corn-spirit we hear a genteel presence tritely announcing itself in a spiritualist seance: 'Here we are again!' (532.06-7).

Joyce is probably thinking of the Dublin Theosophists in writing this. As 'Scylla and Charybdis' intimates, the narrowness of their imagination repelled him. But his foremost source is Hester Travers Smith's *Psychic Messages from Oscar Wilde*, which con-

tains automatic and ouija board scripts produced in 1923 by Mrs Travers Smith and 'Mr V'. Wilde, often a major element in **Π**, is here described as 'the communicator' as distinct from 'the control', another spirit, who facilitated the transmission. Wilde beseeches his medium: 'Pity Oscar Wilde—one who in the world was a king of life . . . dear lady . . . Oscar is speaking again . . . I am infinitely amused by the remarks you all make . . . Being dead is the most boring experience in life.'²³

Compare the speech of 'Communicator' in 535.26–35. Asked for his views on *Ulysses*, Wilde exclaims 'Shame upon Joyce, shame on his work, shame on his lying soul!'²⁴ At 534.32–4 we find 'Shame upon Private M! Shames on his fulsomeness! Shamus on his atkinscum's lulul lying suulen for an outcast mastiff littered in blood currish!' This also recalls a speech made in 1530 by Sir William Skeffington, then Lord Deputy of Dublin, who called his enemies 'outcast mastives, littered in currish blood'.²⁵

I would dispute the connections with Mrs Travers Smith's work postulated by Mr Atherton,²⁶ but it is perhaps significant that a single phrase from it is parodied at the opposed node of *FW*, i.e. the I.4 trial. 088.05–7 repeats the same quotation as Wilde: 'I was always one of those for whom the visible world existed.'²⁷

Mrs Travers Smith comments upon her work: 'If the medium could be dispensed with and a suitable "telephone" invented between this world and the other, no doubt results would be less uneven and clearer.'²⁸ This is apt: much of III.3 is telephone conversation. At 546.25–8 ✕ are four telephone operators interrupting **Π**'s speech to inquire the number sought and ask whether the correct change has been inserted. As III.3 opens with a person named Yawn and III.4 displays the ingress of daylight upon the night of *FW*, the note on VI.B.5.29 is interesting:

Yawn telegraph
telephone
Dawn wireless
thought transference

²³ Hester Travers Smith, *Psychic Messages from Oscar Wilde* (London, T. Werner Laurie 1924), 5–9.

²⁴ *Ibid.*, 40.

²⁵ J. Warburton, Rev. J. Whitelaw and Rev. R. Walsh, *A History of the City of Dublin* I, 187–8.

²⁶ *Books*, 48.

²⁷ Hester Travers Smith, *Psychic Messages from Oscar Wilde*, 6–7. The phrase comes from Gautier.

²⁸ *Ibid.*, 76.

The reader may resent my carrying him into the midst of a new chapter whose opening he has not yet studied. However, Joyce himself split III.3 at this point when he published Π 's speech of 532-54 in 1930 as a separate book *Haveth Childers Everywhere*, a masculine counterpoise to *Anna Livia Plurabelle*, now I.8. 'Haveth Childers' is an eloquent self-vindication by the founder, architect, viceroy and Lord Mayor of Dublin telescoped into one person. It is permeated with medieval Dublin placenames, for example Giglottes Hill, Skinner's Alley, Big Butter Lane, Keyser's Lane and Hanging Tower. VI.B.28.2-4 contains an array of Lord Mayors of Dublin which Joyce strewed amongst its pages. There are also various excerpts from the 'Dublin Annals' of *Thom's Directory*. Although Dublin is pre-eminent, one finds many allusions to other cities and their edifices or districts. I find in succession Amsterdam, Rome, Babylon, New York, Peking, London, Oslo, Frankfurt, Stockholm, Liverpool, Belfast, Belgrade, Rio de Janeiro, Edinburgh, Moscow, Paris, Bristol, Carthage, Washington, Naples, Buenos Aires, Budapest, Cork, Calcutta, Warsaw, Prague, Athens, Jerusalem, Copenhagen, St Petersburg, Granada, Constantinople, Sofia, Letchworth (the first Garden City), the cities of the world's Seven Wonders and Sydney.

In the opening pages of 'Haveth Childers' Π 's concern is to justify his conduct, which he does without consistency, succeeding claims annulling earlier ones. He resents the slanders inflicted upon him since his departure just as the psychic Wilde resents *Ulysses*. He defends his morality by affirming his devotion to his wife. He then describes his past life in Dublin and the improvements consequent upon his efforts there. In 539.16-540.08 he explains how he arrived and planted his residence, since which famine, disease and evil livers have vanished. During the interval between I.4 and the present all has been transfigured, as he illustrates in 540-43. He mentions the disappearance of sharpshooters, thugs and lepers from the streets (540.29-32). We hear of his swelling finance (541.07-14) and his struggles against foreign swindlers and Viking raiders (540.14-20). He built waterworks (542.04-7), trams, hotels, coffeehouses and shelters. He gave public orations, founded hospitals and subdued rebels. In his mayoral capacity he performed the ceremony of 'riding the franchises'. William English was bailiff in 1488 during this perambulation of the city boundaries. At one point the procession marched 'southward as far as William English his house, which they passed through, mounting over the roof of another house, and passing also through

several gardens, until they came to the Coomb.²⁹ This features at 543.16–18 and leads directly into a summary of the unhygienic conditions prevailing in a single dwelling.

Mr Atherton has begun the collation of 543.22–545.12 with phrases taken from B. S. Rowntree's *Poverty*. In view of the amount written about the obsession with squalor in *Ulysses* it is strange to find the only extensive use of this sort of material in *FW* deriving from a study not of Dublin but of York. But Rowntree's reason for selecting York was its total unexceptionability. If conditions in York were as bad as Rowntree seemed to be proving, the average British town-dweller at the turn of the century looked in a pretty bad way. This is the universal citizen of \mathbb{M} 's universal city. \mathbb{M} concludes (545.14–23) by quoting Henry II's charter granting Dublin to the citizens of Bristol (Tolbris here). He remains unaffected by the ruinous housing: 'Thus be hek' he eventually says (546.23).

The remainder of the chapter is overshadowed by the marriage of the city and the river, beginning at 546.29. Had the Liffey (Δ) turned her back and left her bed, one might ask what rival influence drew her. But it was vastly otherwise. \mathbb{M} confined the river between banks and walls, leading her from Leixlip to the Loopline Bridge (547.15–16). At Ringsend he performed another part of the franchise ceremony: the Lord Mayor hurls a spear into the sea to delimit the city's extension ('my dart to throw', 547.20). Land was reclaimed in this region (547.23–4) and the ten bridges between Chapelizod and the river's mouth were built (547.29–30). Ships' sirens were heard. \mathbb{M} proceeds to detail his beautification of the city for his bride: he mentions the manufacture of women's clothing, fashions, novelties, the importation of exotic food, the processions of the Dublin trades guilds, exhibitions, music halls and pantomimes. Next (551.21–552.07) he comes to essential civic architecture, the construction of the Grand and Royal Canals, public conveniences, universities, the Bank of Ireland (formerly the Parliament House), railway termini and cathedrals. He gives a roll of honour of architects and sculptors: Richard Cassels, Mary Redmond, James Gandon, Sir Thomas Deane, Oliver Shepperd, Edward Smyth, Parke Neville, Thomas Heaton, B. B. Stoney, John Henry Foley, Sir Thomas Farrell, John Van Nost, Hamo Thorneycroft and John Hogan (552.10–12).

The final paragraph sees urbanization brought to the point

²⁹ J. Warburton, Rev. J. Whitelaw and Rev. R. Walsh, *A History of the City of Dublin I*, 95–8 recounts the ceremony.

where the injuries visited by Π on the river's flanks are so extensive that no blade of grass can emerge further from the stony scar tissue (553.06). Seven wondrous statues are set up whilst an aureole of distant barleyfields supplies material for the vast Guinness Brewery. At the end Π stands back like a ringmaster watching the circulation of the populace, drawn by a variety of circus horses.

The priorities and juxtapositions in 'Haveth Childers' may appear grotesque, ignoble, sick or affected. To understand Joyce's caricature of his native city we should compare the Dublin of *Ulysses* as treated by J. C. C. Mays:³⁰

His commitment to Parnellism in the face of practical alternatives must be recognized as another attempt to view as pure situation what historically is part of an ongoing process, thereby relieving his characters of the need to commit themselves seriously to the nightmare of history. The division between 1904 and the time when the book was written and published works to a like end. Intervening events affect such matters as tone—for instance the various ironies of 'Aeolus' are augmented by its location in an area of the city since hallowed by nationalist sentiment—but such ironies are in themselves disabling: they do not complicate by cutting across obvious surface meanings, but instead sever situations all the more completely from their intended consequences and enable them to be exploited as more or less pure medium. Dublin, in Joyce's exiled vision, moves into an area between dream and fact. Physical absence and temporal distance enable a focus so concentrated that the city must have seemed to him almost like a scale model of a reality that was in itself too close and too intense.

Abraham Bradley King

If we contrast the Π of book I with that of book III we see in the first case a passive victim of xenophobia and in the second a sadistic instrument of oppression. In III.4 oppression proceeds on a private instead of a public level. Comparing III.3 with I.3–4 we may call it Π 's comment on the populace as opposed to their comment on him. Similarly we can compare III.4 with I.1–2: it is again a guided tour. The landscape however is no longer primi-

³⁰ 'Some Comments on the Dublin of *Ulysses*', in '*Ulysses* cinquante ans après', ed. L. Bonnerot (Paris, Didier 1974), 90.

564.04, 582.30 and 590.24. They are accompanied by stills of **Π** and **▲** in different relative positions. They exhibit successively wider foci. The first tableau takes in only the interior of **Π**'s house or pub. This, according to 064.09, might be the Mullingar Inn in Chapelizod, a region of Dublin named from Isolde, who was said to have had a bower and a chapel there. A letter of 5 May 1933 from Lucia Joyce to Frank Budgen confirms this: 'The principal bistro, he [Joyce] says, was the Mullingar Inn, of which in W.i.P. [Work in Progress] the big man is assumed to be landlord.'³² The second tableau extends to the adjacent Phoenix Park. Figure 1 will be found useful in understanding the survey of the Park in 564.04-565.05. The third takes in the Dalkey, Kingstown and Blackrock wagon-line (582.32), which passes Seapoint (588.15). The fourth covers the entire eastern horizon, with the sundisk of new day emerging from the sea.

Both the second and third tableaux include returns to the house. The former also contains a passage (567.13-570.11) paralleling the incident in I.2 where the King bestows the name Earwicker upon **Π**. A clue to the origin of this appears in VI.B.21.41:

Abraham }
Bradley } **Π**
King }

Abraham Bradley King, who is named at 294.24, was Lord Mayor of Dublin in 1821 during which year George IV visited the city. Multitudes were enticed by the first peaceful visit of an English monarch. The Queen, who was dying at the time, did not accompany George. There was also a false start from Holyhead, put back by contrary winds. 567.13-16 therefore announces: 'Do you not have heard that, the queen lying abroad from fury of the gales . . . her liege of lateenth dignisties shall come on their bay tomorrow.' George arrived at Howth on 12 August and proceeded to the Lord-Lieutenant's residence in Phoenix Park, where he drank his subjects' health in a bumper of whiskey punch before entering.

On 17 August 600,000 people witnessed the King's procession to Dublin Castle. Persons on horseback were expected to wear 'Blue coat, with coronation button, buff, or white waistcoat' (note 567.25). The cavalcade halted at the top of Sackville Street where a barrier gate in the form of a triumphal arch had been erected. Here Athlone Poursuivant (who incidentally appears at 498.12),

³² I am grateful to Miss Joan Budgen for permission to quote from this document.

attended by two dragoons, demanded entry in the name of the Lord-Lieutenant. Having authorized admission the Lord Mayor delivered the sword and keys of the city on a silver salver to the King. I quote from *Saunder's Newsletter* of 20 August:

The Lord Mayor, in presenting the Address, had the honour of kissing his Majesty's hand; but, when in the act of rising, his Majesty, in the most gracious manner, addressing him by the title of Sir Abraham Bradley King, a Baronet of his United Empire, at the same time condescending to inform him that directions for his Patent had been given. The construction peculiar to noble minds, enables them to enhance the highest, and give value to the slightest favour, by the manner in which it may be conferred, and never was there a more delicate exemplification of this fact, than the occurrence we have related.

568.16–26 claims as source the anti-Parnellite organ *Insuppressible* of 1890–91:

It stands in *Instopressible* how Meynhir Mayour, our boorgomaister, thon staunch Thorsman . . . his hod hoisted . . . surrounded of his full cooperation with fixed baronets and meng our puebls, restrained by chain of hands from pinchgut, hoghill, darklane, gibbetmeade and beaux and laddes and bumbellye, shall receive Dom King at broadstone barrow meet a keys of goodmorrow on to his pompey cushion. Me amble dooty to your grace's majers! Arise, sir Pompey Dompkey! Ear! Ear! Weakear!

Pinchgut Lane, Hog Hill, Dark Lane, Gibbet's Mead, Beaux Walk and Bumbailiff's Lane are medieval Dublin placenames.³³ In 568.28, 'cabbuchin garden' is the Cabbage Garden, a defunct Capuchin Cemetery at the end of Cathedral Lane. The subsequent report sees the Lord Mayor reading his incomprehensible Address of Welcome, while the King makes obscene gestures with his tongue to blushing ladies looking down from balconies. Bells ring out. One of the feasts honoured by his Majesty's presence is then described (569.21–8), followed by the visit to the Theatre Royal on 23 August, which reflects III's visit to the Gaiety Theatre at 032.19–033.13.

Several other honours bestowed upon Dublin dignitaries merge with the knighthood. Bartholomew Vanhomrigh, father of Swift's Vanessa, was another Lord Mayor. In *FW* he is conflated with

³³L. O. Mink, 'Lanes', *AWN* XII.4 (1975), 66.

the mythical colonist Parthalon, supposedly a direct descendant of Noah, because the name Parthalon was once anglicized Bartholomew. In 1697 William III presented Vanhomrigh with 'a collar of SS' (recalled at 292.29) for the city. The comparison with George IV's concession is clearest at 623.04–20. The command performance relates additionally to one at the Smock Alley Theatre, which was famous in connection with Dublin's two great eighteenth-century rival actor/managers, the imperious Mossop and the emotional Barry (respectively **Λ** and **□** at 569.30). In 1784 the Viceroy, the Duke of Rutland, commanded there the production of John Home's *Douglas* ('My name is Norval, on the Gram-pian hills . . .'). But having recently made himself unpopular he was hissed and groaned on the command night.

Sir Jonah Barrington³⁴ gives us a later portrait of Sir Abraham Bradley King. It seems that, as his name was King and his coat of arms included a crown, members of the common council began to address him familiarly as 'your majesty'. Now, this phrase is a frequent **Π** pointer in *FW*. For example at the opening of III.3, where **Χ** are questioning Yawn for information about **Π**, they complain that his language has not one pronounceable term to signify majesty (478.08–12).

The third tableau of III.4 sees **Π** plotting the extension of his *ville* to Dún Laoghaire (Dun Leary), renamed Kingstown in honour of George's departure thence (582.35–6). Meanwhile in the house a contraceptive act occurs between **Π** and **Δ**. This passage, with its extensive employment of cricketing allusions, has been discussed by Mr Atherton.³⁵ The fact that it is contraceptive adds to the sterility of book III: the fruitful thunderwords have ceased to appear since 424.20–22.

Π in III.4 is slightly suggestive of Joyce's father as presented by Stanislaus.³⁶ Just as in I.3 (051.11–15) we found **Π** telling three little boys the story of an earlier **Π**, so at 587.06 'three jolly post-boys' who have just come from the Theatre Royal remember meeting the declining **Π** in a pub. A praiser of his own past, he still drinks the King's health, but his ambitions are battered down by a progression of calamities (589.20–590.03). The last tableau sees **Π** and **Δ** in ultimate isolation from the dream's encumbrances. As day breaks they pass into the circle of *ricorso*, book IV.

³⁴ *Personal Sketches of His Own Time* (London, Colburn 1832) III, 18.

³⁵ 'Sport and Games in *Finnegans Wake*, in *Twelve and a Tilly*, ed. Jack P. Dalton and Clive Hart (London, Faber and Faber 1966), 56–8.

³⁶ *The Complete Dublin Diary*, ed. G. H. Healy (Ithaca, Cornell University Press 1971), 175–8.

Chapter 2 \square

Coincidentia Oppositorum

The concept of ambivalence, of the coexistence of irreconcilables, is utterly fascinating. By brooding upon it, one comes to apprehend its psychological ubiquity. Pseudo-Dionysius considered that God transcends contraries,¹ and this dictum was taken by Nicholas of Cusa as the best definition of divinity: 'you must regard the centre and the poles as coincident, using the help of your imagination as much as possible.'² The idea expanded in the brain of Giordano Bruno, who wrote: 'Almost all things are made up of opposites. . . . we shall ever find that one opposite is the reason that the other opposite pleases and is desired.'³ The pronouncements of Nicholas and Bruno are used in 163.15–28: 'Theophil' is Theophilus, Bruno's mouthpiece in such works as *De la causa, principio e uno* and *Cena de la cenere*.

FW endeavours to encompass all ambivalence by the construction of a unity, \blacksquare , which can always be construed as a duality, \square and \blacktriangle . VI.B.16.104 has '2 in 1 man \blacktriangle '. The dualistic approach becomes more frequent in book I and recedes as book III is traversed. The critical points, the nodes of I.4 and III.3, are separated by a region of perpetual enforced ambivalence. An appraisal of this occurs subsequently, in book IV:

So that when we shall have acquired unification we shall pass on to diversity and when we shall have passed on to diversity we shall have acquired the instinct of combat and when we shall have acquired the instinct of combat we shall pass back to the spirit of appeasement? (610.23–7)

¹ Mircea Eliade, *The Two and the One*, tr. J. M. Cohen (London, Harvill 1965), 206. See also 78–124 for a general discussion of ambivalence.

² *Of Learned Ignorance*, tr. Fr. G. Heron (London, Routledge and Kegan Paul 1954) II, xi.

³ *The Heroic Enthusiasts*, tr. L. Williams (London, Redway 1887) I, 55.

The generalization usually made to explain 'Shem and Shaun' is that Shem, \square , is the artist, Joyce himself, Stephen Dedalus, introverted sensibility, whereas Shaun, \blacktriangle , combines the traits of his enemies, as represented in *Ulysses*, with those of his brother Stanislaus. This is a naive explanation: numerous idiosyncrasies of Joyce may be found, say, in the \blacktriangle of III.2. Most of the apparent laws in *FW* include reversals; but what we require here are better criteria of distinction.

The origin of the names Shem and Shaun is of limited assistance. Richard Ellmann⁴ says that they 'were based in part upon two feeble-minded hangers-on, James and John Ford, who lived in Dublin on the North Strand. They were known as "Shem and Shaun" and were famous for their incomprehensible speech and their shuffling gait.' Dr Garvin confirms this statement. O Hehir connects the frequent victimization of \square with an Irish bias, and the name Shaun, via the derivative *Seón*, which means English soldier, with an English one.⁵ But 'Shaun the Post' of III.1 is the classical stage Irishman in Dion Boucicault's *Arrah-na-Pogue*, while Sir Charles Young's *Jim the Penman*, which concerns an English forger, is, as Mr Atherton shows, a source for 'Shem the Penman' of I.7. *FW* is not an Anglo-Irish allegory. The distinction of its protagonists has little foundation in national alignment, despite the frequent equation of \blacksquare with Protestant emblems of usurpation.

Several paired alternatives become recurrent labels for \square and \blacktriangle . The parable of the sheep and the goats (Matthew 25:31-46) is typical: 'And before him shall be gathered all nations: and he shall separate them one from another, as a shepherd divideth his sheep from the goats: And he shall set the sheep on his right hand, but the goats on the left.' This becomes more apposite when we know that Syrian sheep were white and the goats black. The favoured sheep then match \blacktriangle ('the haves') and the accursed goats \square ('the havenots'). The dedication of Blake's *Jerusalem* to the sheep and goats is probably comprehended herein, for it was Blake who said that without contraries there was no progression. We can also visualize the partition of Ireland between the mythical Tuatha Dé Danann and Fomorians, who embodied the respective powers of light and darkness: *The Book of the Dun Cow* credits the Fomorians with goat worship. In his letter of 30 July 1929⁶ Joyce told Valery Larbaud that he was now hopelessly with the goats

⁴ *JJ*, 562.

⁵ *GL*, 410.

⁶ *Letters I*, 284.

and could only think and write 'capriciously'. The traditional portrayal of the Prince of Darkness as a goat is appropriate to \square as is sheepishness to \blacktriangle .

Observing the occasional references to Kierkegaard and his *Enten-Eller* ('Either/Or') a very workable premise arises. \square seems always to be aesthetically motivated whereas \blacktriangle is ethically motivated. However, this is likely to be a consequence of parallel thought rather than of influence by Kierkegaard. The earliest allusion to the philosopher (kierkegaard', 201.31) was added in 1928.

Although \square and \blacktriangle are in essence absolutely equal and opposed, \square is accorded greater prominence in book I and \blacktriangle in book III. In fact \blacksquare in book I shares some of \square 's traits and in book III he shares some of \blacktriangle 's. The most conspicuous traits are, in the first case masochism, in the second sadism, but these are mere symptoms. The book I consciousness strives with passionate intensity for unattainable ideals until in I.7 it attains madness, whilst that of book III descends into the stultifying sanity of urban mediocrity. Joyce's way of saying this is that \square is life and \blacktriangle is death. In physical terms he represents \square as an elm tree, moaning pathetically in the wind, and \blacktriangle as a stone, pitiless and immobile as the throne of St Peter.

\square and \blacktriangle are often briefly noticed in pairs so poorly delineated that we are unable to decide which brother is which. Treacle Tom and Frisky Shorty appear in 039.14-27 but we are able to identify Tom as \blacktriangle only when we read his evidence in the reflection of 523.21-525.05, where he says that Shorty is 'uncommon struck on poplar poetry', and therefore \square , the artist and tree.

\square 's first extensive appearance is at the trial of Festy King for outrages against \blacksquare . Festy King is called 'Crowbar' and 'Meleky' (086.08). Two major ingredients in \blacksquare are the Irish high kings Roderick O'Connor and Brian Boru. Their respective successors Cathal Crobhdhearg Ó Conchobhair⁷ and Malachy II appear to be the sources of these names. The defendant is then presumably \blacksquare 's successor, as Earwicker was the successor of Finnegan. But two persons testify: which is Festy King? The first witness is an ear, nose and throat specialist, as was Dr Gogarty, the model for Mulligan, and therefore \blacktriangle . He accuses Hyacinth O'Donnell, B.A., a wordpainter (\square), of violent behaviour; but it transpires that at the time of the assault the night was too dark for the doctor to recognize anyone (087.33-088.04). He submits evidence derogating

⁷ GL, 56.

III and therefore implicates himself. Pegger Festy, evidently C, then takes the stand and emits 'a loudburst of poesy' through an interpreter (091.01-33). He declares that despite the cut-throat's depositions 'he did not fire a stone either before or after he was born down and up to that time', and that he would never ask to see the light of this or any other world if he ever raised a hand to throw a stick or stone at anyone. There are twenty-eight advocatesses, 'maidies of the bar' (barmaids, O) who after this acclaim A and deride C on 092 and 093 respectively, but the judges fail to convict anyone and lapse into inane ruminations over the intricacies of the case. The actual responsibility for the assault is discussed below, p. 92. The rest of I.4 contains a series of telegraphic reports of III's possible whereabouts, given in the pluperfect and therefore referring presumably to events before the trial.

Of I.5 J. S. Atherton says: 'In the literal sense this chapter tells how a letter was scratched up out of a "midden" (110.25) or "mud-mound" (111.34). The midden is a symbol, elaborated later, for the inhabited world in which men have left so many traces. The letter stands as a symbol for all attempts at written communication including all other letters, all the world's literature, *The Book of Kells*, all manuscripts, all the sacred books of the world, and also *Finnegans Wake* itself. One reason why *The Book of Kells* is included here is that it was once "stolen by night . . . and found after a lapse of some months, concealed under sods".'⁸

The narrators of I.5 are still X in search of III but they now possess only the exhumed manifesto whereby to reconstruct him. Their commentary is drier and more reserved than any so far. They explain the discovery of the document and proceed succinctly to examine its parts. Their reckoning intimates approval: they call *FW* a polyhedron of scripture (107.08) and urge its readers to cultivate patience (108.08-16) and pay attention to the enveloping circumstances of style and vocabulary. The intention is not to dazzle the student with Latin and Greek glossaries (112.36-113.02). The ciphers doubtless conceal obscenities or political secrets (115.11-116.25) but it is assuredly not gibberish and we should be grateful for the little we do understand (118.28-119.09).

Behind this defensive concretion it seems that the paleographers understand their text less well than they think. At 113.34-114.20 they reproach the author to the following effect: 'I am a worker, anxious to please everybody; you are a bourgeois and terribly sorry

⁸ *Books*, 62-3.

when it's time to go home again. We cannot see eye to eye. Where in the waste is the wisdom?' Ultimately the narrators can be seen to possess the Λ viewpoint, and in this they accord with their equivalents in the other book I chapters.

To posit a general rule, book I is Λ 's presentation of \square and his works whilst book III is \square 's presentation of Λ and his. In both cases the narrators are \times , biased towards \square or Λ as the case may be.

As a scientist Λ reacts to enigma by focusing down in search of an ultimate cause or particle. Having read the list of titles and scrutinized the envelope he needs the loan of a lens (112.01–2), draws nearer (113.30–33) and finds the lines of writing. What is their purpose: could it be geodetic? Perhaps a polemical function can be discovered.

Individual syllables are classified by their phonetic (116.28–33) and etymological (117.12–15) characters. The paragraph 119.10–123.10 descends to the province of separate letters and we find here some specific designations of sigla (119.17–32).⁹ Finally at 124.01–3 we arrive at the ultimate minutiae, punctuation marks. Putting two and two together it becomes obvious that these were inflicted by 'that odious and still insufficiently malestimated note-snatcher . . . Shem the Penman'. Thus \times solve the problem of authorship. Mr Atherton¹⁰ notes that *The Book of Kells* was dated by Sir Edward Sullivan's analysis of its punctuation marks, and the I.5 narrator says that \square 's 'paper wounds' were made 'to = introduce a notion of time' (124.10–11).

The Notion of Time

The instillation of time makes 124 a crucial page in *FW*. \square is associated with time (the elm's growth) and Λ with space (the stone's fixity). This will permit subsequent alignments of \square with Δ (the river of time), and Λ with Π (the city as a fixed point). Time and space begin to interact in I.6.

As Edmund Epstein observes, 'Since I.6 was composed after I.5 and I.7 were drafted (in considerable detail), the end of I.5 and the beginning of I.7 still dovetail very neatly.'¹¹ The interposed I.6 is strikingly nonlinear, with its twelve questions of equal gravity and highly unequal length. In my view it constitutes the final pronouncement of science on Π and his companions, after which only the artist, \square , has licence to penetrate further.

⁹ Discussed below, p. 134.

¹⁰ *Books*, 66.

¹¹ 'The Turning Point', *CG*, 66.

A notebook in the British Museum¹² supplies the first draft of I.6 and also a list of sigla corresponding to its questions:

1	Ⓜ
2	▲
3	□
4	×
5	S
6	K
7	O
8	o
9	⊕
10	⊖
11	▲
12	⊔

I must stress the static nature of Ⓜ in I.6.1: this catalogue of attributes does not suggest any form of current activity and has not therefore been considered in the Ⓜ chapter. It is a good place to look for relatively unmodified quotation. For instance, the dubious statement that there are twenty-four Dublins in the United States (130.27-8) comes from Dillon Cosgrave.¹³ At 134.23-6 Joyce uses an account of the Irish plunder of Viking-held Limerick in 968: 'They carried away their soft, youthful, bright, matchless, girls; their blooming, silkclad young women; and their active, large, and wellformed boys.'¹⁴ 136.05-6 draws on 'Culhwch and Olwen' in *The Mabinogion*: 'as far as wind dries, as far as rain wets, as far as sun runs, as far as sea stretches.'¹⁵

I.6.2-10 will be considered in the appropriate chapters, but as ⊔'s question comprises only four words, we must turn to that of ▲ to understand the brothers at this point. I.6.11 is largely an abstruse argument against time, made by Professor Jones (▲). It draws considerably on the attack upon Joyce made by Wyndham Lewis in *Time and Western Man*.¹⁶ Lewis denounced *Ulysses* as a product of the twentieth-century 'time philosophy', which de-

¹² The portion quoted here is on Add. MS 47473, 133b.

¹³ *North Dublin, City and Environs* (Dublin, Catholic Truth Society 1909), 29n.

¹⁴ *The War of the Gaedhil with the Gaill*, ed. J. H. Todd (London, Longmans, Green, Reader and Dyer 1869), 79-81: partially glossed by Adaline Glasheen in *AWN* XII.5 (1975), 95.

¹⁵ *The Mabinogion*, tr. Gwyn Jones and Thomas Jones (London, J. M. Dent 1949), 100.

¹⁶ See Adaline Glasheen, 'Rough Notes on Joyce and Wyndham Lewis', *AWN* VIII.5 (1971), 67-75.

stroys the patterns and models created by the intellect to render tangible its environment. Joyce's interior monologue forces the reader literally to become the writer by an insidious mental invasion, leading him by its own perverse time-logic. Lewis finds the prospect unattractive.

At 148.33-149.10 Jones is asked whether he would help a beggar (☐) who sought temporary aid from him. He replies that he would not: as a spatialist he sees the futility of impulsivism. ☐'s lifestyle is a 'ridiculisatio' of the theories of Einstein, insofar as they present time as pliable. He calls ☐ an escapist (151.17-21). He denies the possibility of ☐ transferring him to a specific time by artifice: 'I fail to see *when* ... for aught I care for the contrary, the all is *where*' (151.26-36).

The exposition proceeds in the fable of the Mookse and the Gripes. The Mookse is the pope, especially Adrian IV whose bull *Laudabiliter* was used by the Anglo-Norman invaders of Ireland to justify their 'reformation' of the Church already established there. As the pope looks across the waters towards Ireland, so the Mookse looks across the Liffey from the stone he sits upon (153.23-5) and conducts a theological war with the Gripes, who is on the other side, perched on a limb of the elm. This concerns not only the bull of Adrian but also the controversy over Paschal Computation which occurred in the seventh century. At this time the Irish clergy calculated the date of Easter from the Jewish 84-year cycle, while the Roman prelates had revised their cycle to remove certain inaccuracies. The Irish were persuaded to change to the new system, which they did with great reluctance, almost a century being required for complete conversion.

This underlies the Gripes's request to know the time and the Mookse's reply 'Let thor be orlog. Let Pauline be Irene' (154.23), which includes the meanings 'let there be war' and 'let there be a clock' as well as supplying Thor's other name, Orlogg.¹⁷ It refers also to the mystic Nazarene faith which Paul modified and which later gave rise to gnosticism. The orthodox opposing movement was represented by Peter's successor Iranaeus. Thus the rivalry between Peter and Paul celebrated by Madame Blavatsky¹⁸ is extended to cover all conflict between orthodoxy and heresy. In 156.08-18 appear several theological controversies: the dual nature of Christ's body, the Immaculate Conception and the Procession of the Holy Ghost, all in the tongues of the schismatics,

¹⁷ D. B. Christiani, *Scandinavian Elements of 'Finnegans Wake'*, 124.

¹⁸ *Isis Unveiled* (London, Theosophical Publishing Society) II, 84-91.

Russian and Greek. VI.B.27.40 pinpoints the secular ambition of the papacy: 'Mookse wants temporal power.' Eventually nightfall silences the disputants.

In the rest of I.6.11, A first praises C as a person, although he is compelled to dissociate himself from the philosophy C adopts (159.24-160.24). He then resumes the terminology of his original attack. According to the system, he says (161.07-14), he cannot be transposed to a specific time by C, or have something that is in C's pockets, that is, there can be no real communication, unless they have *simultaneously* entangled themselves once in the dear dead days of by and by. So *Ulysses*, for example, could only be understood by a person who had lived in Dublin in 1904.

A represents himself here as Burrus, and C as Caseous, and discusses their rivalry in regicide and love.¹⁹ In the end he condemns the penman for his linguistic parasynthesis: 'My unchanging Word is sacred. The word is my Wife, to exponse and expound, . . . and may the curlews crown our nuptias! Till Breath us depart! Wamen. Beware would you change with my years. Be as young as your grandmother! The ring man in the rong shop but the rite words by the rote order' (167.28-33).

I.7 is C's biography as furnished by A. It is the most autobiographical episode in *FW* and its 'low hero' shares numerous morbid symptoms with Joyce. He exhibits megalomania, paranoia, masochism, alcoholism and physical infirmity, including an eye disease which occasions scopolamine treatment and the wearing of a black patch. Joyce spent part of his youth living in Drumcondra: C is an 'excommunicated Drumcondriac' (181.35) and the domestic flashback of 169.20-170.24 travesties the Joyce household. Like Joyce, C emigrates to Europe, staying at the Hotel Cornelle in Paris (173.20), and importunes his brother for support (172.22-6). Like Stephen, he is subjected to personal violence near a brothel. Messrs Hart and Knuth²⁰ point out the relationship of the address to that of Bella Cohen's establishment in 'Circe'. C also resembles the Triestine Joyce when he works as a tutor in model households (181.03-26), surreptitiously transcribing their conversation. Finally he is boycotted by publishers and printers but contrives to propagate his obscenity notwithstanding.

The biographer incessantly derogates C. His essential accusation is that C is a *sham*, a plagiarist. The epiphanic distillation from nature is forgery, the craft of Jim the Penman (181.12-16). *Ulysses*,

¹⁹ Examined below, p. 92.

²⁰ Clive Hart and Leo Knuth, *A Topographical Guide to James Joyce's 'Ulysses'* (Colchester, A Wake Newslitter Press 1975) I, 34.

although 'unreadable' (179.26), is for \square a stimulant to fantasy and escape. Every mark on its page prognosticates limitless wealth, happiness, inebriation and sexual satisfaction, an entire opera-house of naked heiresses enraptured by the top note which \square , the tenor, holds, just like a bird, for five minutes, 'infinitely better than Baraton McGluckin' (179.24-180.08).

\square lives in a 'secret cell' (182.34-5), where he contemplates a panoply of ephemera, much of it evidently hallucinated (183.08-184.02). When he looks out of the keyhole through a telescope it turns into a gunbarrel threatening him (178.26-179.08). He is 'noondayterrorised to skin and bone by an ineluctable phantom' (184.08-9). Consumed by the overweening thirst for innovation he excises everything fortuitous from his scripture and avoids every commitment, as with Joyce's own fanatical neutrality in politics. In the Latin passage 185.14-26 the familiar Freudian equation of creativity with defecation is conspicuous.

I.7 terminates with speeches by Justius (\blacktriangle) and Mercius (\square). Justius resolves to quit the philosophy of \square and in four long paragraphs accuses him of perversion, ingratitude, vindictiveness and embezzlement, and offers as remedy 'a little judas tonic'. In the end he will not follow \square for fear of divine retribution and he dismisses him with a ceremonial curse.

The reply of Mercius accords with the prophecy that he will need all the elements in the river to clean him over it (188.05-6). Time's flux exonerates genius, as the Mookse knew when he told the Gripes that after a thousand years he would be 'belined to the world' (156.19-20). In 'belined' we see 'blind' plus 'delineated'. VI.D.5.60²¹ proclaims ' \square writes an immense letter to posterity'. When posterity recovers the letter all its vilifying adjuncts have dissolved in the middenheap. \square makes a magical gesture complementing that of \blacktriangle and the liquid eternal utterance of I.8 issues from the elm. Even this may derive from *Time and Western Man*, for we read there²² 'A useful figure under which to imagine this temporalizing process of "intensive abstraction" would be to consider it as an act of bringing *the dead* to life. That is indeed the miracle that is contemplated. . . . The materialist of today is still obsessed with the wish to make this dead matter *real*: only he is more subtle, and he knows very well that it cannot be

²¹ The VI.D notebooks were copied by Mme Raphael into the VI.C ones and the originals subsequently lost. VI.D.5 begins on VI.C.8.217, so 'VI.D.5.60' is VI.C.8.276.

²² P. Wyndham Lewis, *Time and Western Man* (London, Chatto and Windus 1927), 170.

“real” if it remains “dead” and “matter”. So he brings it to life, by pumping it full of “time”, until it is a quicksilver beneath his hand.’

If I.6 comprises Λ 's terminal assessment of Π , I.8 comprises \square 's terminal assessment of Δ . Once Λ has formally disclaimed or excommunicated him, \square raises his lifewand, augur's rod or pen in the exercise of his legitimate function. VI.D.2.48 (VI.C.3.225) has:

\square not mystical—
saying world
is stronger but in
saying I understand
why

Detailed commentary on I.8 is retained for chapter 5 below, but it is convenient here to examine its function in book I. In notes on a copy of *Anna Livia Plurabelle*, apparently made during a conversation with Joyce, Professor E. R. Curtius wrote ‘1st 8 episodes are a kind of immense shadow’.²³ I have already indicated the deterioration of weather in the earlier parts of book I: in the latter parts this is assisted by the onset of nightfall. Darkness inhibits interchanges between \square and Λ by limiting their weaker faculties. According to VI.B.20.74:

\square head ear
 Λ heart eye

Thus in the dusk of I.6 (158.06–159–05) ‘The Mookse had a sound eyes right but he could not all hear. The Gripes had light ears left yet he could but ill see. He ceased.’ Passing through the gloomy chamber of I.7 we find a parallel situation in I.8. One woman calls out ‘My sights are swimming thicker on me by the shadows to this place’ (215.09–10). The other, who has been questioning her about Π and Δ , complains that she cannot hear the answers for the noise of waters and small life. They cease also, and this suppression of external communication heralds the interior world of book II.

Let us compare further the dusks of I.6 and I.8:

Then there came down to the thither bank a woman of no appearance (I believe she was a Black with chills at her feet) and she gathered up his hoariness the Mookse (158.25–7)

²³ Breon Mitchell, ‘Marginalia from Conversations with Joyce’, in *A Wake Digest*, ed. Clive Hart and Fritz Senn, 81.

My foos won't moos. I feel as old as yonder elm. (215.34-5)

And there came down to the hither bank a woman to all important (though they say that she was comely, spite the cold in her heed) and . . . she plucked down the Gripes (158.31-5)

Myhohead halls. I feel as heavy as yonder stone. (215.36-216.01)

I think we are obliged to recognize the women who gather up the Mookse and the Gripes as identical with the washerwomen who spread laundry in I.8. The attribution of **□**-ness and **▲**-ness to female rather than to male persons is unusual in *FW*. From 213.21-6 we observe that the woman who asks, and who will become a stone, places stones on the hostel sheets, whilst she who answers, and will become a tree, hangs up a butcher's apron to dry, on the other bank. The items of washing must themselves be paradigmatic of **□** and **▲**.

C. K. Ogden's apparently authorized commentary on his recording of Joyce reading from I.8 includes a gloss on 'My branches lofty are taking root' (213.13): 'At the end of the story, one woman is turned into a tree and the other into a stone. At this point the woman who is to be turned into a tree sees herself pictured upside down in the water, in the form that she later takes.'²⁴ Metamorphosis has been anticipated from 196.05-06: 'You'll die when you hear.' The women turn shadowy ('we're umbas all') and begin to speak of departures. Ogden 'translates' 215.10-11 'I'll go home slowly now by my way, to Moyvalley. And so will I, to Rathmines.' Moyvally (see figure 2) is on the Royal Canal, and Rathmines just south of the Grand Canal, which are thereby linked to **□** and **▲** respectively, as the elm speaks first, and then the stone. The canals circumscribe the Liffey, and were originally operated by rival companies. **□**-**▲** polarity is usually left-right polarity, which keys with the positions of the canals, the Royal on the left bank, the Grand on the right.

The women try to keep one another alive ('Ho, talk save us!') but the widening river pulls them seaward and its roar blankets their voices. The elm discovers her feet rooted, the stone that her head is too heavy to support. Unable to communicate they disappear into a wintry night of total unknowing.

²⁴ *Notes in Basic English on the Anna Livia Plurabelle Record*, reprinted in *joycenotes* 2 (September 1969), 10.

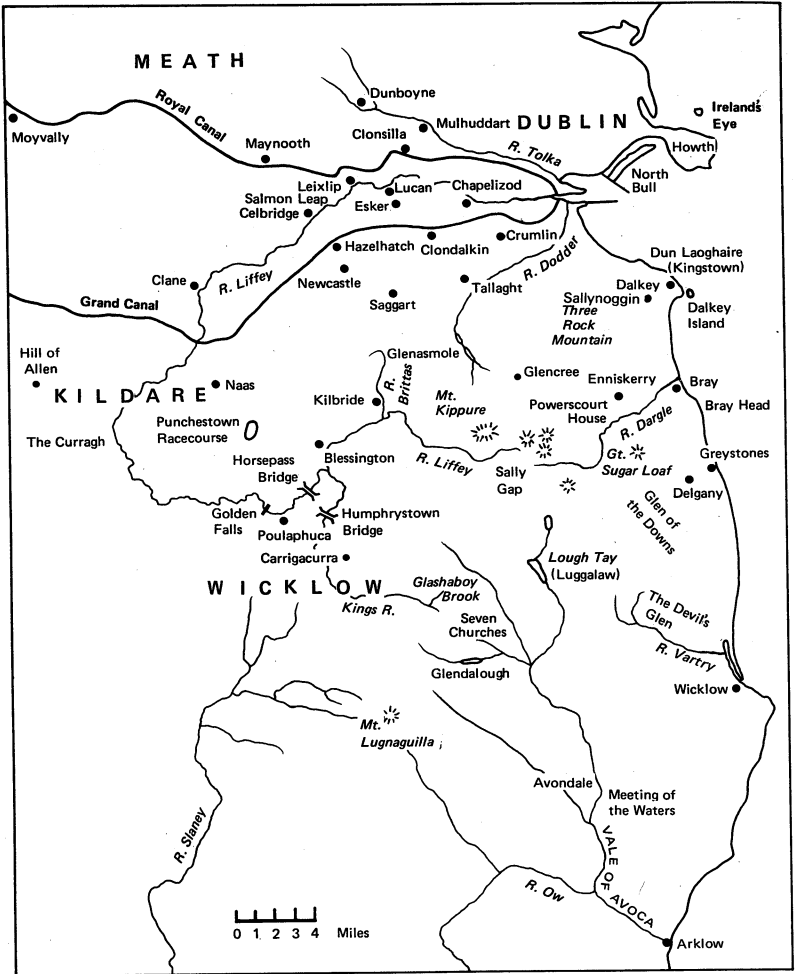


Figure 2 Localities in the Dublin region used in *Finnegans Wake*.

Chapter 3 **Λ**

Roles of **Λ** in Book III

Book I occurs in the daytime and contemplates the dark creature **☐**, book III at night before the radiant **Λ**. Joyce called its four chapters the *watches* of **Λ**, implying a parallel with the four watches of the night in Roman history: *Conticinium*, *Concubium*, *Intempesta Nox* and *Gallicinium*.¹ The intensely sexual second chapter would reasonably correspond to *Concubium* (which at 244.32 Joyce called 'The time of lying together') and the fourth to *Gallicinium* by the important cockcrow of 584.27. *Intempesta Nox*, the dead of night, may be suggested by the inert body of Yawn in III.3, although of course the Viconian cycle taints all book III with death. VI.B.14.142 states '**Λ** pretends to die' (this could however refer to a local event). The final equation of *Conticinium* (the silent early part of the night) with III.1 is less happy. The narrator is indeed externally conticent, but then so are those of the other watches. He is lying in bed and hears midnight chime, after which, jogging along in a dream, he comes upon **Λ**.

The narrator identifies himself with the ass who usually accompanies **✕**: 'I, poor ass, am but as their fourpart tinctler's dunkey' (405.06-7). He always interrogates Shaun in the first person plural: 'we remembered', 'we explained' etc. He must then be speaking for and with **✕**. When we reach III.3 the ass is the interpreter between **✕** and **Λ**: 'I am told by our interpreter, Hanner Esellus' (478.08); 'carrying my dragoman, Meads Marvel, thass withumpronouceable tail' (479.08-9). Note that *Esel* is German for 'donkey'² and that a dragoman is an interpreter, in the Middle East.³

The ground narration of book I is due to **Λ**-biased powers; here

¹ See J. S. Atherton, 'A Man of Four Watches: Macrobius in *FW*', *AWN* IX.3 (1972), 39-40.

² H. Bonheim, *A Lexicon of the German in 'Finnegans Wake'*, 136.

³ *Census* II, 18.

we must expect the reverse. **A** is generally praised and flattered, as he was by Mercius in I.7. But **X** become less merciful as they proceed and by III.3 are losing their patience and suspecting their subject of imposture: 'Hood maketh not frere. The voice is the voice of jokeup, I fear' (487.21-2). The representation of **C** as Esau deprived by Jacob's stratagem is prominent throughout *FW*.

As in book I, **X** are in quest of **M**. As they contact him before III.4 it is strange that this episode should remain as a watch of **A**. **A** has been displaced as an intermediary no longer of significance and occupies the minor role of the child Kevin asleep upstairs. His brother Jerry (**C**) is asleep in the same bed. Could Jerry be the ass, questioning a memory of his brother and temporarily wakened by **M** at 565.17-30? Samuel Beckett refers enigmatically to 'the Four speaking through the child's brain'.⁴ If this demonstrates a continuity of narration, a continuity of subject is demonstrated by Mr. Hart's discovery that **A** grows younger from 403 to the end of *FW*:

In III.1 his twin brother Shem is old enough to be 'Celebrated' (421.21); in III.2 Shaun has become the young lover, Jaun; in III.3 he is liked to 'some chubby boybold love of an angel' (474.15); during III.4 he appears most of the time as an infant in the nursery. It does not seem to have been noticed that at the end of III.4 we have worked, 'through the grand tryomphal arch', right back to the birth, which is described with many details at 589-90. We are, in fact, 'eskipping the clockback' (579.05). At 472.16 the Ass alludes directly to Shaun's journey backward to annihilation: 'we follow receding on your photophoric pilgrimage to your antipodes in the past'. Immediately after his reappearance for a moment in Book IV as the newborn baby, he retires *via* the vagina ... into the womb—'the ventrifugal principality' (605.17)—surrounds himself with amniotic fluid in ever-decreasing volumes and crouches like a foetus until, a diminishing embryo, he disappears⁵

Joyce's frequently quoted letter of 24 May 1924 to Miss Weaver further illuminates time reversal in book III:

⁴ *Our Exagmination round his Factification for Incamination of Work in Progress* (second edition, London, Faber and Faber 1961), 21.

⁵ *SMFW*, 68.

I am sorry I could not face the copying out of Shawn which 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 it is only a barrel rolling down the river Liffey.⁶

It is uncertain whether this account was intended to cover all of book III or only III.1-2, which was as far as Joyce had drafted at the time. References to the barrel appear mostly in III.1, although there is one at 565.31-2. The stations of the Cross are a puzzle. Mrs Glasheen identifies stations nine, eight and six fairly convincingly.⁷ But why is Christ a postman anyway? The obvious analogy is that while Christ transmits sacred mystery from God to the world, **Λ** ought to transmit the same from **Π** to **Χ**. The mysteries are inherent in the Cross and the letter respectively. But VI.B.5.139 gives: '**Λ** his † is himself' and 431.21 matches this with 'Jaun delivered himself'. Against this we must set 192.18-19 where **□**'s letter is 'the cross of your own cruelfiction'. The letter incorporating 'all the sacred books of the world', it is reasonable that it should pass to **Χ**, who are named after the evangelists, for transcription.

Λ becomes less postmanlike as we proceed through book III. In III.1 there is much talk of his mailbag, his walking and his views on the contents of the letter. He examines the envelope on 420.17-421.14. He has delivered it to all the Dublin addresses of the Joyce family but it always comes back inscribed 'Left no address', 'Please send on' and so forth. He has already told us he is fed up carrying it around: 'where on dearth or in the miraculous meddle of this expending umniverse to turn since it came into my hands I am hopelessly off course to be doing anything concerning' (410.16-19). VI.B.21.66 notes simply: '**Λ** wants to read her [**Δ**]'s letter.'

In III.2 there are less postal allusions, but 448.27, 454.04-7, 16 (G.P.O.), 456.24-457.04 and 466.30 can be instanced. The longest of these passages refers less to **Λ** delivering letters than to his collecting 'extraprofessional postages' owed him by **□**.

In III.3 we find **Λ** lying on a mound, the 'orangery'. Looking across the abyss to I.5 we recognize the midden which at 110.27 'changed into the orangery', from which the hen seen by Kevin scratched up the letter. So at 482.17-26 **Χ** are able to ask **Λ**:

⁶ *Letters* I, 214.

⁷ *Census* II, xlviii-xlix.

—Would ye ken a young stepschuler of psychical chirography, the name of Keven, or (let outers pray) Evan Vaughan, of his Posthorn in the High Street, that was shooing a Guiney gagag, Poulepinter, that found the dogumen number one, I would suggest, an illegible downfumbed by an uneligble?

—If I do know sintered sagement? Sometimes he would keep silent for a few minutes as if in prayer and clasp his forehead and during the time he would be thinking to himself and he would not mind anybody who would be talking to him or crying stinking fish.

Evan Vaughan, the first Dublin postmaster, had a Post House in High Street.⁸ **Λ** seems to be talking about **□**, although he ought himself to be Kevin. **×** are undeceived: 'The gist is the gist of Shaum but the hand is the hand of Sameas. Shan—Shim—Schung. There is a strong suspicion on counterfeit Kevin' (483.03–5). **Λ** is evidently pretending to be the author of the acclaimed literature, but **×** know better. 'Some portion of that answer appears to have been token by you from the writings of Saint Synodius, that first liar' (487.35–488.01). **Λ**, now partly unmasked, declares that he never dreamed of being a postman but that his brother sends letters (488.19–24).

As **Λ** becomes younger in traversing book III his aggressiveness wanes. Each of the first three watches includes a quantity of adverse comment on **□** by **Λ**, and as we proceed the amount and intensity of this comment decreases. In III.1, most of 414–25 attacks **□** on grounds of plagiarism and rude language, whereas in III.2 **Λ** is only violently antagonistic towards **□** in the earlier parts (up to 445.25). From here to his sister's speech (457.24) he is too preoccupied with his approaching departure to resent **□**, although in his eulogy of public hygiene we may detect a revulsion from the dirt associated with **□**. After **†**'s speech he regards **□** with amused tolerance. At first he forbade **†** any contact with **□**; he now announces 'I'm leaving my darling proxy behind for your consoling, lost Dave the Danceker!' (462.16–17). In III.3 the depreciation of **□** is relatively mild and confined to 482–90.

Throughout these chapters **□** is consistently a dancer. In III.1 he is Aesop's grasshopper who had to dance when the food ran out; in III.2 he dances as the biblical King David;⁹ in III.3

⁸ Sir John Gilbert, *A History of the City of Dublin* (Dublin, Duffy 1861) I, 223.

⁹ Edmund L. Epstein, *The Ordeal of Stephen Dedalus* (Carbondale and Edwardsville, Southern Illinois University Press 1971), 117–36.

(513.09–24) he is credited with the high-kicking convulsions for which ‘Jams’ himself was famous. By contrast Λ is an operatic tenor, specifically John McCormack, whose attributes in relation to Λ are discussed by Adaline Glasheen.¹⁰ We should particularly note McCormack’s association with *Don Giovanni* and other items of Λ ’s repertoire, and his emigration to America, where he ‘ate and ate—food, drink, violins, motor-cars, toy trains, chalices, yachts, Rodins—and grew heavier and heavier and heavier, a kind of wonder of the sheerly material.’ Even in III.4, Kevin is to ‘wend him to Amorica to quest a cashy job’ (562.31).

The adulation bestowed upon Λ in III.2 is of course precisely that desired by \square in 179.35–180.07 and reflects the ‘cult of the divo’ which, as Stuart Gilbert tells us,¹¹ was in Edwardian Dublin pursued to a degree unknown even in Italy. But ‘Jaun’ is additionally a parish priest, whence much of the difference between the first and second watches derives. To understand this we must remember the artist’s hilarious jealousy of the confessor, in *Portrait V*:

a priested peasant, with a brother a policeman in Dublin and a brother a potboy in Moycullen. To him she would unveil her soul’s shy nakedness, to one who was but schooled in the discharging of a formal rite rather than to him, a priest of eternal imagination, transmuting the daily bread of experience into the radiant body of everliving life.

Religion and sexuality are restrained in III.1: Λ simply echoes the ‘Credo’ attributed to John MacHale in ‘Grace’ in *Dubliners*, at 411.21. His relationships are platonic and oedipal, as at 413.03–26. He is finally brought down with sentimentality over his mother (426.02–16) and indignation over the insult to her offered by \square ’s letter. VI.B.31.250 notes: ‘ Λ cheated if not meet mother in heaven.’

In III.2 Λ is attracted by his young sister \neg . From the early drafts, where he merely repeats to her the prohibitions he has learnt, a chapter of vicious clerical frustration has evolved. Like the Mullingar parish priest featured at the end of *Stephen Hero*, Λ is a ‘hatsnatching harrier’ (445.03). Having relieved his immediate sadism in threats he begins to speak of departure. McCormack sang a number of intensely sentimental nineteenth-century ballads on the general theme of the Irishman compelled to leave

¹⁰ *Census II*, 158–9.

¹¹ *James Joyce’s ‘Ulysses’* (1930; Harmondsworth, Penguin 1963), 211.

his true love and seek affluence overseas. These may be construed as a group source for III.2. As we have seen, Λ here contains certain elements common to Joyce, and his departure may encompass the artificer's flight. As Joyce's spiritual advance led back to Irish mythology with *FW*, so Λ 's departure leads to a return in III.3. But instead of his beloved \neg , for whom he is initially searching (478.03-30), he encounters four old men and a donkey.

The Drama Parapolylogic

III.3 is Λ 's 'drama parapolylogic',¹² as against III.1-2 which contain his 'dream monologue' (474.04-5). It is almost wholly direct speech, but we are never told who speaks. It is however usually possible to recognize the voices of \times questioning Λ , and his replies, but at a later stage other voices invade the simple alternation and one must dissect with great care.

The chapter is sited upon the Hill of Uisneach, the supposed centre of Ireland and the meeting point of its provinces. The hill lies midway between Mullingar and Athlone, near the river Brosna (474.20), and has a long history as an assembly place, particularly in connection with the lighting of May-eve fires. At 476.03-8 we are informed that the first member of \times , Matthew, 'was traipsing through the tangle . . . and his station was a few perch to the weatherside of the knoll Asnoch and it was from no other place unless there, how and ever, that he proxtended aloof upon the ether Mesmer's Manuum, the hand making silence.' The other parts of \times follow, and they find Λ (Yawn) sprawled asleep in their midst, whereupon they spread nets over him. The implications of this action become tortuous.

Initially the casting of nets upon a sleeping figure suggests Gulliver pinned down by the Lilliputians. But if Λ 's flight and return mimic those of Joyce we may again remember *Portrait V*: 'When the soul of a man is born in this country there are nets flung at it to hold it back from flight.' Further, \times are specifically fishermen drawing their seine nets through the 'planckton' (477.18-26). Perhaps Max Planck's *quanta*, energy units in planktonic profusion, together with the earlier reference to ether, predicate a tetrad of radio operators hopefully sweeping the wavebands. Matthew extends Mesmer's hand upon the ether: Mesmer believed that influences were conducted between heavenly bodies, the earth and living bodies via 'a fluid, universally diffused and continued, so

¹² *Paralogism*, false reasoning; *polylogy*, loquacity.

as to admit no vacuum, whose subtlety is beyond all comparison.' The stage-mesmerist's raised hand supplies further connotations of spiritualism, which has already been discussed *re* this episode.

Once contact is established between X and A they ask his name, to which he replies 'Trinathan partnick dieudonnay' (478.26). As A pursues a *via crucis*, we might identify 'dieudonnay' as the God-given Messiah. This leaves two names which, by comparison with the rest of *FW*, can be stated to include those of Tristan, Jonathan Swift and St Patrick. Now, these persons are frequently connected with both C and A, so it is not their A-ness which is being stressed here. Swift may be present to reinforce the Gulliver allusion just noted, but Tristan and Patrick are associated in *FW* for similarities such as their connections with Brittany and their recurrent Irish visits. Patrick, according to his *Confessio*, III, returned to Ireland as a result of hearing 'the voice of those who were near the Wood of Foclut', in Co. Mayo, John, the fourth unit of X, represents the West of Ireland, and replies to A's mention of Foclut 'I know that place better than anyone' (478.36), before confusing it with Poldoody, a famous oyster pool in Co. Clare.

X are of course seeking M ('majestate'), and in so far as A is Patrick, M will be Milchu, his master during his first Irish sojourn. Patrick guarded Milchu's herds from the wolves, and left Ireland on a ship carrying Irish wolfhounds.¹³ Thus on being reminded of his ex-master A exclaims (also echoing Parnell) 'The wolves of Fochlut! Do not flingamejig to the twolves!' (479.13-14). This amuses X: wolves are perhaps now extinct in Ireland.

Attention reverts to A's 'mound or barrow'. As we observed, the legendary colonist Parthalon is a M model; according to the *Annals of the Four Masters* he and his followers were exterminated by plague and buried at Tallaght, a southwestern satellite of the metropolis. Green Hills, originally a village near Tallaght, suggests tumuli by its name and is consequently tied to the event by 194.35 and here by 480.08. But X suggests that 'ere there was this plagueburrow, as you seem to call it, there was a burialbattell, the boat of millions of years . . . an orangeboat . . . Draken af Danemork! . . . Henu!' (479.24-33). Burial in boats was a Viking institution: the boat carrying the corpse would be set adrift, burning, as in the myth of Balder. Entire boats were also interred, for example at Gokstad and Oseberg. 'The boat of millions of years' was the vessel in which, according to the priests of Rā at Heliopolis, the sun-god and the souls of the blessed travelled from

¹³ See the item on Patrick in *Census II*, 201-3.

sunset to sunrise,¹⁴ and clearly relates to the Henu-boat of Osiris. But **A**, thinking only of the Viking dragonboats and of his wolf-hounds, retorts: 'Her raven flag was out.' The pirate boats of the Dublin Danes had raven flags. **X** must still be using their interpreter, for they comment 'That folklore's straight from the ass his mouth.'

A is principally concerned about the wolves. VI.B.20.91 gives 'A named Milky because **W**olfy smacked him', which can be tied to 480.27-32, as can VI.B.23.94: 'Robinson's shield for wolfcubs'. **C** and **A** are frequently represented as Romulus and Remus and there may exist here Irish parallels such as those of Cormac MacAirt and Saints Ailbe and Bairre who were suckled by wolves.¹⁵ **A** says that he was suckled by **W** (480.14), which may explain his reticence over 'the man I go in fear of' (481.32). **X** extract fragmentary infantile anamnesis much connected with Patrick's *Confessio* (483.15-485.07), and respond contemptuously, their response drawing on a note of VI.B.5.30:

obscenity of religious
art veronica's towel
butcher's apron, sacred
heart, beggars at catholic
shrines exhibit stumps
of limbs. give us a
suck of your sugarstick
and I'll show you my
sore toe

Next, beginning to suspect **A** of fraud ('Thot's never the postal cleric'), **X** make use of hypnotic-spiritualistic techniques (486.14-31) to induce in him a 'trptych vision' of Tristan, Isolde and Patrick.¹⁶ They eventually draw forth part of **W**'s secret, conforming to the depravity they anticipated (491.17-20), but this is countered by the intrusion of **A**'s voice at 492.13 to 'traverse same above statement'. **A** is anxious to transfer the blame from her husband to one Sully, a writer of anonymous letters and scurrilous ballads (495.01-3), but **X** insist that she is misled (495.36).

Now, 'ariring out of her mirgery margery watersheads', **X** summon new witnesses, including **O** (497.04-499.03) and **o** (499.04-

¹⁴ Sir E. A. Wallis Budge, *Gods of the Egyptians* (London, Methuen 1904) I, 333.

¹⁵ Plummer's *Vitae Sanctorum Hiberniae* (Oxford University Press 1910) I, cxlii-cxliii suggests in this context that 'the wolf in pagan Ireland was a sacred animal, and associated with the cult of the sun.'

¹⁶ See below, p. 134.

12) and possibly even Finnegan speaking through Λ (499.16-18): 'Your souls to the devil, do ye think I'm dead?' This final outburst infuriates the investigators, who abuse their medium. Λ responds by invoking magical forces: static babble possesses the radio and a panicstricken strife of tongues culminates at 501.05-6:

-Tit! What is the ti...?

SILENCE

This requires comparison with 014.06. At 013.20 \times announced that four things in Dublin ne'er shall fail till heathersmoke and cloudweed Eire's isle shall pall. These four last things are conspecta of \mathbb{M} , Δ , \neg and \square/Λ . They are first listed in running print in collation with the Jewish calendar, and then in tabular form against the dates 1132 AD, 566 AD, 566 AD and 1132 AD. At the centre of the table the word 'Silent' represents the Norse Ginnunga Gap according to 014.16. Now, the *Annals of the Four Masters*, which are mentioned several times here, put the death of Finn MacCool against the year 283 AD!

The Age of Christ, 283. The sixteenth year of Cairbre. Finn, grandson of Baisgne, fell by Aichleach, son of Duibhdreann, and the sons of Uirgreann of the Luaighni Teamhrach, at Ath-Brea, upon the Boinn [Boyne]. . . .¹⁷

Now, $283 \times 2 = 566$ and $283 \times 4 = 1132$. We may therefore regard the silences on 014 and 501 as interruptions occasioned by \mathbb{M} 's demise. \times call the latter gap a 'siesta' (501.10), and it is apparent that time has passed during it. For at 481.04-6 \times have inquired as to \mathbb{M} 's place and time. Was he in Oxmanstown, whence in the year 1098 King William Rufus obtained the wood for the roof of Westminster Hall, 'where no English spider webbeth or breedeth to this day'?¹⁸ Was he 'Be fair, Chris'? Yes, Λ replies, 'Befurcht christ!' But on the other side of the lacuna another time-check brings the reply 'Amnis Dominae' (513.05).

III.3 is thus split into two parts, the second including 'Haveth Childers'. Each part opens with a simple alternating examination of Λ by \times . In each there is a section concerned with \square/Λ polarity, though in the second part \square and Λ are chiefly represented by the tree and stone (503.26-505.31). In both parts Λ is an ex-participant at the Wake (491.02-3; 514.19-21) and thus informed about

¹⁷ John O'Donovan (ed.), *Annals of the Kingdom of Ireland, by the Four Masters* (Dublin, Hodges and Smith 1851) I, 119-21.

¹⁸ J. D'Alton, *The History of the County of Dublin*, 641.

Π. In the second part, pressed for details, he reveals the point of Π's resurrection: 'half hang me, sirr, if he wasn't wanting his calicub body back' (516.15-16). Conjoined to the wake is the 'epic struggle' of Π and his assailant which here reflects from I.4: X are again the judges. Various parallels are obvious in both versions: if the assault on Π equals the assassination of Brian Boru by the Viking Brodir at the Battle of Clontarf we can compare 082.03 with 517.05 to some purpose. Λ agrees that the events described by X occurred (517.02-519.13): they then refuse to believe him. They have deduced that if there was plenty of rain, as Λ agreed at 502.01, he should not also have agreed at 502.13 that the moon was shining (519.18-25). Λ obliges them by swearing that all his evidence up to the present has been false (520.28-34).

As in the first part of III.3 further voices issue from Λ, who disclaims responsibility for the opinions they present. We recognize Sylvia Silence of 061.01-11 at 523.02-4. She is followed by Treacle Tom (523.21-525.05), Hosty (525.21-6), † (527.02-528.13), S (530.23-4), K (530.36-531.26) and of course Π (532.06-554.08). In this final stretch Λ seems to fade away inconsequently.

In concluding we may note that some of the events in book III proceed forwards, others backwards. We shall find that the latter process is more important. There is a current of increasing □-ness running forwards through book I and a current of increasing Λ-ness running backwards through book III. In book II these currents meet.

Chapter 4 410

The Mirror and the Rainbow

The House by the Churchyard, a portrait of old Chapelizod by Joseph Sheridan Le Fanu, is frequently utilized in *FW*. A fragment of song appears amongst its pages, sung by the tenor Devereux to the heroine Liliás:

And she smiled upon the stream,
Like one who smiles at folly,
A dreamer on a dream.

The mirror is a vehicle of abstraction. Impermeable to sounds, smells and physical contagia, the specular universe remains inert, clinical, indifferent. Its corporeal inaccessibility allies it to the dreamworld; its countless facets, each as divisible as its material complement, fascinate incessantly by the precision with which they contradict. The motivations distinguishing \square and \wedge can be rationalized verbally, but the female split is too absolute for this. As \rightarrow stares into the river she can see nothing but lateral inversion. No observer can derive her polarities from a specific influence, for they are simultaneously all differences and no difference.

\rightarrow calls her reflection 'nurse Madge, my linkingclass girl. . . . I call her Sosy because she's sosity for me and she says sossy while I say sassy and she says will you have some more scorns while I say won't you take a few more schools and she talks about ithel dear while I simply never talk about athel darling' (459.04-14). Mr Atherton observes:

To oppose the identity of opposites which causes a fusion of opposed characters Joyce sets a tendency on the part of all his characters to split up into two parts. The chief source for this has already been pointed out by Adaline Glasheen. It is *The Dissociation of a Personality* by Morton Prince, a neurologist who had as patient in Boston, Mass., a young

woman whom he calls 'Miss Christine L. Beauchamp', and who was one of the most famous cases of multiple personality. . . . It is also necessary to remember that these cases of what is now called dissociated personality would not long ago have been described as demonic possession. . . . But it is not usual in the *Wake* for women to be possessed by devils. This is a thing which happens to men while women simply split up into parts.¹

One might fault this distinction on the basis of I.8, where \square and \blacktriangle are given female attributes, but then I.8 is preceded by the atypical connection of a male entity, \blacksquare , with a mirror. Justius tells Mercius 'you have become of twosome twiminds . . . Look! Do you see your dial in the rockingglass? . . . Sh! Shem, you are. Sh! You are mad!' (188.14-193.28). We might infer that during the subsequent speech, Mercius gazes into the mirror and his voice becomes that of the washerwoman in consequence. But can the 'blackwatchwomen, all in white' (379.33) be related to \blacktriangle and her reflection? 586.13-15 certainly equates 'laundresses' and 'maggies'. The account on 508.19-509.03 of 'the subligate sisters, P. and Q. . . . the prettiest pickles of unmatchemable mute antes I ever bopeeped at . . . white in black arpists' contains the query 'Where do you get that wash?' Lateral inversion is conspicuous here, in paired drawers (Italian, *mutande*) and in the letters p and q which were exchanged in the linguistic divergence of the ancient Welsh and Irish.² Perhaps we can now understand the evolution of the siglum \perp into two separate sigla \blacktriangleleft and \blacktriangleright .

Originally, in March 1924, Joyce defined \perp as 'Isolde', whence the name Issy. In 1927 he labelled I.6.10 ' \blacktriangleleft ': here Isolde la Belle comments on her rival Isolde Blanchemains 'that her blanches mainges may rot leprous off her whatever winking maggis I'll bet by your cut you go fleurting after with all the glass on her and the jumps in her stomewhere! Haha! I suspected she was! Sink her! May they fire her for a barren ewe!' (145.01-5).

We can associate 'maggis' with the reflection 'nurse Madge', the recipient of the letter from Boston, beginning 'Dear Maggy . . . How are you, Maggy?' (111.09-20). In III.2 \blacktriangleleft hands \blacktriangle a letter, telling him to bear it with him and to think of the sender, not her sister Maggy (457.34-458.10). Similarly in 'ewe' we detect a comment from Isaac's wife Languid upon his other wife Ewe. But

¹ *Books*, 40-41.

² *GL*, 403-5.

the punishments of burning and leprosy were those proposed for Isolde la Belle herself, when her adultery with Tristan was discovered. Does **┌** signify Isolde Blanchemains? VI.B.18.270 gives:

T praises
┌ to **┐**

and VI.B.18.271:

┐ sends **T** to **┌**

I can make little of VI.B.33.120: '**┌**-stamps foot' or VI.B.38.124: 'tendus for **┌**', but VI.B.17.49 records 'Isabeau **┌**', which appears both at 146.17 ('isabeaubel') and in the 527.03-528.13 speech of **┐** to her reflection:

So sorry you lost him, poor lamb! ... Winning in a way, only my arms are whiter, dear. Blanchemain, idler. Fair-hair, frail one. ... It's meemly us two, meme idoll. Of course it was downright verry wickred of him, reely meeting me disguised ... Mon ishebeau! Ma reinebelle! ... So meme nearest, languished hister, be free to me! (I'm fading!)

Sacher-Masoch, in *Venus in Furs*, lists Isabeau amongst a number of women 'whom the great book of history has placed under the sign of beauty, lust and violence' and who 'all wore fur garments and ermine robes.'³ The meeting referred to occurred when Tristan returned to Cornwall in disguise, but 'languished' links the sister to Languid instead of Ewe. **×** relate the passage to *Through the Looking Glass*:

Hear we here her first poseproem of suora unto suora? Alicious, twinstreams twinestraines, through alluring glass or alas in jumboland? ... Is she having an ambidual act herself in apparition with herself as Consuelas to Sonias may? (528.16-25)

This also contains the song about Jumbo and Alice quoted in *My Brother's Keeper*.⁴ The ubiquitous equation of water with femininity is exploited in 'twinstreams twinestraines'. The mother, **Δ**, is derived by the confluence of daughter tributaries, **┐** and **┌**. Joyce frequently connects **┐** with the origins of the river

³ Gilles Deleuze: *Sacher-Masoch: An Interpretation together with the Entire Text of 'Venus in Furs'*, tr. Jean MacNeil (London, Faber and Faber 1971), 150.

⁴ By Stanislaus Joyce (London, Faber and Faber 1958), 32.

as in 'The Mookse and The Gripes', where Nuvoletta is the cloud that condenses into a teardrop and falls into the Liffey. One of the mythological precedents for this may be the fall of Astarte into the river Adonis as a meteor from Mount Lebanon.⁵

At 486.23-4 \blacktriangle apprehends Isolde eidetically as 'a fine lady ... floating on a stillstream of isisglass', and at 460.21 \blacktriangleleft says she 'will dream telepath posts dulcets on this isinglass stream', beneath various trees. This can be related to the 'Tryst under the Tree', detailed at 571.04-18. Tristan floated carved pieces of bark down a stream running through Isolde's chamber to inform her that he was waiting at a tree beside the stream. The long passage relates these to the cryptic letter via the Irish tree-alphabet, which assigned a particular tree to each cipher.⁶

The watery mirror reflects not only Isolde but numerous other ladies. We have for example the parallel elopement myth of Guinevere and Lancelot. The anonymous thirteenth-century *Arthur and Merlin* mentions a true Guinevere whom Arthur distinguishes from her illegitimate halfsister, the false Guinevere. *FW* mentions two Guineveres at 389.23. From 'isisglass' we may supply the vignettes in the *Egyptian Book of the Dead* in which Osiris is backed by two identical consorts, his sisters Isis and Nephthys⁷ (see figure 3). Although Nephthys, as the female counterpart of Set, was opposed by Isis, she was also her friend and helped to collect the fragments of Osiris when Set scattered them. The same interplay of rivalry and friendship occurs between the complementary Sirens of *Ulysses*, reflected in their gilded bar-mirrors, the paired women in many of Ibsen's plays, Blake's Jerusalem and Vala, and the two wives of Montanus in Flaubert's *La tentation de Saint Antoine*. Here is the precise enigma of \blacktriangleleft and \blacktriangleright : the male twins are unequivocally antagonistic one to another but the female ones merge so easily that it is never possible to pinpoint their mutual orientation. \blacktriangleright is so obviously an unreal or virtual image, perpetually carried about by \blacktriangleleft as part of her definition. Like the glass borne by the mermaid, or the astronomical sign of Venus, ♀, which represents her mirror, \blacktriangleleft 's 'shellback thimblecasket mirror only can show her dearest friendeen' (561.16-17).

If symmetrical splitting is allowed, so is multiple fragmentation. 'The Ondt and the Gracehoper' exhibits the rather unusual four-fold division of 'Floh and Luse and Bienie and Vespatilla' (414.25).

⁵ D. A. Mackenzie, *Egyptian Myth and Legend*, 311.

⁶ *GL*, 299-300.

⁷ Sir E. A. Wallis Budge, *The Book of the Dead*, 27, 35, 73, 75, 77.



Figure 3 'The Sunrise', plate 2 in the Papyrus of Ani, as reproduced in Budge's *Book of the Dead*. Isis and Nephthys are seen on either side of the Tet, which contains the body of Osiris. (Reproduced by courtesy of the British Museum, BM 10470.)

Much more important are the sevenfold and twenty-eightfold divisions which are encountered all through *FW*.

The sevenfold division raises the imposing symbol of the rainbow, intrinsically connected with water, and by Genesis 9:14-17 with the covenant between God and humanity. The familiar Irish superabundance of rainbows must also be held pertinent. As Noah is a primary Π avatar, the septenary are the specifically Π -oriented mode of \neg . Perhaps Π sees the rainbow as a path to God. The Greek goddess Iris, with her thousand-coloured robe, was an emissary from heaven to mankind. Mircea Eliade observes:

As to the rainbow, a considerable number of peoples are known to see in it the bridge connecting earth and sky, and especially the bridge of the gods. That is why its appearance after a storm is regarded as a sign of God's appeasement. It is always by way of the rainbow that mythical heroes reach the sky. . . . Further, the seven colours of the rainbow have been assimilated to the seven heavens, a symbolism found not only in India and Mesopotamia but also in Judaism. In the Bamiyan frescoes the Buddha is represented seated on a rainbow of seven bands; that is, he transcends the cosmos, just as in the myth of his Nativity he transcends the seven heavens by taking seven strides towards the north. . . . The throne of the Supreme Being is surrounded by a rainbow, and the same symbolism persists into the Christian art of the Renaissance.⁸

This interpretation is apposite for Σ , who in II.1 sets out in pursuit of a paradisiac colour. But for Π the rainbow is best regarded as the Kabbalistic emblem of Malkuth, the lowest of the Sephiroth,⁹ representing the world, or kingdom of illusory things, whence all striving departs. The fall of Π , which will be studied in chapter 6, occurs ultimately through his infatuation with a chromatic accessory. If we examine the various sevenfold allusions listed in Mrs Glasheen's *Census* we find that they are frequently linked to Π as his 'sevenal successive coloured serebanmaids' (126.19), although there is a definite overlap with more and less fragmented phases, as when \neg calls \vdash 'Mon ishebeau! Ma reine-belle!' in the passage just quoted. Many of the references are simple inventories of colour, Bloom's 'Roygbiv'.

⁸ Mircea Eliade, *Shamanism: Archaic Technique of Ecstasy*, tr. W. R. Trask (London, Routledge and Kegan Paul 1964), 132-3.

⁹ A. E. Waite, *The Holy Kabbalah*, 206.

The twenty-eightfold division is also derived from aquacity by the twenty-eight wet days of 'February Filldyke' (470.04). It possesses a distinct siglum \circ and connects with Joyce's interest in menstruation ('halfmoon haemicycles', 375.12-13). By his further approval of leapyears, \dashv can be tagged on to \circ as a twenty-ninth unit. We find complete lists of twenty-nine names (147.11-15), colours (247.35-248.02), words meaning peace (470.36-471.05) and words meaning death (499.05-11). \circ also rules the twenty-nine items in I.6.8. As \dashv is a narcissistic phase and the sevenfold division is assigned to \mathbb{M} , so \circ pertains especially to \mathbb{C} and \mathbb{A} . It is \circ who confront \mathbb{A} in III.2, although we should observe at 430.26 their ability to form fourteen \dashv entities, and at 101.08-9 and 430.35-6 the fourfold division as in III.1. The divisibilities interconnect, for $4 \times 7 = 28$ and VI.B.15.85 points out that '1 + 2 + 3 + 4 + 5 + 6 + 7 = 28.'

Angels and Devils

In II.1, which we shall now examine, \circ form an undifferentiated iridescent fluid medley dedicated to the adulation of \mathbb{A} and the confounding of \mathbb{C} . They are foremost the angels described by Joyce in his synopsis of the chapter:¹⁰

The scheme of the piece I sent you 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.

Several versions of 'Angels and Devils' are detailed by Iona and Peter Opie:¹¹

According to Kampmüller versions of this game, with Angel and Devil alternately choosing colours, continue to be played in Austria, and are called 'Engel und Teufel' or 'Das Farbeaufgeben' (*Oberösterreichische Kinderspiele*, 1965, p. 166). The game is also much played today in Italy, where it is known simply as 'Colori', although the Madonna or an Angel likewise takes turns with the Devil

¹⁰ *Letters I*, 295.

¹¹ *Children's Games in Street and Playground* (Oxford University Press 1969), 287-8.

to ask for colours, and the side wins whose leader guesses the most colours correctly. . . . In Germany, as long ago as 1827, a version was recorded called 'Blumen verkaufen' in which the principal players were a Gardener and a Buyer, and the players adopted the names of flowers (H. Dittmar, *Der Kinder Lustfeld*, 1827, p. 270).

The flower-names are conspicuous in II. I and the colour chosen by ♣ is the name of a flower, heliotrope.

Alice Bertha Gomme divides 'dramatic or representational games', of which this is an example, into five categories: line form, circle form, individual form, arch form and winding-up form.¹² Apart from 'How Many Miles to Babylon', which includes the line 'Will I be there by Candlemass?' parodied at 236.07, and its arch form, all the games from this work used in II. I appear to be of the line (l) or circle (c) varieties:¹³

223.10-11	Pop goes the weasel	l
225.15-17	Lady on the mountain ('There stands a lady on the mountain, Who she is I do not know; All she wants is gold and silver, All she wants is a nice young man.')	c
226.04	Poor Mary sits a-weeping	c
226.11-12	Jenny Jones ('You can't see her now')	l
226.22	Nuts in May	l
226.26-9	Lubin ('Shake it a little, a little, a little, And turn yourself about')	c
226.33-4	When I was a young girl ('This way went I')	c
233.07	Three sailors ('Shall we have lodgings here?')	l
233.12	London Bridge ('My fair lady')	c
236.09-10	Farmer's den (Joyce's version is closer to that given in Norman Douglas, <i>London Street Games</i> : 'The farmer's in his den, The farmer's in his den, He I Hedy Ho, the farmer's in his den')	c
237.05	Mulberry Bush	c
239.32	Oats, peas, beans and barley grow	c
239.36	Ring a-ring o'Roses	c

¹² *The Traditional Games of England, Scotland and Ireland* (reprint by Dover Publications, New York 1964), 475-7.

¹³ Most of these games are listed in M. J. C. Hodgart and Mabel P. Worthington, *Song in the Works of James Joyce* (New York, Columbia University Press 1959), 112-18.

- 240.03-4 Old Roger ('Old Roger is dead and is laid in his grave') c
 249.26 Queen Mary ('One morning I rose and I looked in the glass') c

Book II corresponding to marriage in Vico's scheme, line and circle form are appropriate for, says Gomme, they are often connected with marriage parodies, and

children, knowing the general form of marriage games, would naturally dance in circle form to any ballad verses in which marriage or love and courtship occurs . . . [line games] are games of contest, whereas the circle games are games in which a homogeneous group of persons are performing a ceremony belonging entirely to themselves. The ceremony is of a religious character, as in 'Oats and Beans and Barley', or 'Old Roger', dedicated to a spirit intimately connected with the group who perform it, and having nothing belonging to any outside group. The position of the marriage ceremony in this group is peculiar. It has settled down from the more primitive state of things shown in the line marriage games, and has acquired a more social and domestic form. . . . The remains of the line and circle form, as denoting opponents and friendly communion can, I think, be traced in old plays and old methods of acting. In old pantomimes, the demons or evil spirits and their followers enter on one side and stand in lines; the good fairy and her followers enter on the opposite side and stand in line; the principal characters advance from the line, and talk defiance to each other.¹⁴

II.1 occurs in the evening, the time most propitious for both street games and pantomimes. The pantomimes chiefly contributing are the famous Christmas performances at the Gaiety Theatre, proprietor Michael Gunn. The precise matching of the angels (♠, St Michael) and devils (♣, Lucifer), compared to their imbalance in books I and III, favours the return, after a fashion, of ♠, who is equated with Gunn. Unlike the clamour of disembodied voices in III.3, this drama is an inflexible, stereotyped, invocatory ritual depending upon gesture and imitation to convey its subtleties.

¹⁴ Alice Bertha Gomme, *The Traditional Games of England, Scotland and Ireland* II, 498, 530.

Entitled *The Mime of Mick, Nick and the Maggies* (Λ, □ and ○), it opens with programme notes on 219–22. The performance takes place under the distinguished patronage of X. The British Museum manuscripts feature a list of sigla entries corresponding to the *dramatis personae*,¹⁵ though not in the sequence finally produced (□, Λ, ○, †, Δ, Π, O, S and K). As in the Gaiety pantomimes the advertisement mentions the ‘transformation scene’.¹⁶

The histrionics open at 222.22 with the antithetical presentation of □ and Λ. Then ○ or † (‘twintomine’) allegorically enact the four syllables of ‘heliotrope’ (223.09–11) which □ has to guess. While he seeks inspiration (223.27–33), ○ form a ‘lineup’ behind Λ, their ‘commoner guardian’ (224.24). □ makes three incorrect guesses (225.22–7) and is derided by ○, who perform floral ring-dances around Λ, run away and come back. This sequence contains ‘the treatment of the double rainbow in which the iritic colours are first normal and then reversed’, as Joyce puts it in his letter quoted above.

In 227.19–232.09 the stage is relegated to the outcast □. His search for an inward light of the desired colour illustrates the archetypal growth of adolescent romantic poetry. As in I.7 a biographical matrix includes the escalating piety of Stephen in *Portrait* IV (227.29–228.02) and the Paris–Zurich exile of Joyce, whence he dispatched his first epistle to the Hebrews (228.05–229.07). This grades into *Ulysses* (‘I made them take it!’): 229.13–16 lists its ‘Odyssey’ section. That view which demands polemics of *Ulysses* sees Joyce needling the forces that crippled him, exposing his progenitors’ weaknesses. In his letter Joyce called □’s epistle ‘blackmail stuff’. But as he analyses his background and his web of relatives, (230.26–231.04), □ becomes nostalgic and breathes four lines of ecstatic regret (231.05–8). The stab of homesickness concurs with a shooting pain in the root of his wisdom tooth (irony), contorting the features of his face and raising his temperature. The ‘chewer’, like ‘gnawthing unheardth’ is inflamed through sugary indulgence (Turkish delight, 232.01). Suddenly, opportunely, † sends tidings that she will wait for □ (232.09–17) and he dashes back, doubly disguised as a sailor, only to fail again with his three questions. When he gets close enough to ask, ○ coalesce into †; when he is confounded they fall back into their mocking diversity. His spirits fallen, he departs once more.

¹⁵ Add. MS 47477.84–6.

¹⁶ See Robert M. Adams, *Surface and Symbol: The Consistency of James Joyce’s ‘Ulysses’* (Oxford University Press 1962), 79.

▲ re-enters and is adored by his chorus in two extended supplications (235.09–236.18; 237.11–239.27). In the first ◊ extol a future of bourgeois respectability; in the second, a little more experienced, they are ambitious for the sexual promiscuity originally advocated by □. But when □ himself reappears he has ‘become conservative’ like Ibsen, and defends ▢ and ▲. He boasts of his ‘wolkenic connection’ with the ‘remarkable moliman’ and with his ‘fiery goosemother’.

At this point it begins to grow late (244.03–246.20) and ▢ and ▲ effectively intrude, the former for the first time since I.4, but presumably at a different level of activity. ▢ calls threateningly from the house, wearing, like the Lord-Lieutenants in the prologue to *The House by the Churchyard*, a ‘thunder-cloud periwig’. The house ought to be the Mullingar Inn, but 244.20 may lead us to identify it as the Blackhorse Tavern (now the Hole in the Wall) near the Cabra Gate of Phoenix Park. This was once known as *Nancy Hands*, after its hostess,¹⁷ and is thus listed in *Thom’s Directory* from 1896. But □ and ▲ are still ‘not on terms’ since their Battle of Waterloo. □ tries to hide from ◊ the bruises given him by ▲ (247.22–5). Although he cannot name it, he has seen through his telescope the rainbow split from white light: ‘Split the hvide and aye seize heaven! He knows for he’s seen it in black and white through his eyetrompit trained upon jenny’s and all that sort of thing’ which is tantamount to a chiaroscuro (247.31–4). This passage contains a sexual reference which the next two pages expand.¹⁸ Their final effect is to conflate ◊’s underwear with the diaphane of the temple sanctuary (249.06–20). ◊ becomes Isis Veiled, the High Priestess, and as such contrasts with ▲, whom we shall see in II.2 as Isis Unveiled.

Frank Budgen discusses Joyce’s fetishism in *Further Recollections of James Joyce*.¹⁹ For Joyce, he says, drawers were ‘feminine attributes of even greater value than the curves and volumes of the female body itself’, and he quotes a letter of Joyce on *Le Manteau de Tanit*. This refers to the multicoloured veil stolen from the lunar temple for Salammbô in Flaubert’s Carthaginian fantasy. ‘Heliotrope’, then, is the colour of ◊’s drawers. In the Opies’ study of children’s games, the authors explain that ‘children’s “interest” in a game may well be the incident in it that least appeals

¹⁷ *Dublin Historical Record* XXIII.1, 7.

¹⁸ 248.23 includes the Swan Water, a subterranean river in Rathmines. 248.33 includes two medieval Dublin streets, Behind Street, which was near Christ Church Cathedral, and Turn-again Lane, which became King’s Inns Street.

¹⁹ In *James Joyce and the Making of ‘Ulysses’*, 319–20.

to the adult: the opportunity it affords . . . to say aloud the colour of someone's panties, as in "Farmer, Farmer, may we cross your Golden River?"²⁰ At 224.26-7, **□** 'must fand for himself by gaze-work what their colours wear as they are all shown drawens up.' At 233.05-10 he has to find the French for frocks. This suggests *Portrait IV*, where the Jesuit embarrasses Stephen with the phrase *les jupes*: 'The names of articles of dress worn by women or of certain soft and delicate stuffs used in their making brought always to his mind a delicate and sinful perfume. . . it was only amid softworded phrases or within rosesoft stuffs that he dared to conceive of the soul or body of a woman moving with tender life.'²¹

Heliotrope is thus a personal secret, but one shared by **Λ**, who at 237.03-6 'can eyespy through them, to their selfcolours, nevertheless their tissue peepers, (meaning Mullabury mesh, the time of applying flowers, a guarded figure of speech, a variety of perfume, a bridawl, seamist inso one).' It is a flower that turns towards the sun. Clytie, who pined for Apollo and turned into a heliotrope, appears at 239.18. A vital part of the thing **□** seeks is its tropism away from his darkness towards the light of his rival.

A third questioning of **¬** by **□** should now occur, although the speech is not given. 'Twice is he gone to quest of her, thrice is she now to him' (250.27-8). 'Evidentament he has failed as tiercelly as the deuce before for she is wearing none of the three' (253.19-20). The next line may explain the omission, for P. W. Joyce observes 'When a person singing a song has to stop because he forgets the next verse, he says (mostly in joke) "there's a hole in the ballad".'²² Incidentally, 233.02-3 parodies a verse from the same work: 'Did you ever see the devil, With the wooden spade and shovel, Digging praties for his supper, And his tail cocked up.'²³

A fight between **□** and **Λ** has almost begun (252.01-14) prior to the interruption, but intentions are suddenly curtailed as **Π** emerges from the house, indignant that the children did not come when called. 'Rain ruth on them, sire!' The producer, Giambattista Vico, then brings **Δ** on stage (255.27-36). She seizes **□** and **Λ** by their ears (*oreilles*, 256.03) and drags them in. Their bone of contention, **¬**, makes off in a twinkling, but **Π** catches her and

²⁰ Iona and Peter Opie, *Children's Games in Street and Playground*, 2-3.

²¹ Note also Swedenborg's description of angels' garments in *Heaven and Hell*, paragraphs 177-82, acknowledged at 238.11, 226.22-3 and 227.18.

²² *English as we Speak it in Ireland* (Dublin, Gill 1910), 189.

²³ *Ibid.*, 61. Also used at 211.19.

brings her indoors to punish her. The door slams. The curtain falls. The performance terminates amid applause.

II.1 ends with a prayer to \mathbb{M} by \mathbb{C} and \mathbb{A} , whose names mingle ('Nek Nekulon ... Mak Makal ... Mak Nakulon'). As Mrs Glasheen notes,²⁴ 'The sons have quarrelled over their sister and lost her to an older man.' They now have a joint grievance and a reason to combine their energies, but this does not occur until later in book II.

Storiella as She is Syung

The four book II chapters occupy the hours between dusk (I.8) and midnight (III.1). II.2 and II.3 are the most opaque episodes in *FW*, but they are opaque in totally different senses. II.2 has an immediate poetic appeal, with much undistorted English and a seductively natural construction. II.3 is intensely contrived, with an incredible overgrowth of polyglot irreconcilables. But the latter usually prove to be equivalents of senses already manifest, while the exquisite concinnity of II.2 may seal its mystery for all time. It is, supremely, the chapter of ineffables. Hence the diagrams, typographical chimeras, footnotes and marginal notes, with which meanings are thrust in from all sides.

The notes perpetuate the triangular relationship of \mathbb{C} , \mathbb{A} and \mathbb{H} . To \mathbb{H} are assigned the footnotes, while \mathbb{C} and \mathbb{A} have, respectively, the left and right margins up to 287.17. At this point the main text broadens, ingesting the margins; when they reappear at 293.01 \mathbb{C} and \mathbb{A} have changed sides. VI.B.36.264 states: 'marginal notes change sides.' Upon this primary bifurcation is imposed a secondary one: the region up to 281.15 is connected largely with \mathbb{H} , that after 281 with \mathbb{C} and \mathbb{A} .

II.2 is concerned with learning, that of \mathbb{H} being literary and historical, that of \mathbb{C} and \mathbb{A} mathematical. The \mathbb{H} section has a serial quality and, in view of its subject, the academic commentary of \mathbb{A} 's paragraph headings suggest a history book. These headings are also frequently alliterative in view of the prosodic concern. We find 'PROBAPOSSIBLE PROLEGOMENA TO IDEAREAL HISTORY', 'PANOPTICAL PURVIEW OF POLITICAL PROGRESS AND THE FUTURE PRESENTATION OF THE PAST' and so forth. In the other section the \mathbb{A} headings utilize the Sanskrit nomenclature of esotericism, shrouding the increasingly inward-looking and nonverbal subject. \mathbb{C} 's

²⁴ *Census* II, xl.

marginal notes detract throughout, with their comic, apocryphal ambiguity.

The \rightarrow section is introduced by six pages of localization in which the narrators seek \mathbb{M} . Their priority, 'UNDE ET UBI' (260.R1) leads them via 'Old Vico Roundpoint' (Piazza Giambattista Vico in Trieste) towards 'Dominic Directus' (261.20-21). According to Vico, with the return of barbarism in declining Rome, 'There was a return to the two kinds of ownership, direct and useful—*dominium directum* and *dominium utile*—which correspond exactly to the quiritary and bonitary ownership of the ancient Romans ... the direct ownership of the early barbarians came finally to mean ownership which gives rise to a real civil action.'²⁵ The quest for the personification of ownership leads past the seven wonders of the world (261.09-13) into the path of the ten Sephiroth (261.23-31). The searchers eventually reach Castleknock and come upon an inn and its publican (262.26-9). Entering Chapelizod we find a mass of extracts from the appropriate section of *Thom's Directory*, entitled 'THE LOCALISATION OF LEGEND LEADING TO THE LEGALISATION OF LATIFUNDISM'.²⁶ From 'the murk of the mythelated' in the bar-room we pass the breakfast-room and toilet to 'the clarience of the childlight in the studiorium' upstairs. Here the children of II.1 are engaged in homework covering the disciplines just mentioned. Till \mathbb{C} and \mathbb{A} are ready to wrangle (in the second part), let us now seek \rightarrow , 'Storiella as she is syung' (267.07-8). This was Joyce's title for the individually published II.2: *storiella* is the diminutive of Italian *storia*, history or story, and the phrase recurs at 486.06: 'History as her is harped.' It refers to *English as She is Spoke*,²⁷ an abridgement of P. Carolino's 'New Guide of the Conversation in Portuguese and English', of which the editor comments 'it has been reserved to our own time for a *soi disant* instructor to perpetrate—at his own expense—the monstrous joke of publishing a Guide to Conversation in a language of which it is only too evident that every word is utterly strange to him.' This is the kind of thing \rightarrow is writing, and many of her footnotes possess the distinctive style of Carolino. Here is a typical example, from *Familiar Dialogues*:

²⁵ T. G. Bergin and M. H. Fisch (eds.), *The New Science of Giambattista Vico* (Ithaca, Cornell University Press 1948), 365-6 (paragraphs 1073-4).

²⁶ See Fritz Senn, 'The Localization of Legend', *AWN* VIII.1 (1971), 10-13.

²⁷ Edited by James Millington (London, Field and Tuer 1883). The example quoted is on 26.

THE WALK

Will you and take a walk with me?
 Wait for that the warm be out.
 Go through that meadow. Who the country is beautiful!
 who the trees are thick!
 Take the bloom's perfume.
 It seems me that the corn does push already.
 You hear the bird's gurgling?
 Which pleasure! which charm!
 The field has by me a thousand [*sic*] charms.

→ is here both a story and its writer. She composes a letter which is a variant on that previously encountered, encapsulating features of **m** like the mound and the museum. Up to 272.08 she studies Ireland's Punic Wars, and designs sexual campaigns in grammatical jargon. The names of tenses obviously epitomize history, and from 273.11 the letter begins to incorporate items from **Δ**'s salvaging or shoplifting. The spoils constitute 'a loovely freespeech', relating the advance from dichotomy (**ε** **Λ**) through concilience to dynastic continuity (**m**). **m** is thus infraliminally buried beneath a dungmound (276.R1), the midden of I.5. The account equates him with the horse-picture of 111.26-31: 'And it's time that all paid tribute to this massive mortality, the pink of punk perfection as photography in mud. Some may seek to dodge the gobbet for its quantity of quality but who wants to cheat the choker's got to learn to chew the cud' (277.23-278.03).

Two letters finally crystallize. The first, 279.F1, makes → a complete book, describing intercourse 'on my back spine'. The second (280.09-33) is closer to the 111 version, with Father Michael, wedding cakes and the other impedimenta. But → adds to this her secret, heliotrope, as 'peethrolio, or Get my Prize, using her flower or perfume'. She also scrambles her name ('Soldi'), including herself in the enduring mystery. As the Quinet sentence (281.04-13) records, the wildflowers outlive the rhythmic inconstancy of city and civilization. Thus 281.R1 mentions the part played by *belles-lettres* in the war-peace-war. Wakean femininity rests finally on two ingredients, colour and water, or in the words of 281.15 'Flowers. A cloud.'

Chapter 5 ▲

The River

VI.B.40.27:

▲ seaweed on
walls
mud flats
tin cans, dead
dogs, old boots
all sewage
discharged in

▲ is transmission, supplying the future with the eroded furniture of the past. As a river she conceals the somnolent **Π**, to cast him up at propitious times. As the *Magna Mater* she perpetuates his genotype. Her contributions to **→**'s letter in II.2 are relics of **Π** which we first saw collected in I.1. At 011.09–10 ▲ arrives after the battle as a bird of peace or paradise, as a fairy godmother, as a hen in the landscape. During the truce she salvages spoiled goods which are also parts of **Π**, as Isis collected the severed remains of Osiris. These 'historic presents from the past postpropheticals . . . will make us all lordy heirs and ladymaides of a pretty nice kettle of fruit' (011.30–32). She first obscures them by flooding: 'Though the length of the land lies under liquidation (floote!) and there's nare a hairbrow nor an eyebush on this glau-brous pface of Herrschuft Whatarwelter' (012.07–9). The universal flood in Norse myth was occasioned by the death of Ymir, father of the giants. When the water subsided Ymir's body became the world, his hair the trees and his eyebrows the grass and flowers. Despite **Π**'s disintegration, 012.12–15 promises his mourners eggs for their breakfasts provided by the hen, who retains his primordia.

In I.1 ▲ keeps these mementoes in mobile containers, but in I.4 we find a more substantial vessel surrounded by ▲, 'a protem

grave in Moyelta of the best Lough Neagh pattern'. As I have explained elsewhere,¹ Moyelta is recorded as the site of Parthalon's settlement and Lough Neagh as containing a submerged city. Lady Wilde² records Finn MacCool creating Lough Neagh and the Isle of Man by tearing up a great handful of turf. But **Π**'s grave is still a kettle of fish, according to 076.24, where he lies 'like the erst curst Hun in the bed of his treubleu Donawhu'. He thus includes the O'Donoghue, the chieftain who lived in a palace under the Lake of Killarney³ and who was supposed to emerge annually if good harvests were on the way. This is in keeping with the context of other-world vegetation spirits: the Celtic other-world was often under water, or reached by a passage from a lake islet.⁴

080.07 combines this passage with that of St Patrick's Purgatory. A hermit, Patrick (not the Apostle of Ireland), lost in a cave in an island in Lough Derg, heard the wailings of souls in purgatory, after which an abbey was built there, with the cave opening behind its altar. Various subsequent explorers experienced diabolic visions in the labyrinth, which was finally sealed up by the pope's orders on St Patrick's Day, 1497.⁵

In addition to hiding **Π**, **Δ** also nourishes him. VI.B.18.57 notes '⊞ fed by Δ'. ⊞ is the sleeping or hibernating **Π**, on his back as at 006.32.' According to *Letters* I, 254, 'The sign in this form means HCE interred in the landscape.' **Δ**, according to 102.01-17, 'shuttered him after his fall and waked him widowt sparing', hiding his crumbs in the sea, until such time as she could crush the slander's head.

Some commentators anatomize book I into a male portion, I.1-4, and a female portion, I.5-8, but I find this hard to justify. Although **Δ**'s signature appears on the letter (112.30-113.18), she is soon displaced by **Ξ** as its author, and from here until the close of I.7 most of the text concerns male persons. The conspiracy of **Δ** with **Ξ** in the effusion is admittedly implicit. At 420.03-5 **Λ** has to deliver 'them bagges of trash which the mother and Mr Unmentionable (O breed not his same!) has reduced to writing'. But **Ξ** is definitely the artist in I.7. VI.B.12.106 reads 'Ξ makes castle

¹ CG, 22-3.

² *Ancient Legends of Ireland* (1888; reprinted Galway, O'Gorman 1971), 247.

³ T. Crofton Croker, *Killarney Legends* (London, Fisher 1831), 31-2, 134-5.

⁴ Nicholas O'Kearney, *The Battle of Gabhra*, Trans. Ossianic Soc. I (1854),

27.

⁵ S. Baring Gould, *Curious Myths of the Middle Ages* (London, Rivingtons 1868) I, 230-49.

of mud, Δ runs to it.' In book IV, however, we shall observe Δ salient as authoress.

I.6.2, labelled Δ , is very short and supplies little new insight: we may therefore pass directly to I.8. This chapter can be handled in three units: Δ 's courtship (196–204), her children's presents (205–12) and the nightfall, with which we have already dealt (213–16).

I.8 must commence in the Wicklow Mountains, for the river is narrow enough for the washerwomen's heads to collide as they bend to immerse Π 's shirt (196.09–11). \square undertakes the dirtier parts of the wash whilst Λ bickers about the propriety of Π and Δ 's cohabitation. Were they married over an anvil or by the captain of their ship? She says she heard the couple prospered, but \square insists that Δ had no wedding ring (197.27–8) and recounts Π 's Viking invasion of the estuary, conflated with Noah's retrieval of dry land. The two birds released by Noah become Odin's ravens, thought and memory, and the raven flag on the boat of life of 479–80. Noah followed the ravens between the North and South Bulls, sandbanks perhaps named from the surf roaring against them.⁶ but after Π 's admission through the river's mouth to Δ 's presence, Δ had difficulty in rousing Π . She called in young girls to stimulate his lust (198.10–12; 200.17–32), pretended to play the fiddle in front of her window (198.23–7), cooked him food (199.14–27) and sang (199.27–200.14; 201.05–20). \square is asked to numerate Δ 's children and replies that she had one hundred and eleven. Various explanations of this number might be offered, for instance that the Irish Parliament prior to the Union contained 111 Irish commoners⁷ and 111 looks like III, i.e. \square , Λ and \neg .

Λ is 'elwys on edge to esk' the name of Δ 's first paramour. Was it 'a wolf of the sea', or a native of the Curragh of Kildare? \square retorts that Δ was first bridged 'ages behind that', near Kilbride in Co. Wicklow. 203.01–204.20 makes use of the map of Wicklow in tracing the Liffey's source, and the reader is referred to figure 2 (p. 38) for placenames.

The second phase of I.8 recalls Δ 's intention to 'crush the slander's head' at 102.17. 'She swore on croststyx nyne wynd-about she's be level with all the snags of them yet' (206.04–5). Her plan was to borrow a mailbag from Shaun the Post, in which to bring them insidious presents. She beautified herself and sent her maids to ask Π 's leave to depart for a minute. The maids,

⁶ Charles Haliday, *The Scandinavian Kingdom of Dublin* (Dublin, Thom 1881), 234.

⁷ Sir John Gilbert, *A History of the City of Dublin* III, 261.

Ciliegia Grande and Kirschie Real, two cousins, are \neg and \vdash as the Grand and Royal Canals. The slight overlap of \wedge/\square and $\neg\vdash$ alignment noticed above (p. 50) is therefore reinforced.

'Her Pandora's box contains the ill's flesh is heir to,' wrote Joyce to Miss Weaver in March 1924.⁸ The ill's are not overtly categorized, but many of their recipients are familiar. The twenty-four female names of 212.06–14 can perhaps be added to the five Macleay sisters, Marie, Xavier, Agnes, Daisy and Frances de Sales, to give twenty-nine, i.e. \circ plus \neg . Of these Δ gives every mother's daughter a moonflower and a bloodvein (menstruation). The formula also suggests that of colour and water, with which we left II.2. We shall now return to examine its second part.

The *Vesica Piscis*

The male-oriented segment of II.2 opens with two portraits of Dolph (\square). First, as an infant prodigy, he learns arithmetic in 282.07–286.03, from four fingers and a thumb (\times and the ass). But eventually (286.13) he has to say adieu to them, for he beholds a transcending mystery, the construction of the equilateral triangle Δ , which is the capital delta of the river. 'With his primal handstoe in his sole salivarium', i.e. with his thumb in his mouth, Dolph anticipates his techniques and explains them to his brother Kev (\blacktriangle). First get some mud: 'Anny liffle mud which cometh out of Mam will doob, I guess' (287.07–8). Then (preparing to draw the figure), to find a locus for ALP get a hold on her bearings for a first O (point of origin), and for a second O unbox your compasses. 206.31 mentioned 'fraguant pistania mud', and \blacktriangle is here told to mix his 'pistany' at a point on the coast to be called *a* but pronounced alpha. It is not only the Isle of Man, but also includes Irish *min*, urine,⁹ for like the Kabbalistic *Zohar*,¹⁰ II.2 includes a didactic of sex, the rivermouth being a urinogenital aperture. Blake uses the river Arnon in the same kind of way.

The diagram is preceded by the second portrait of Dolph, a halt-ing five-and-a-half-page sentence in parentheses. Analysis is deferred to chapter 6, with the exception of the inaugural Latin transcript (287.20–28). In Paris, seated on the fleshpots, we contemplate the wisdom of Giordano Bruno and Giambattista Vico:

- (i) that the whole of the river flows safely, with a clear stream;

⁸ *Letters I*, 213.

⁹ *GL*, 147.

¹⁰ A. E. Waite, *The Holy Kabbalah*, VIII.

- (ii) that those things which were to have been on the bank would later be in the bed;
- (iii) that everything recognizes itself through something opposite;
- (iv) that the stream is embraced by rival banks.¹¹

The construction of an equilateral triangle is the first proposition in Euclid's *Elements of Geometry*, and its application to the following pages has been demonstrated by Fritz Senn.¹² The sexual interpretation of the figure has a precedent in the associations of the *Vesica Piscis*, or fish's bladder, which is the central ovoid portion, where the circles overlap.¹³ In 1821 the Rev. Thomas Kerrich demonstrated the precise accommodation of the *Vesica* into numerous Gothic plans, windows and doorways as a standard measure.¹⁴ William Stirling went on to probe its significance:

It is known both to freemasons and architects that the mystical figure called the *Vesica Piscis*, so popular in the middle ages, and generally placed as the first proposition of Euclid, was a symbol applied by the masons in planning their temples. . . . the *Vesica* was also regarded as a baneful object under the name of the 'Evil Eye', and the charm most generally employed to avert the dread effects of its fascination was the Phallus. . . . In the East the *Vesica* was used as a symbol of the womb. . . . To every Christian the *Vesica* is familiar from its constant use in early art, for not only was it an attribute of the Virgin and the feminine aspect of the Saviour as symbolized by the *wound* in his side, but it commonly surrounds the figure of Christ, as his Throne when seated in glory.¹⁵

The figure on 293 means a great many things. Firstly the *Views of Dublin* (293.12) appear from both sides. From 294.02-4 we divine a prospect with north at the top and the straight line AL stopping eastward at Lambay Island. 293.15-16 proposes the unrealistic scale of one inch to the mile. Less obviously, the city plan

¹¹ From Professor Tanner's translation, *AWN* III.5 (1966), 4-5.

¹² 'The Aliments of Jumeantry', *AWN* III.3 (1966), 51-4.

¹³ Mrs Glasheen (*AWN* I.2, 13) notes a reference to the *Vesica* in the 11th *Encyclopaedia Britannica* under 'fish', in connection with 293.

¹⁴ *Archaeologia* XIX (1821), 353-68.

¹⁵ William Stirling, *The Canon* (1897; reprinted London, Garnstone Press 1974), 11-14.

displays Δ widening from π and bolstered by \square and Λ on her banks as the Great Elm and the Mearing Stone (293.14). The latter was situated in a wall 100 yards south of Dublin Castle¹⁶ so the appropriation of the right bank by Λ is perpetuated. The elm should be the one mentioned in *The House by the Churchyard*¹⁷ as standing in Chapelizod, on the left of the Liffey. Further out lie the circumfluent Royal and Grand Canals, which have affinities with both \square/Λ and $\text{---}\text{H}\text{---}$. The practical geometry favours $\text{---}\text{H}\text{---}$. With alpha as centre and the other compass-point on lambda circumscribe a circle (294.08–10). Now reverse the compasses so that L has A as its extension (295.18–21). Draw a second circle. That makes a dainty/identical pair of compasses/accomplices/lasses. Now there's two tricky/trickling points/ponds where the Dublin circulars (the two canals parallel the two Circular Roads) meeting approximately in the sweet by and by, loop into each other. Look 'ee here! I see where you mean. The W.C. (295.23–296.01).

We may thus justify our horizontal interpretations. The text now proceeds to superimpose a vertical one. \square explains that he'd like to make a capital P down there on the bottom, and let Λ go and make his π up at his end (296.04–10). He is motivated by seminal reasons, of which Ficino said that there were as many in the soul of the world as there were ideas in men's minds. The two sets corresponded.¹⁸ Now, to complete the angles, beloved brethren, join αP and PL by dotted lines and $L\pi$ and $\pi\alpha$ by trunk lines (296.22–7).

During the lesson \square calls Λ 'Michael' and Λ calls \square 'Nickel'. The figure must then include a cosmogony with AL the world, below heaven (π) and above hell (P). Compare figure 4, which shows the Chaldeo-Jewish cosmogony from *Isis Unveiled*. This is meant to incorporate the ten Sephiroth and their nether antitheses. Madame Blavatsky's diagram centres not on a *Vesica Piscis* but on a six-pointed star formed by two equilateral triangles. This emblem, Solomon's seal, is included in \square 's exposition: 'I'll make you to see figuratleavely the whome of your eternal geomater. And if you flung her headdress on her from under her highlows you'd wheeze whyse Salmonson set his seel on a hexengown ... Pisk!' (296.30–297.06).

The wisdom of Solomon becomes that conferred upon Finn when he ate the Salmon of Wisdom, for which the anglers

¹⁶ Sir John Gilbert, *A History of the City of Dublin* II, 8.

¹⁷ *Books*, 112.

¹⁸ Frances A. Yates, *Giordano Bruno and the Hermetic Tradition* (London, Routledge and Kegan Paul 1964), 64–5.

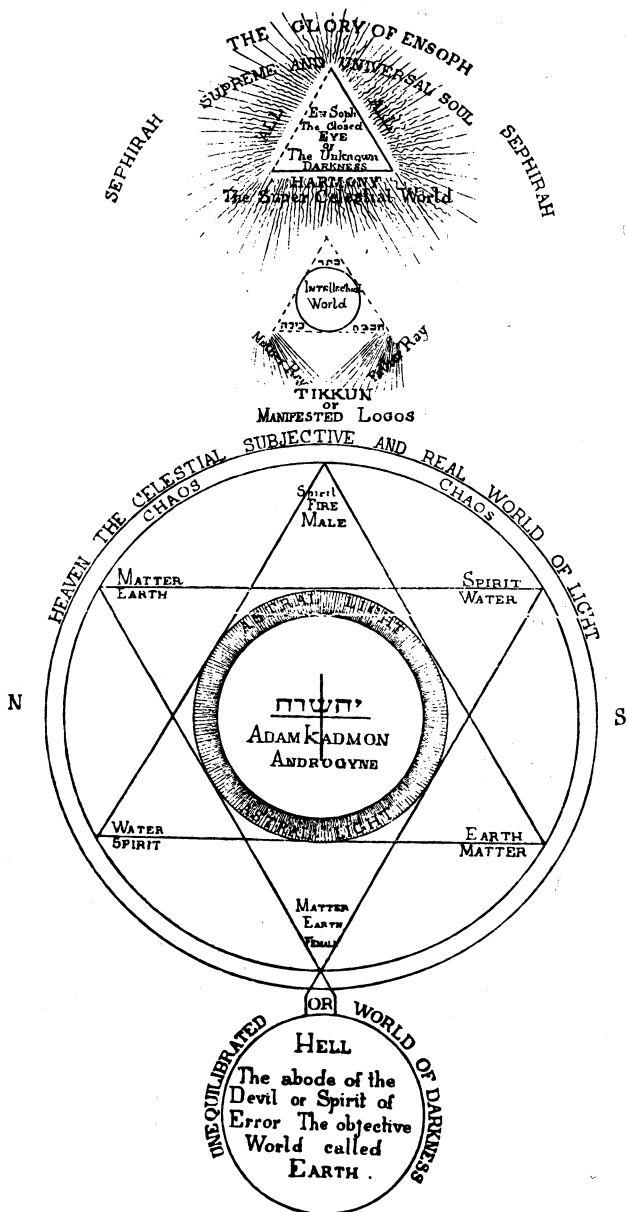


Figure 4 Chaldeo-Jewish cosmogony from *Isis Unveiled*, by H. P. Blavatsky.

(geometricians) seem to be fishing. At 011.32 and 076.24 we saw \blacktriangle preserving the residuum of \blacksquare in a *kettle of fish*. We also find the kettle at 316.20 and 320.16, and 229.24–5 echoes ‘So they put on the kettle and made tea’ with ‘So they fished in the kettle and fought free’. Is the kettle of fish the *Vesica Piscis*?

The first page of notebook VI.D.5 is VI.C.8.217. There are drawings of Solomon’s seal on VI.C.8.270 and 275, while VI.C.8.286 includes a diamond-shaped figure labelled APLP at the appropriate extremities. A later prototype (VI.B.21.128) sandwiches a minute unlettered triangle between two overlapping circles.

As Stuart Gilbert tells us,¹⁹ Solomon’s seal illustrates the opening of the Emerald Table of Hermes Trismegistus (263.21–2). Lévi’s *Histoire de la magie* ties it to the *Zohar*, by means of his plates III and IV. He tells us that ‘the face of God, crowned with light, rose over the vast sea and was reflected in the waters thereof. His two eyes were manifested, radiating with splendour, darting two beams of light which crossed with those of the reflection. The brow of God and His eyes formed a triangle in heaven, and its reflection formed a second triangle in the waters. So was revealed the number six, being that of universal creation.’²⁰

Finally of course the water is \blacktriangle ’s mirror, providing a vertical female orientation. II.1 showed \blacksquare defeated by the paradox of colour; here he is defeated by the fluidity of his subject, by its ‘*peripatetic periphery*’ (298.L3). The dilemma is presented at 298.08–299.01, in terms of the infinitesimal calculus. If the curve illustrating the rate of change of the periphery be produced, the area it encloses may be estimated. A succession of lines running perpendicularly from the base (abscissa) to cut the curve enclose a series of rectangles, whose areas should be added together to give it. But as one end of each rectangle is slightly curved, multiplication of their lengths and breadths is inaccurate. The exact result can be obtained only with an infinitesimally great number of infinitesimally narrow rectangles. We find beneath ‘the bend of the unbridalled, the infinisissimalls of her facets becoming manier and manier as the calicolum of her undescribables (one has thoughts of that eternal Rome) shrinks from schurtiness to scherts.’ \blacksquare is up against the fact that the calculus is always an approximation. Curiously, it is \blacktriangle who eventually breaks the enigma for him.

¹⁹ James Joyce’s ‘*Ulysses*’, 50–51.

²⁰ Eliphas Lévi, *The History of Magic*, tr. A. E. Waite (London, Rider 1969), 62.

A Vision

Besides the sigla perspectives, other figures have left ghosts on 293. Petr Skrabanek has drawn our attention to two overlapping circles, 'Diadis Figura Dignonus', in Bruno's *De monade*.²¹ Much more explicit however are the diagrams in Yeats's *A Vision*. In II.2, says Mrs Glasheen, this work 'is quoted, parodied, perhaps (though I do not think so) its phases absolutely worked out, a Yeatsian within a Viconian cycle. This section is full of technical terms from *A Vision*—Other, Will, Creative Mind, Primary Tincture, Body of Fate, Mask, Husk, Spirit, Shift, Byzantium, Gyres, Sphere, Phase, Concrete Man. The most extensive quotation from *A Vision* deals with a dream Yeats had about his father (295.10–14).'²²

A Vision derived from automatic writing produced by Yeats's wife under the guidance of various 'instructors'. At 295.22 \blacksquare says an instructor taught him geometry. His cuffs at 300.25 are unconsciously scribbling (Italian *graffiare*, to scratch). 303.19 mentions automatic writings of parabolas of families of curves. Parabolas are conic sections and nearly all of Yeats's diagrams consist of paired triangles, longitudinal sections of opposed conical vortices which, as he says, quoting Heraclitus, 'live each other's death, die each other's life'²³ (293.03–5).

The *Vision* diagrams are temporal cycles. That opening book V describes two thousand-year gyres, a night of a thousand years and a day of a thousand years (295.03). Most of the others portray the moon's phases. VI.B.35.23 gives:

\blacksquare sol

\blacktriangle luna (her phases)

At 262.F4 Apis, the sacred bull of Memphis, is connected with luna and a triple ALP. Apis was begotten by a ray of generative light flowing from the moon, and may have been drowned when aged twenty-eight, in imitation of the lunar cycle.²⁴ We might locate moonrise at 244.03–4 and moonset at 623.27–8 but there is little correspondence with the monthly rota. In Yeats, the primary phases (22–1–8) would reasonably occupy the daylight parts of the book (I and the close) as they are objective, external and rational, beneath solar (\blacksquare) dominion. This would make book II

²¹ 'O *Quanta Virtus est Intersecationibus Circulorum*', *AWN* X.6 (1973), 87.

²² *Census* II, 283.

²³ W. B. Yeats, *A Vision* (London, Macmillan 1937), 68, 197.

²⁴ D. A. Mackenzie, *Egyptian Myth and Legend*, 70.

and early book III the antithetical phases (9–15–23), being subjective, internal and emotional.

Yeats catalogues the phases in his table of four faculties and proposes the following rules for exploring them:

In an antithetical phase the being seeks by the help of the Creative Mind to deliver the Mask from Body of Fate.

In a primary phase the being seeks by the help of the Body of Fate to deliver the Creative Mind from the Mask.²⁵

300.20–24 has:

while that Other by the halp of his creactive mind offered to deleberate the mass from the booty of fight our Same with the holp of the bounty of food sought to delubberate the mess from his corructive mund

This further connects with Yeats's use of Plato.²⁶ Yeats discusses ambivalence in modern thinking: 'I had never read Hegel, but my mind had been full of Blake from boyhood up and I saw the world as a conflict—Spectre and Emanation—and could distinguish between a contrary and a negation.'²⁷ **■** at 299.04–6 remarks: 'I don't know is it your spictre or my omination but I'm glad you dimentioned it!'

The use of *A Vision* in II.2, however fascinating, must be regarded as accretion rather than inspiration. All the relevant insertions into the manuscripts seem to have been made in 1937 and some of them are only in the 1937 edition of *A Vision*, which is the one Joyce's library contained.²⁸ It is therefore uncertain whether Joyce had much considered the parallelism of the two systems prior to this date.

From the reappearance of **†** at 301.05 to the end of II.2, the achievements of the children begin to coalesce. First, **■** begins to compose a successor to **†**'s missive: 'Dear . . . gentlemine born . . . how are you, waggy?' But in 302.02–10 this resembles the cable elsewhere importuning his brother (172.22–5; 488.25–8). Flaubert's Bouvard and Pécuchet may be included because of their appearance in *A Vision*.²⁹

²⁵ W. B. Yeats, *A Vision*, 91.

²⁶ *Ibid.*, 68; *Books*, 273; *SMFW*, 129–34.

²⁷ *A Vision*, 72.

²⁸ T. E. Connolly, *The Personal Library of James Joyce* (University of Buffalo 1957), 42.

²⁹ *A Vision*, 160.

□ now seeks ▲'s complicity in the production. He has already attributed it to ▲ anyway, for the character of ▲ is closer to that of Bouvard and □'s to Pécuchet. 'I always adored your hand ... Can you write us a last line ... Two dies of one rafflement ... Pose the pen, man, way me does.' (302.20–303.03). Joyce's *Day of the Rabblement* (1901) was originally published together with a paper by Francis Skeffington: this amalgam of incompatibles is tantamount to the proof now launched by □ and ▲. ▲'s marginal notes in this area mention '*The Key Signature*' and '*Conception of the Compromise and Finding of a Formula*'. They also record a distant analogue of the Tree of Life, the six major *chakras* or subtle centres in the body through which the 'serpent fire' Kundalini can ascend when encouraged by a species of meditation. The centres are situated on the backbone, (i) below the genitals, (ii) above the genitals, (iii) at the navel, (iv) at the heart, (v) at the throat, and (vi) between the eyebrows.³⁰ Compare 303.L1: the comma following 'sacral' appears erroneous. Descartes, who features in 304.27–31,³¹ believed that the interaction of mind and body occurred in the pineal body. This is indeed an 'intertemporal eye', for in lampreys and various reptiles possessing a third eye, the structure is derived from the pineal body. Thus the union apprehended by Descartes identifies him with the compromising □ and the graphical construct becomes a 'Cartesian spring' (301.25).

Despite the generosity shown him, Kev was wroth with his brother (303.15) and 'hit him where he lived' (303.23), so that he 'was misocain' (303.32). This action and that of signing the letter are ultimately indistinguishable. As we are discussing mathematical theory, we must allow that assistance to a growing science is often rendered in a destructive fashion. □ has expounded Euclid's proposition and may therefore embody Euclid. He similarly acknowledges Sir Isaac Newton, both indirectly (by discussing the calculus) and directly (293.17–18, with Isaac Todhunter). 293.F2 confounds the two mathematical Isaacs with the biblical one. 'Laughing Sally' relates to the derivation of Isaac's name (Genesis 21:5–6). Leo Knuth has pointed out that 307.02–3 does too: Sarah laughed and Isaac means 'he laughed'.³²

³⁰ See 'Arthur Avalon' (pseud.), *The Serpent Power* (London, Luzac 1919), 157–8.

³¹ See below, p. 119.

³² In 'Shem's Riddle of the Universe', *AWN* XI.6 (1974), 98.

An entry in the British Museum *Ulysses* notesheets contrasts Euclid with the two schools of non-Euclidian geometry:³³

Eucl. space	no total curvature of spine	(Milly)
Lobatschewsky	const. tot. curv.	neg.
Riemann	„ „ „	pos.

Non-Euclidian geometry assumes that the surface on which constructions are set up is not a plane surface. In the case of Lobachevskian geometry it is concave, possessing a 'constant negative curvature'. In that of Riemannian geometry it is convex, possessing a 'constant positive curvature'. Joyce might have learned about this from Henri Poincaré's *La science et l'hypothèse* (1912). Poincaré was a popularizer of innovations and might also have influenced Einstein, whose General Theory of Relativity was eventually to prove Riemann more accurate than Euclid. Thus if **□** represents Euclid and Newton, **▲** represents Poincaré and Einstein. Einstein signed Joyce's petition opposing Roth's pirating of *Ulysses*, but in physics his celebrated signature was a celebrated sock in the jaw for Newton. 304.05–305.06 is **□**'s reaction:

Thanks eversore much, Pointcarried! I can't say if it's the weight you strike me to the quick or that red mass I was looking at but at the present momentum, potential as I am, I'm seeing rayingbogeys rings round me. . . . And that salubrated sickenagiaour of yaours have teaspilled all my hazeydency . . . Eyeinstye!

□ is then finally enlightened, in the manner perhaps of the Zen devotee, and can see the rainbow's rings as well as the waterline. His construction has been strengthened by his brother's intervention and begins, as we look at it, to resemble a weapon. We are now far removed from the original manifesto of **▲**, for this new letter does nothing to shield **■** but rather helps to destroy him. **□** and **▲** have at last come to join forces against **■**: the letter incorporates all the scurrilous attacks that its earlier manifestation disclaimed. The notorious letters forged by Pigott implicating Parnell in the Phoenix Park Murders included one with the misspelling 'hesitency'. Pigott's inability to spell this word was one of the points against him made in the investigation of the libel.

³³ Phillip H. Herring, *Joyce's 'Ulysses' Notesheets in the British Museum* (Charlottesville, University Press of Virginia 1972), 474.

305.RI appears to stutter 'How do you spell hesitancy?' in Italian and Latin; **□** says the signature has dispelled his hesitancy.

Mrs Glasheen summarizes the close of II.2: 'They [the twins] ignore a long list of suggested topics because time is short, tea's waiting. When they fall to their tea, they and their sister have concocted a "trillitter"—or, at any rate, a letter containing three "ds" and signed by the three of them. It seems to wish their parents a merry Christmas, but in fact wishes them dead. The young people are now, all of them, accomplices.'³⁴

This account excludes the more cosmic implications of the synthesis. Mental voyaging by **□** and **Λ** has finally brought them to Relativity or Satori. The last page again lists the ten Sephiroth with corresponding left marginal definitions. 308.FI connects the fifth Sephira, Geburah, with Antichrist, which can be explained by the strange statement in *Isis Unveiled* that 'according to the secret computation peculiar to the students of the hidden science, Messiah is the fifth emanation, or potency. In the Jewish *Kabala*, where the ten Sephiroth emanate from Adam Kadmon (placed below the crown), he comes fifth.'³⁵ The chapter ends with drawings, for the verbalized material world of **Π** has now been transcended in the ineffable inward experience of **□** and **Λ**, or, as they now become, **⋈**.

³⁴ *Census* II, xliii.

³⁵ H. P. Blavatsky, *Isis Unveiled*, 259.

Chapter 6 κ

The Norwegian Captain

II.3 can be taken in three sections if boundaries are set at either side of the central dialogue of 338–55. The first section is vaguely grounded upon an anecdote of Joyce's father concerning a hunch-backed Norwegian captain who ordered a suit of clothes from the Dublin tailor J. H. Kerse.¹ It possesses an opulence of Norwegian words and maritime allusions, beneath which are discerned events in a public house, blurred by the injection of other events from a radio or television.

The first contradiction is the simultaneous incarnation of Π in both the landlord and the captain. 309.11–310.21 explains the gift to Π from his customers of an electrical appliance, whereby a piped message penetrated the chambers of his ear until it reached the labyrinth. Then (310.22–30) Π emerges as the Scandinavian (Ostman), possibly from the television screen, opening a bottle while his eyes wink at the 'teller'. He draws the cork, pours the ale and drinks solemnly. His companion is not only a 'teller' but also a 'ship's husband' (311.21). This is an obsolete term for an agent attending to a ship's business whilst in port. The tailor is a friend of his, but the similarity of 'tailor' and 'teller' implies that they will at times become indistinguishable. The criterion applicable to their speeches is the word 'said', which is spelled differently according to the speaker:

Norwegian Captain	sagd
His agent	sayd
Kerse the Tailor	sazd

We can now interpret the first speech. The Captain asks his agent 'Where can I get a suit?' The agent turns to his best friend the tailor and says 'Make a suit' (meaning to say, of clothes). As

¹ *JJ*, 22.

we shall see, the extraneous sense of a marriage suit becomes relevant later. The bargain arranged, the Captain takes French leave and sails away for seven years (312.05–6). ‘Hump! Hump!’ shout the customers to the tailor, who in preparing the rigout for his lordship has to modify the jacket to accommodate the deformity.

P. W. Joyce reports that in Ireland ‘Tailors were made the butt of much good-natured harmless raillery, often founded on the well-known fact that a tailor is the ninth part of a man.’² This assertion is used at 317.26, 326.33 and 327.03, and derives from Elizabeth I’s reception of eighteen tailors as ‘gentlemen both’.

If we are to appreciate properly the role of the tailor in II.3 we must refer in the first place to Thomas Carlyle’s *Sartor Resartus* (314.17). It is probable that Carlyle developed the ‘philosophy of clothes’ from Swift’s *Tale of a Tub*, also a major *FW* sourcebook. The tailor, he contends, ‘is not only a man, but something of a Creator or Divinity. . . . how a Man is by the Tailor new-created into a Nobleman and clothed not only with Wool but with Dignity and a Mystic Dominion. . . . What too are all Poets and moral Teachers but a species of Metaphorical Tailors. . . . And this is he whom . . . the world treats with contumely, as the ninth part of a man.’³

III, as we have seen, has become attached to matter, to the illusory envelope which his sons have transcended. It is thus not strange that he is in some places (e.g. 277.01, 339.27–9) actually attired in a seven-coloured suit. That’s all mighty pretty but what about his daughter?, ask the customers (314.30). III’s fascination by the worldly veil merges with his fascination by I, who is here (327.04) ‘Tina-bat-Talur’—the diminutive daughter of the tailor. Kersse can thus satisfy III’s requirements by providing both a physical suit of clothes and a suit of marriage with his daughter.

Besides her chromatic aura, I also possesses watery elements, which are here incarnate as dew, Latin *ros* (314.34). In Judges 6 : 37 Gideon addresses God: ‘Behold, I will put a fleece of wool in the floor; and if the dew be on the fleece only, and it be dry upon all the earth beside, then shall I know that thou wilt save Israel by mine hand, as thou hast said.’ The miracle accomplished, Gideon asks for a reversed effect, ‘And God did so that night: for it was dry upon the fleece only, and there was dew on all the ground.’

Several parodies on this appear. 313.35–6 has ‘leaden be light,

² *English as we Speak it in Ireland*, 168.

³ Section III, 11.

lather be dry and it be drown'd on all the ealsth beside' and 314.29 'Let there be. Due.' At 320.10-11 **М** says of the tailor 'I will put his fleas of wood in the flour.' Ellmann⁴ has already indicated the variants at 329.14 and 330.10-11. The conflation of fleece and suit is mediated by the song 'Brian O'Linn', frequently tied to **М**. Brian O'Linn made sheepskin trousers.

Shortly after his 'seven oak ages' at sea the captain returns, although this character still shades into that of the publican. 'Boniface' is a generic name used for innkeepers, and is applied to **М** at 315.09. The ship's husband, who had thought him drowned, making Davy Jones's Locker a kettle of fish (316.19-20), welcomes him back. Like a Viking he makes the sign of Thor's hammer over his drinking-vessel. He orders a dish of oysters for **М**. Eventually (319.20-22) he wonders what happened to the coat and trousers. Pukkelsen (Norwegian, 'Humpson'⁵) replies that he put them behind the oasthouse. He is very indignant at the poor fit and curses the tailor (Japanese, *shitateya*, 319.27) with the curse of Olaf. The tailor is a communist, boasting to be in the latest Savile Row fashion as a doublebreasted navigator. The back of my hand to him, adds **М**, the curse of my ancestors on him, a goddamned gusset sewer. His first cousin is an invalid in the United States who is not fit to light a kettle of fish, and he is the worst West End suitmaker that ever poked a needle in a cloth! (320.01-17) The captain departs once more amid his agent's calls to return.

The tailor was originally (311.24) the successor to Ashe and Whitehead, clothes shop. Ashe Junior now reappears (321.34) and finds the pub still open. He is derided by three drinkers there, because he has cut up and misunderstood for that old bitch's bastard such a suit of clothes that his own father/fitter wouldn't know him (322.01-13). In response he ridicules the captain's dimensions. He is a disgrace to the Roman Catholic Church (Russian *tserkov*, church). There is never a tailor in Ireland or Scandinavia who could make a coat and trousers for a fellow with such a hump of a camel's back. Fascist! (322.35-323.24)

Upon this call the landlord of the saloon lifts his back and eyes/alienates his guests, who feel their joke (**М**) is coming home to them. He is the dead spit of his first prototype (the captain), with the old suit on his shoulders. The tailor, disconcerted, says the suit must be changed. Meanwhile the radio set is howling that there is a message for **М**, and continues with a weather forecast

⁴ *Letters of James Joyce III* (London, Faber and Faber, 1966), 293n.

⁵ B. J. Tysdahl, *Joyce and Ibsen* (Oslo, Norwegian Universities Press 1968), 235.

announcing the marriage of a *Bygmester* enveloped in an unusual suit of clothes (324.26–34).

The head marine tailor and the ship's godfather now address **Π** 'thou mighty man of valour' (325.13) as Gideon was addressed (Judges 6:12), and the second meaning of 'suit' takes priority. The landlord/captain is promised by his friends that they will find him a father-in-law. 'And Gophar sayd unto Glideon and sayd he to the nowedding captain, the rude hunnerable Humphrey ... comeether ... into the shipfolds of our quadrupede island' (325.26–32). As marriage is a Christian sacrament it will be necessary for the Viking to be converted to the true faith. Joyce illustrates this with St Patrick's conversion of the last surviving member of the *Fianna*, Ossian. The agent, now playing St Patrick, pours whiskey, making the sign of the cross instead of the hammer. I baptize thee, Ossian, he says, unconditionally, out of the hell of the heathen into our Roman Catholic Religion.

Ossian was traditionally supposed to have been unimpressed by the new teaching, and **Π** responds similarly to Priest Godfather of the secondhand suit (326.24). But his wellwishers add that, whether he likes it or not, they brought his summer (→) with them, and they proceed to let him in on some Christian doctrine. This is a description of the Virgin mingling into one of the tailor's daughter. She reads romances all winter in vain, she hears the piano-tuner talking to the Welsh Mountains, she looks seaward from her dormer window, seeking the Flying Dutchman or Mr Right's phantom ship, and plays 'house of ivary dower of gould'.

The 'marriage mixer' (328.04) now approaches Kersse, son of Joe Ashe, her co-father, recommending the right honourable who is to make his daughter, of the (tailor's) shears, 'a full Dinamarqueza'. He exalts the captain's virility (''tis no timbertar she'll have then in her armsbrace') and says that his old comrade here is the best Norwegian that ever scuttled a ship.

Festivities erupt in honour of the captain's honeymoon and the arrival of the dew. The customers are loudmouthing after the Holy Mary with an emphasis to bring down the reign of terror (329.33–5; Welsh *enfys*, rainbow, *taran*, thunder). The drunken fantasy proliferates as far as 332.35 although its whole existence, says 331.30, is 'in imageascene all: whimwhim whimwhim.' **Π** is already married to **Δ**, who sends the maidservant Kate (**K**) down to the bar-room with a message (333.19–334.05) that the children are asleep and that it is time for **Π** to come up to bed to talk to her. **K** delivers the tidings and departs, closing the door (334.28–

30) and leaving an embarrassed silence like those of 014.06 and 501.06, marking the blow to Π 's pride.

Throughout this first part of II.3, Π 's customers have gradually accumulated a resentment towards him. It proceeds from his children's animosity as developed in II.2. The drinkers are jealous of Π 's tyranny and his craving for \neg . They see through his delusion of material greed. The tailor called him a fascist. The radio, an extension of the insidious Nightletter, referred twice to his fall (314.19-29, 324.18-325.02). We now prepare 'for the fray of the fray' (335.15), a more pungent enactment of the deposition of age by youth, entitled 'How Buckley Shot the Russian General'.

How Buckley Shot the Russian General

The second anecdote of II.3 also derived from Joyce's father⁶ but its parallels are legion. Nathan Halper has demonstrated that the ritual murder of the Divine King described in *The Golden Bough*, and the cannibalistic sacrifice of the totemic primal father in Freud's *Totem and Taboo* are both comprehended.⁷ Secondly, political revolutions contribute, particularly the tedious succession of Irish insurrections and the Russian Revolution. Π is not only a Russian General, he is frequently called Czar of all the Russias. This section of *FW* is very rich in words taken from Russian and allied tongues. Thirdly there is the revolution of ideas, originating in the mystical philosophy of \square and \wedge in II.2. The first point to be emphasized here is Mrs Glasheen's contention that the assailant, Buckley, is echoically indebted to the philosopher Berkeley.⁸

'The good bishop of Cloyne took the veil of the temple out of his shovel hat.' The immaterialism, the unveiling, constitutes in itself a kind of assault upon the grandiose physical world and the established ideas sustaining it. We must find here not only the *Principles* and the *Theory of Vision*, but also *Siris* with its Neoplatonic flavour matching the overall trend of II.2.

If Π is devoted to the earthly plane he can incorporate the medieval papacy, backed by Aquinas and Aristotle, insisting that the heavens move round the earth and consequently round the Vatican. In opposition to this, Buckley is a herald of Copernican heliocentricity, he is in fact one very particular advocate of the theory, Giordano Bruno of Nola.

⁶ *JJ*, 411.

⁷ 'James Joyce and the Russian General', *Partisan Review* XVIII (July 1951).

⁸ *Census* II, 39.

We have already considered Bruno in connection with the *co-incidentia oppositorum*. *FW* is full of Bruno, and because of his interest in contraries, takes his name apart and applies the 'Brown' to **Λ** and the 'Nolan' to **Ϛ**, thereby acknowledging a Dublin bookshop. A good example is **Λ** addressing **Ϛ** at 187.24-8: 'Brawn is my name. . . . Stand forth, Nayman of Noland'. In III.3 where **Λ** is pretending to be **Ϛ**, he juggles with the terms, for he is himself 'as provoked as Bruno at being eternally opposed by Nola', in 488.04-12. But the introduction to the Buckley drama introduces an extra factor:

-This is time for my tubble, reflected Mr 'Gladstone Browne' in the toll hut (it was choractoristic from that 'man of Delgany'). Dip.

-This is me vulcanite smoking, profused Mr 'Bonaparte Nolan' under the natecup (one feels how one may hereby reekignites the 'ground old mahonagyan'). Dip.

-And this is defender of defeater of defaulter of deformer of the funst man in Danelagh, willingtoned in with this glance dowon his browen and that born appalled noodlum the panellite pair's cummal delimitator, odding: Oliver White, he's as tiff as she's tight. And thisens his speak quite hoarse. Dip. (334.06-16)

Gladstone, Napoleon, Wellington and Parnell, all prominent **Π** sources, are fragmented here not merely between **Ϛ** and **Λ** but between *three* brothers. As 337.15-16 explains, there is a 'mug in the middle, nay brian nay noel, ney billy ney boney'. Who is this common denominator? 570.22-4 states that **Π** 'has his mic son and his two fine mac sons and a superfine mick want they mack

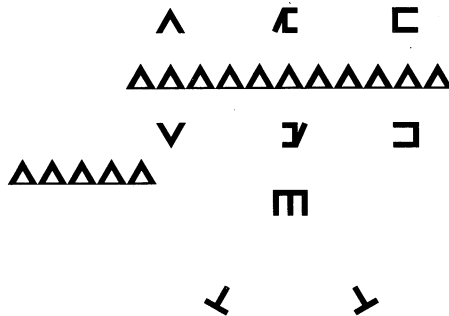


Figure 5

between them.' Let us revert to the battle of Waterloo in I.1 and examine Joyce's plan on British Museum MS 47482 A, 91b and 92b. The second version is simpler, as shown in Figure 5 on the opposite page.

♠ is here depicted between the two 'jinnies' ♠ and the 'three lipoleum boyne' ♠, ♠ and ♠. The three inverted sigla must be his own army, the enemy reflected in the river. O Hehir's comment is instructive:

If, at the Battle of Waterloose, Shaun is the dark 'dooley boy', then Shem must be the 'hinnessy' (OIO.O4 ff.). If so, he must be fair, in contrast to 'dooley,' for the first element in his name is undoubtedly *fionn* (fin), 'fair'. . . . The contrasting elements in their names are conjoined to produce the 'hinndoo' ('fair-dark'), whose name, Shimar Shin, is a compound of Shem and Shaun, as is revealed particularly in the First Draft and Joyce's diagram of the battle.⁹

This is in order except insofar as ♠ is Dooley and ♠ Hennessy rather than the other way, both in respect of the characters of F. P. Dunne's originals and of the normal connotations of dark and light in *FW*. Joyce's Waterloo culminates when ♠ tenders his matchbox to Shimar Shin, who lights a fuse and blows ♠ off his horse. This caricatures the sabotage of King Billy's equestrian statue on College Green just after midnight on 7 April 1836.¹⁰ The rider was blown several feet into the air. It was pretty appropriate, because William III's death in 1702 had been caused by a fall from his horse. I think a valid parallel exists between this and Buckley's shooting of ♠, and that we can therefore see in Buckley the conglomerate of ♠'s sons, threatening him.

VI.B.13.186 gives 'Crimea ♠ & ♠'. The original anecdote is set near Sevastopol (338.14) as Butt (Buckley returned from the war) tells his companion Taff.¹¹ Taff wants the General described in military language (338.17-33). He was, Butt replies, a dirty old man, cursed, and enveloped in seven items of clothing from Kersse's, 'the men's confessioners' (French, *confectionneur*, outfitter). They bore the seven prismatic colours (339.28-9). Taff is awed by the strength, glory and depravity of ♠, whose aspiration to marry ♠ seems the obscene lewdness of aged impotence.

⁹ *GL*, 409.

¹⁰ Sir John Gilbert, *A History of the City of Dublin III*, 55.

¹¹ The opening pages of this section are analysed in R. McHugh, *A European 'Finnegans Wake' Study Group*, in *Atti del Third International James Joyce Symposium* (Trieste 1974), 311-19.

Ⓜ is several times discovered between **Ⓜ** and **Λ κ □** as in the Waterloo map (339.07-9; 340.10-12, 22-3, 25-30). VI.B.18.107 defines this:

a priori **Ⓜ**
—posteriori **κ**

The appliance in the pub is now definitely a television and illustrates the same configuration in a racing report (342.19-26). After this interlude Butt explains that the General was defecating when first observed. Butt assumed he was 'lyoking for a stooleazy for to nemesisplotsch allafranka and for to salubrate himself with an ultradungs heavenly mass at his base' (343.27-9). But in fact **Ⓜ** was 'exposing his old skinful self tailtottom by manurevring in open ordure to renewmuratione with the cowruads in their airish pleasantry' and when Butt got a full view of him he was bibbering with fear and hadn't the heart to shoot (344.12-345.03).

There are two significant connections between the subject of excrement and the role of **Ⓜ** here. The first brings us back to Waterloo. In the I.1 diorama 'This is Willingdone cry. Brum! Brum! Cumbrum!' (009.26-7). When ordered to retreat, General Cambronne retorted 'Merde!' and held out in isolation until the battle was lost. 151.31-2 exclaims 'Myrrdin aloer! as old Marsellas Cambriannus puts his.'

The second connection is more complex. Bruno's Copernicanism reflects his exaltation of Egyptian solar mythology, as Frances A. Yates has shown:

Bruno was an out-and-out magician, an 'Egyptian' and Hermetist of the deepest dye, for whom the Copernican heliocentricity heralded the return of magical religion, who in his dispute with the Oxford doctors associated Copernicanism with the magic of Ficino's *De vita coelitus comparanda*, for whom the Copernican diagram was a hieroglyph of the divine . . . The earth moves because it is alive around a sun of Egyptian magic.¹²

The most important version of the Egyptian night/day myth is the conflict of Set, the incarnation of darkness, with his nephew

¹² *Giordano Bruno and the Hermetic Tradition*, 450-51.

Horus, representing the sun of the approaching morrow. It is 'the night of making Horuse to crihump over his enemy' (328.34-5). Mr Atherton has identified Horace, the tailor, as Horus¹³ and we can add Joyce's Zurich acquaintance Horace Taylor, who is mentioned at 326.01. Old Set (324.15) traditionally throws excrement in his nephew's face, but Horus succeeds in castrating him and day's victory is certain.¹⁴ The plucking of the Golden Bough of course also represents the god's castration preceding his death.

During Butt's coprology Taff has lavished powerful words upon the innkeeper, resulting in the appearance of another Guinness (345.16-23), which he passes to Butt, who drinks it. A second televised interlude now displays Viconian revolutions. Butt is then constrained to say his piece and not to leave out the sod of turf (346.21) with which the General wiped himself. The course of inebriation, however, leads him into nostalgic ineptitude. He says that he has a bottleful of memories in his bosom, as with platonic love he recalls his dead comrades and drinks to them (348.07-11). They barracked in Clongowes Wood (348.20-21), 'thurkmen three' (▲ ♣ □).

A third interlude appears. The 'scanning firespot' of the television tube traces a still on the screen, the figure of the eidolon **Π**, 'Popey O'Donoshough, the jesuneral of the russuates' (349.17-20). He seems prepared to die, but Taff has first to endure a further two pages of reminiscence over Butt's halcyon days, which never went wrong until the Russian General came up and Butt saw how **—H** 'gave love to him and how he took the ward from us (odious the fly fly flirtation of his him and hers! Just mairmaid maddeling it was it he was!)'. (352.06-8)

The fullest treatment of the shooting is given on 353.15-21. In some versions of the victory of Horus over Set, the time is specified as midnight. Butt says that when he saw **Π**, and twelve o'clock rolling all over Ireland's land, heaving up that sod of turf to clean his, to wipe himself—ay, and undoing his *culottes* in an *Exitus Israel De Egypto*—at that insult to Ireland—he raised his gun and fired. *Merde!*

This provokes on the screen an event entitled 'The abmihilisation of the etym'. Breon Mitchell¹⁵ explains that this means 'The annihilation of the atom by the grinder of Lord Rutherford' and refers to the famous atom-splitting experiment of 1919. Although Joyce

¹³ *Books*, 200.

¹⁴ Sir E. A. Wallis Budge, *Gods of the Egyptians* I, 475.

¹⁵ 'The Newer Alchemy: Lord Rutherford and *Finnegans Wake*', *AWN* III.5 (1966), 96-102.

wrote the passage in 1938, he seems to have appreciated the theoretical possibility of nuclear weapons, which grew from Einstein's demolition of the authoritative premise of the indestructibility of matter. In II.2 we saw the growth of Relativity dovetailed with the transcendence of the word, the etym. **III**, the 'aged monad' (341.13), is matter, destroyed in the atomic Ragnarok and by the immaterialism of Berkeley. He is also Finn, whose assassins were followers of Goll, so that on the next page 'he falls by Goll's gillie' (354.13), as Butt and Taff fuse into a single person, **II**.

Progress of the Nightletter

II.3 has so far reiterated several times the homoeopathy of the Nightletter with increasing directness, as spoken anecdote and broadcast imputation. **III**, as the publican, has gradually become conscious of it and from 355.21 proffers his defence. He admits the assassination of despots in the Solomon Islands, modern Germany, America and ancient Egypt, and adds that he has himself digested the written expression of the intelligence. But his awareness of satire upon himself is subordinated to his craving for eroticism. The letter becomes Wilde's *Salome*, with Herod **III**, Salome **II** and John **II**. **III** concedes hasty approval to its literary merit: 'a (suppressed) book. . . Enough, however, have I read of it, like my good bedst friend, to augur in the hurry of the times that it will cocommend the widest circulation. . . It his ambullished with expurgative plates . . . of . . . Mr Aubeyron Birdslay' (356.19-357.03).

Drooling upon the joys of the harem, idly turning over the loose leaves, **III** has an involuntary notion that he is catching snapshots of memoranda of distant relations from similar places. Contemplating dove and raven (**II**) he is highly pleased and deeply gladdened to see how big and good he is (357.16-358.16).

The customers next adduce a formal denunciation based on six charges brought against the heretic Pelagius.¹⁶ It is titled (358.30) Document No. 1, the name De Valera's followers gave the Irish Treaty in contrast to his proposed alternative, Document No. 2 (369.24-370.14). The customers say that **III** has to die and that they want to see him locked up. Albeit a penned assault, the subsequent account again treats it as a radio dissemination: 'You have jest (a ham) beamed listening through (a ham pig) his halted excerpt.' The next programme consists of the dewfolded

¹⁶ Roland McHugh, 'The Pelagian Heresy', *AWN* VII.2 (1970), 28-9.

song of the nightingales. **⚡** are Procne and Philomena; **Ⓜ** is Tereus, and on the following page Jack the Ripper (361.27-8).

The identification of **Ⓜ** with the rapists stimulates new indignation from his customers ('a sixdigitarian legion on druid circle'), to which he is obliged to reply (363.20-366.30). He is 'Guilty but fellows culpows!' A happy fault—*felix culpa*—was indeed felt by him, but he is incapable of unlifting upfallen girls. His intentions were misunderstood. There are now twenty to twenty-two thousand mailcoaches preparing to take 'branch offercings' to the post parcels department.

364.08-14 illustrates the mawkish decline of **Ⓜ** in this phase. Enamoured of **Λ**'s school, **Ⓞ**, he yearns to put himself in their clothes and leap with them, to show that he too is bisexual. He makes an 'Attemption' to imitate their prose (Dear and lest I forget Maggy and how do you do, Maggy?). If his wife runs cackling about it like a hen, he remains a born gentleman (364.29-365.05). Further, without an atom of bias from **Ⓜ**, **Ⓞ** acquiesced in the misdemeanour (365.10-11). Concluding (366.29-30) that the Ides of March makes a good day to be shot at, he suffers yet more loss of prestige. Down went McGinty to the bottom of the wall, dressed in his old suit of clothes. And he grew back into his grocery business, and there you are.

Document No. 2 is the next aspect of the Nightletter and again comprises six points, of which the first two are not too arcane. In (a) the secretary bird **⚡** pretended, amid autosuggestions from Shem the Penman, to write some words, laughing that the hen (**Ⓜ**'s wife) would be the death of her. In (b) Maggy, the addressee (**⚡**) is always hoping for the letter to turn up, which is part and parcel of the same General Post Office, so that the latter end of the letter might emerge after a lull.

The remainder of II.3 will be considered in chapters 7 and 9, excepting the Roderick O'Connor fragment (380.07-382.30) which closes it. This is the final member of a series of falls (314.07-9, 334.31, 353.21, 366.32-3). Roderick O'Connor was the last Irish High King, displaced by the Anglo-Norman invaders. He is made here to give a last supper to an array of earlier colonists 'that he did not care the royal spit out of his ostensible mouth about.' They are the customers, he is the publican. After their departure he collapses from alcoholic stupor and his mind drifts out to sea.

κ as Unity and Triad

It is necessary to examine here the treatment of **κ** in the notebooks. In describing his overthrow of **π** we have largely ignored the function of **¬** therein. But VI.B.44.66, written in 1936-7, is specific: '**¬** betrays **π** to **κ**', and several other notes link the three sigla:

VI.B.4.124	π ¬ κ statuegroup
VI.B.15.45	marriage oath κ π ¬
VI.B.15.163	κ subj } π verb } parse ¬ object }
VI.B.18.19	π ¬ & κ freedom of choice tonight yesterday found

As explained in chapter 1, Joyce appears to have assimilated the siglum **τ** (Tristan) into **κ**, having made King Mark part of **π** and Isolde part of **¬**. Evidence for a **κ**/**Λ** bifurcation in Tristan comes from his name at 113.19, 'Treestone'. VI.B.31 is at pains to emphasize the pun:

VI.B.31.109	Tree-stone Tristan
VI.B.31.111	Λ stone " κ tree

Stories concerning triangular relationships with two males, one old, one young, comprise the *Aitheda* or Elopements in Irish folklore.¹⁷ The best known of these is the elopement of Finn Mac-Cool's wife Grainne with Diarmaid, and numerous parallels occur in other countries, for example the relationship of Arthur, Guinevere and Lancelot. The adulterer is frequently the nephew of the husband and it is often he who initially encourages the old man to consider marrying. In II.3 we observe the 'ship's husband' arranging **π**'s marriage, and as St Patrick, baptizing **π** in preparation for it. The conjunction of Patrick with Tristan is one we have already encountered, in the person of Yawn in III.3, and I think we must see both figures as integral elements in **κ**. VI.B.21.118 notes '**κ** Patrick'.

The fusion of **κ** with **Λ** in II.3 is certainly anticipated in II.1-

¹⁷ A. Rees and B. Rees, *Celtic Heritage* (London, Thames and Hudson 1973), ch. XIV.

2. We noticed the names 'Mick' and 'Nick' melting into 'Mak Nakulon' in 258.10-18. VI.B.12.168 has '♣waks to find Great War Angel v Devil over'. Far more striking is the attribution of the archetypal histories of Tristan and Patrick to 'Dolph' in 287.18-292.32. The portrait of 'Colph, dean of idlers, meager suckling of gert stoan, though barekely a balbose boy' initially amalgamates with Swift (also in 'Trinathan partnick dieudonnay' at 478.26) and Berkeley. As in the geometry lesson, ♣ coaches rebellion-tending Mikes (♠) at 287.28-288.13, telling himself the whole damning letter. Then, by references to Strongbow and the Danes, the invader role is imposed, and the features become those of the National Apostle, coaching his converts.

Patrick was probably an Armoric Gaul born near Boulogne. As a youth he was captured and brought to Ireland, where he served Milchu. Having escaped and returned home, his subsequent mission back to Ireland is detailed in 288.13-289.24. When he landed in Ireland's Leinster for the second time he converted its natives to take off their Borsalino hats whenever they came within earshot of a Christian temple. He also taught them to pray and his cult still prevails mightily there in spite of all the religious blood since shed. The people believe in the institutions of the missionary of the Papal Propaganda, and it is believed that not all sorts of bribery with soup and not all kinds of gold would ever induce them to change back to their ancient worship of the thundergod. Patrick apostrophizes hellsermons which his descendants perpetuate. As we troop along to church, talking of megalomania and missions against snakeworship (Patrick banished the snakes), of course this has blame all in that Mediterranean world to do with the judgments emanating from Peter's throne (hence the Paschal controversy).

We now 'return for a moment from the reptile's age to the coxswain on the first landing.' The reptiles are not only Patrick's 'Creeping Crawleys' but also include the dragon slain by Tristan on his second Irish visit. The Tristan element in ♣ is stressed from this point, although the date of Patrick's mission (432 AD) is supplied at 290.05. On Tristan's first landing he was dying from wounds received in his fight with the Irish champion Marhault, but Isolde cured him by the application of herbal preparations, 'a Blinkensope's cuddlebath at her proper mitts'.

290.14-291.02 considers the second visits of both exemplars. Patrick, having heard the voices from the Wood of Foclut, landed at the mouth of the Vartry (290.18-19). Tristan returned to Isolde with the effect of a cold *douche*, for his object was 'to buy her ...

and other duel mavourneens in plurible numbers . . . on behalf of an oldest ablished firma . . . of Saint Yves by Landsend cornwer' (Land's End, Cornwall). This must have been a terrible grief, comments 291.02-13, but to think of his subsequently marrying a second Isolde and to try to analyse her trying to embrace him—if that is what **κ** is circling towards, heaven help him (291.13-292.04).

The remainder of the sentence reminds us that, although the theorems of *Time and Western Man* may exist for our improvement, there is no point in preaching any other faith here, for all are irredeemable Catholics. Further, were you to look into **κ**'s head your own head would reel to just fancy the combinations of stale words taking place. Finally, whether you're happy or sad, you will receive two conflicting doctrines from the poles of the 'pupiltea-chertaut duplex'. The revolutionary tendency is connected with the Norwegian *Landsmaal* movement (which shows parallels with Irish nationalism)¹⁸ and also with the figure of Swift. The voice echoes the well-known quotation from Parnell's speech in Cork on 21 January 1885: 'no man has the right to fix the boundary to the march of a nation.' The reactionary tendency, 'the beast of boredom, common sense', connected with Vanhomrigh via the collar of SS (see p. 26 above), and with Sterne, will hush you, insisting that you must draw the line somewhere. VI.B.17.54 notes '**κ** led double life' and VI.B.17.59 '**κ** active midst passive'. The passage contains several allusions to Parnell, who, like Swift, can participate in both **κ** and **π** as different phases of his history are emphasized. For example, in glossing 003.11, Joyce refers to Parnell ousting Isaac Butt from leadership of the Home Rule Party.¹⁹ Even in his late history Parnell is not unconditionally **π**. Redmond, defending him on the first day of Committee room 15, observed: 'where we are asked to sell our leader to preserve an alliance, it seems to me that we are bound to inquire into what we are getting for the price we are paying.' Parnell interrupted here 'Don't sell me for nothing. If you get my value, you may change me tomorrow.' Simplified as 'When you sell, get my price' this motif appears frequently in connection with **κ** and **ι**,²⁰ both of whom are 'sold' in various senses: consider 500.21-32 for example. VI.C.5.59 (part of 'VI.D.3') has '**ι** says **τ** sold her'.

I think it fair to assume that **κ** in book II is formed by the mingling of a current of **ε**-ness entering from book I and a current

¹⁸ D. B. Christiani, *Scandinavian Elements of 'Finnegans Wake'*, 151.

¹⁹ *Letters I*, 248.

²⁰ *SMFW*, 246.

of ♠-ness projected into book II by the regressive time of book III. Both currents can include ♣-names by anticipation outside book II. ♣ is thus Tristan at 169.20, Patrick at 171.33 and Parnell at 173.11. ♠ is involved in the same roles at 478.26 and 479.14. Swift is used in both books for both ♣ and ♠. For instance in III.1, the Dean contributes to ♠ at 413.03-26, but Swift is also 'Mr O'Shem the Draper' at 421.25.

If the book III ♠ is to pass into the ♣ of II.4, his appearance in III.1 should relate to that of ♣, as it in fact does. The III.1 ♠ is 'Shaun the Post', the lover of Arrah-na-Pogue in Boucicault's play. The heroine consistently gives her name to ♠ in II.4, making ♣ Shaun by implication. At the end of the chapter (399.25) ♠ swears her affiliation to ♣ by the Cross of Cong (Roderick O'Connor died at Cong Abbey). She calls ♣ 'Mick, Nick the Maggot or whatever your name is', accurately defining his composition.

Many notebook entries seem to employ ♣ as a simple abbreviation for '♣ and ♠'. Alternatively we find triads, groups of ♣, ♠ and ♣ contrasted over some facet. In VI.B.17.100 for example '♣ j ♠ i ♣ jiii', or VI.B.17.91:

salt of the earth	♠	[changed from ♣]
sulphur of the	♣	
mercury	♣	

The traditional appropriations would place salt between sulphur and mercury, but Joyce's use, noted by Mr Atherton at 261.25-6,²¹ accords more with Lévi's *Histoire de la magie*²² where sulphur is spirit, salt matter and mercury the 'plastic mediator'. We may also observe in *Isis Unveiled*²³ the equation of mercury with the soul, torn between the polar aspirations of spirit (sulphur) and body (salt).

Triads can be found everywhere in *FW* and it is tempting to quote Mr Best in *Ulysses*:

-That's very interesting because that brother motive, don't you know, we find also in the old Irish myths. Just what you say. The three brothers Shakespeare. In Grimm too, don't you know, the fairytales. The third brother that marries the sleeping beauty and wins the best prize.

Best of Best brothers. Good, better, best.²⁴

²¹ *Books*, 47.

²² *The History of Magic*, 361.

²³ H. P. Blavatsky, *Isis Unveiled* I, 309.

²⁴ (Bodley Head edition of 1960), 270.

Arbois de Jubainville considers that the common triadic pattern in Celtic mythology, for example the three sons of Dana, 'comes from using three synonymms to express the same mythic idea.'²⁵ There exists also an Irish predilection for similar groupings in topography.²⁶

I do not propose to give a comprehensive list of *FW* triads. The butcher, baker and candlestickmaker, or Peter, Jack and Martin from Swift's *Tale of a Tub*, or numerous other threes, should be quite evident from casual reading. We should however take particular note of the constellation in I.6.11, where \mathbb{M} is Caesar as at 271.03, threatened by two 'risicides', \mathbb{C} and \mathbb{A} . \mathbb{H} then, 'A cleopatrician in her own right she at once complicates the position while Burrus and Caseous are contending for her misstery by implicating herself with an elusive Antonius. . . . This Antonius-Burrus-Caseous grouptriad may be said to equate the *qualis* equivalent with the older socalled *talis* on *talis* one' (166.34-167.05).

The most successful or individualized member of any triumvirate, Antonius here, is usually \mathbb{A} . Thus in I.2 Hosty is \mathbb{A} , flanked by Peter Cloran and O'Mara. The Latin *hostis*, meaning guest, or stranger and enemy, is discussed by Vico.²⁷ His first cities were composed of heroes and their guests: 'The origins herein set forth of heroic guests shed a great light on Greek history where it relates that the Samians, Sybarites, Troezenians, Amphipolitans, Chalcedonians, Cnidians and Chians had their commonwealths changed from aristocratic to popular by strangers.' Thus Hosty may provoke change by unbalancing \mathbb{M} 's aristocratic equilibrium. The encounters of \mathbb{M} with three little boys in I.3 probably employ \mathbb{A} \mathbb{C} \mathbb{C} : in fact \mathbb{A} seems to be implicated in most of the assaults on \mathbb{M} in book I. He must however be understood as distinct from the \mathbb{A} of book II, just as the \mathbb{M} s of the two sections are distinct. When both \mathbb{C} and \mathbb{A} have appeared at the I.4 trial over the assaults on \mathbb{M} , the four justices 'could do no worse than promulgate their standing verdict of Nolans Brumans' (092.36-093.01), i.e. Bruno of Nola, \mathbb{A} .

The conflict of \mathbb{A} with \mathbb{M} is not prominent in book III and it is hard to distinguish \mathbb{A} anywhere there. We might however notice 'kerryjevin' formed from Jerry and Kevin at 563.34-7. VI.B.14.226 superimposes a large \mathbb{A} on a small \mathbb{C} , followed by the

²⁵ Marie Henri d'Arbois de Jubainville, *Irish Mythological Cycle*, tr. R. I. Best (Dublin, Gill 1903), 211.

²⁶ P. W. Joyce, *Irish Names of Places* (First Series; 6th edn, Dublin, Gill 1895; reprinted Yorkshire, EP Publishing 1972), 260-61.

²⁷ *The New Science of Giambattista Vico*, 202, para. 612.

words 'either man or mouse (c'. Beneath this a large □ encloses a small ♠, with the caption 'neither fish nor flesh (n'.

Some triadic sources are far less perspicuous than those so far considered. Let us take the sons of Noah. We might make Shem □, for he is so named in I.7, Ham ♣, for he offended his father in seeing him drunk and naked, and Japhet ♠ by elimination. Hence at 322.35-6 the tailor is the 'ham municipated of the first course'. The kabbalists interpret Noah's drunkenness as the result of 'an experiment, having set himself to fathom that sin which had caused the fall of the first man. His intention was to find a cure for the world "in place of Eve and her poison"; but he became drunken by laying bare the Divine Essence without having the intellectual strength to fathom it.'²⁸ He would thus be in a particularly susceptible position in which invasion of his privacy by his son would be tantamount to sexual attack.

There is less evidence connecting Japhet with ♠. Japhet is a diffuse figure, whose appearances have been catalogued by Thomas A. Cowan.²⁹ He is most prominent in I.6, whose twelve questions were asked by 'Jockit Mic Ereweak' and answered by 'Shaun Mac Irewick' (126.04-7). Japhet is here distinct from □, for at 168.05-6 the answer contains an appeal to him against □: 'would meself and Mac Jeffet, four-in-hand, foot him out?' But he is obviously not wholly distinct from ♣, for 143.23-4 informs us that 'Jeff's got the signs of Ham round his mouth.'

I.7 seems to neglect the correlation entirely. Joyce called it 'a description of Shem-Ham-Cain-Egan etc and his penmanship'.³⁰ At 187.22 □ is called 'Tamstar Ham'; at 189.31 he is 'a jophet'. This illustrates the advantage in keeping sigla distinct from the words usually offered to gloss them. I.7 is about □; Shem is one of his components.

²⁸ A. E. Waite, *The Holy Kabbalah*, 294-5.

²⁹ 'Jeff Earwicker', *AWN* X.5 (1973), 69-75.

³⁰ *Letters* I, 208.

Chapter 7 × 0

The Quobus Quartet

The narration of *FW* is largely delegated to the quadripartite entity ×, the four annalists, usually with a bias in favour of □ or ▲. It might be objected that, since the closing words of *FW* are spoken by ▲, their unpunctuated continuation into the opening paragraphs implicates ▲ in the whole efflux. But by 015.29 the narrator is definitely male, as he becomes 'Mutt' in the following dialogue. By extrapolation from the later parts of book I we learn to associate the analytical and 'guidebook' tone with ×, whose distinct parts are perceived in the closing paragraphs of I.1 (from 024.16), and also in 094.33–095.26.

These four parts require differentiation. Their definitive names are Matthew Gregory, Mark Lyons, Luke Tarpey and Johnny MacDougal. The last-named is the owner of the ass who obligingly interprets for × the hybrid speech of the phantasms they encounter. VI.B.14.142 has '× totem/ass' but their mode of reference to their beast is not overtly reminiscent of totemism.

The clearest distinctions within × may be traced from their associations with the four provinces of Ireland, which were traditionally famed for specific occupations and humours.¹ The inhabitants of Ulster were said to be warlike, those of Munster given to music, the Leinstermen affluent and the people of Connacht excelling in sanctity and learning. The generalization, coloured by Joyce's real experience of the provinces, can be detected in the comparative treatment of × in I.6 and III.3.

I.6.4 is marked × in the manuscripts. The answer contains four sections, commencing with the distorted names of Belfast, Cork, Dublin and Galway, plus a coda. Part (a) contains the word 'orange', references to the Belfast shipbuilding industry and a certain vigour and directness. This contrasts with the lyrical part (b),

¹ A. Rees and B. Rees, *Celtic Heritage*, 123.

which alludes to the Blarney Stone (at Blarney Castle near Cork). The languid, sated voice of (c) is appropriate to the refinement of the metropolis, with its commerce and its Georgian architecture. In (d) we find words like 'Holy' and 'Sainted', western localities (Mayo, Tuam, Sligo) and the Spanish associations of Galway City. The coda, marked abcd), contains fragments of all four parts, but connects notably with the 'chimes' of (b), for it parodies *The Bells of Shandon*. Joyce's annotation to MS 47473, 194 states that here Ulster, Munster, Leinster and Connacht are ringing in unison. It continues 'A bell a bell/on Shandon steeple/The questioner, keeping alone at the end etc, should have 8 llllllls to his howl!' The bells of St Ann's at Shandon in Cork are operated by eight ropes: X must be harmonizing their responses with one rope in each of their eight hands.

III.3 contains numerous speeches by each of the four representatives, but it is often hard to know which is which. MS 47482B, 63 provides a clue, for it contains an early version (following a different sequence) of 477.04-8. These five lines are labelled for the appropriate speaker: as they appear in *FW* they appertain respectively to Luke, Mark, John, Matthew and Luke. For example Luke says 'Why so and speak up, do you hear me, you sir?' We may compare 478.02: 'Can you hear here me, you sir?', and attribute this also to Luke. In fact the whole of 477.31-478.22 appears to be an alternation between Luke and A.

Luke represents Leinster and possesses a discreet anglicized quality which contrasts with the gnarled, scornful voice of Matthew at 478.23-33. It is evident that 478.35-479.12 is the speech of Johnny MacDougal, for he speaks of his ass, of his cousin Mr Jasper Dougal and of his 'little grey home in the west'. Joyce's version of the Connacht character pays less heed to sanctity than to enigma. We should read it in the light of his *The City of the Tribes*,² which emphasizes the vague, bizarre qualities in Galway as he knew it. John is less prominent in questioning than the remainder of X and at 482.09-15 is told to pull his weight. This fractures the simple alternating dialogue of X and A: before A can speak, 'Matty Armagh' begins characteristically 'Would ye ken a young stepschuler . . .?' A tells him that he is too far a cock of the north and proceeds to identify the next speaker as southern. Mark again parodies *The Bells of Shandon* (483.06-7), which was composed by Father Prout (482.31).

² *The Critical Writings of James Joyce*, ed. Ellsworth Mason and Richard Ellmann (New York, Viking 1965), 229.

By comparison with these specimens, many other speeches of **X** in III.3 can be placed topographically; others are too brief for certainty. From 519.16 to 522.03 the warlike personality of Matthew threatens to upset the equilibrium and a fight almost develops between him and his colleagues (521.28–31). It is Luke however who eventually silences the other three (528.27–9) and demands the entry of **III**. After this point seven composite interjections by **X** occur. They consist at first of short phrases similar to those on 477, but from 540.09–12 a congruity of statement increases until at 552.30–33 all four simply exclaim 'Hoke!'

The quadruplet conspicuously overlook III.4, being situated at the four royal manors of Esker, Newcastle, Saggart and Crumlin (555.13–15; see figure 2). This region belonged originally to the Viking rulers of Dublin and was seized by Henry II to form the King's Land.³ The English Sovereign would appoint various seneschals of the four manors, as **X** are designated at 566.08. The openings of the four tableaux name the successive quarters of **X**, but I see nothing in the subject matter to collate with their natures. The only direct speech in the episode seems to be that of **X**. Tetradic blocks, as in 'Haveth Childers', occur at 565.25–8 and 576.10–13, a sextuple block at 571.27–34 and an octad at 572.07–14. 'To bed' (576.17) is the last direct speech of *FW* and apparently the final state of **X**'s concrescence.

Despite their names, **X** have very little to do with the four evangelists. St Matthew's Gospel is characterized by its author's concern to vindicate Old Testament premonitions of Christ's coming. St Mark presents a short, lucid testimony tending to impress by its accounts of messianic miracles. St Luke is noted for his humanity and the prominence he accords the poor and needy. He is a doctor, as is Luke Tarpey at 485.29–30, but otherwise the patterns conflict. The historian in III.3 is not Matthew but Luke. Possibly the mystic predilection of St John is retained, but then this is also a provincial trait. In various parts of *FW* **X** are equated with the four evangelical beasts but the connections of the beasts with the appropriate gospels⁴ appear totally irrelevant to Joyce's creation.

A more useful collation is that between **X** and the respective sigla **III**, **A**, **I** and **L**, implicit in the annals of 013.20–014.27 (see

³ Charles Haliday, *The Scandinavian Kingdom of Dublin* (Dublin, Thom 1881), 4n; and J. D'Alton, *The History of the County of Dublin*, 646–7, 681.

⁴ Explained, for example, in Françoise Henry's *The Book of Kells* (London, Thames and Hudson 1974), 194–7.

p. 47 above). The four conspecta are figures on the sides of the spinning teetotum, itself a figure of *FW*:

Matthew: An alderman carrying a pot on a pole. A turley-hide whale. **▯**

Mark: A poor old woman. A crone of immense fecundity. **▲**

Luke: A redhaired maid. *The Deserted Village*. **↵**

John: Twins, the pen and the sword. **⚡**

We observe traces of this pattern in III.3. Matthew is the leader, the most fatherly element (476.04, 25; 477.20). In the reflection of the I.2 Cad story (519.26–520.21) he is ‘Father MacGregor’ and ‘Father Mathew’ (comprehending the Irish temperance advocate), while Mark becomes ‘Mrs Lyons’, to whom some rain was promised and who was once in a ‘confusional’. On 526.30–31, **↵** is a ‘Tarpeyan cousin, Vesta Tully, making faces at her bachspilled likeness in the brook’. Links between John and **⚡** are less distinct, but we might note, as did Nathan Halper,⁵ the bifid name ‘Duggel-duggel’ at 368.33–4.

A further use of the intersiglal correspondence is encountered at 219.10–12, where the four treasures of the Tuatha Dé Danann appear as **✖**, ‘their Elderships the Oldens from the four coroners of Findrias, Murias, Gorias and Falias, Messoirs the Coarbs, Clive Sollis, Galorius Kettle, Pobiedo Lancey and Pierre Dusort’. The passage may be initially clarified from Whitley Stokes’s translation of *The Second Battle of Moytura*:⁶

1. The Tuatha Dé Danonn were in the northern isles of the world, learning lore and magic and druidism and wizardry and cunning, until they surpassed all the sages of the arts of heathendom.

2. There were four cities in which they were learning lore and science and diabolic arts, to wit Falias and Gorias, Murias and Findias.

3. Out of Falias was brought the Stone of Fal, which was in Tara. It used to roar under every king that would take (the realm of) Ireland.

4. Out of Gorias was brought the Spear that Lugh had. No battle was ever won against it or him who held it in his hand.

⁵ ‘Four Old Men’, *AWN* XII.1 (1975), 3.

⁶ *Rev. Celt.* XII (1891), 57–9.

5. Out of Findias was brought the Sword of Nuada. When it was drawn from its deadly sheath, no one ever escaped from it, and it was irresistible.

6. Out of Murias was brought the Dagdae's cauldron. No company ever went from it unthankful.

Keating⁷ explains that the Tuatha Dé Danann came originally from Greece, that their four cities were in Norway and that they spent seven years in Scotland on their way thence to Ireland. The treasures are listed in two of Joyce's notebooks:

VI.B.II.94:	Nsolid	Falias	Midyir [?]	Stone of Destiny
	Sfire	Gorias	Nuada	Spear of Victry [<i>sic</i>]
	Ecloud	Findias	Ogma	Sword of Light
	Water	Murias	Dagda	Pot of Plenty

- VI.B.35.32: 1) Sword of Light
Ogma, Findias
cloudy, E
2) Nuad, spear of
Victory, Gorias
flam S
3) Dagda, Cauldron
of Plenty, Murias
water, W

- VI.B.35.33: 4) Midyin, Stone of
Destiny, Falias
earth, N

219.10-12 is also compatible with the sequence **Π**, **Δ**, **⊖**, **⊕**. In view of the 'kettle of fish' discussed above, the equation of **Δ** with the Cauldron of Plenty would seem valid. Much has been made of the similarities between the four treasures, the four Grail Hal-lows (sword, chalice, lance, paten)⁸ and the four Tarot suits (swords, cups, wands, pentacles).⁹ We might reasonably connect **Π** with the sword as a regal emblem and **⊕** with the stone ('Pierre

⁷ *The History of Ireland*, tr. David Comyn (Dublin, Early Irish Texts Society 1902) I, 204-11.

⁸ Alfred Nutt, *Studies on the Legend of the Holy Grail* (David Nutt 1888).

⁹ Jessie Weston, *From Ritual to Romance* (Cambridge University Press 1920), 73-6.

Dusort'), but the connection of \neg with the spear is problematic. The spear corresponds to the Grail lance which maims the Fisher King, and \neg maims Π after a fashion, but on this I would not care to commit myself further.

The correlation of the Cardinal Points, Elements and Hallows is flexible. Joyce's table fits the usual assignation of Tarot suits, swords with air, cups with water, wands with fire and pentacles with earth, and their descendants, the modern suits of playing cards, appear as \times at 286.14-15. But if 219.10-12 makes Matthew air, Mark water, Luke fire and John earth, it contradicts the scheme of cardinal points in the table. Now, a further table, on VI.B.14.78, suggests that these may be varied according to sense:

<i>Waves</i>		<i>Winds</i>	
N	Matthew	N	S Mark
S	Mark	S	S John
E	Luke	E	S Luke
W	John	W	S Matthew

But apart from II.4, the chapters of *FW* seem very consistent in relating Matthew to the north, Mark to the south, Luke to the east and John to the west. In respect of elements the most useful pattern is neither of these just noted, but rather that of 223.29-33:

He askit of the hoothed fireshield but it was untergone
 into the matthued heaven. He soughed it from the luft but
 that bore ne mark ne message. He loked upon the bloom-
 ingrund where ongly his corns were growning. At last he
 listed back to beckline how she pranked alone so johntily.

This sequence, deriving from St Augustine,¹⁰ accords with the respective humours of \times . Matthew possesses a choleric humour (fire). The element air, bearing the chimes associated with Mark Lyons, suggests a sanguine and harmonious temperament. The pressure of metropolitan living makes a melancholic, earth quality appropriate to Luke, while the mysterious west in which John is situated suits his phlegmatic, watery temperament.

VI.B.17.91 gives:

cold	
warm	\times
moist	
dry	

¹⁰ *Books*, 140.

If this relates to Aristotle's definitions of elemental properties (e.g. fire is warm and dry, water is cold and moist), none of the three proposed patterns of correspondence will tally with it, so it is best ignored.

A more promising pattern involves Blake's Four Zoas, which appear at 057.07-10.¹¹ I have shown¹² that this passage derives from *Jerusalem* 43.2-3, and that one may thereby equate Matthew with Urizen, Mark with Luvah, Luke with Tharmas and John with Urthona. VI.B.13.228 lists the Zoas' immanent aspects and is consistent with the provincial allocation:

Urthona	Spirit	
Luvah	emotion	×
Urizen	reason	
Tharmas	body	

Urizen of course embodies a merciless and vengeful reasoning, thus resembling Matthew. We will have to ignore plate 72 of *Jerusalem*, where Blake ties the four provinces to four of the tribes of Israel, but there is an important parallel between Joyce's quaternary and Blake's in the attribution of the same metals to corresponding members. In the parts of × in I.6.4 we successively observe gold (140.15), silver (140.27), copper (140.31) and iron (141.03). They also appear in the four province-related stanzas which close II.4. Substituting brass for copper, the same series is associated by Blake with Urizen, Luvah, Tharmas and Urthona respectively. However, Blake's system includes the following geography and iconography, over which the two mythologies disengage:

Urizen	South	Lion
Luvah	East	Man
Tharmas	West	Ox
Urthona	North	Eagle

Finally, it must be remembered that × are the Four Masters, the historians of Ireland. Individual correspondences are improbable, but the term Masters is implicit in its most literal sense. × are ultimately rulers, judges and authorities, and it is in this respect that they contrast most directly with O.

¹¹ *Ibid.*, 236.

¹² *CG*, 28-9.

The Twelve Apostrophes

○ are the twelve customers in 𐌛's tavern, according to 221.01–5 'a bundle of a dozen of representative locomotive civics'. The manuscripts apply the siglum to I.6.7, where ○ are assigned twelve districts of the city, spiralling clockwise from Donnybrook in the southeast via Crumlin in the west to meet the northeast coastline at Baldoyle. 'Arountown' (142.13) refers to Roundtown, a redundant name for Terenure.

○ represent Vico's rebellious plebeians, and as such are 'ruled, roped, duped and driven by those numen daimons, the feekeepers at their laws' (142.23–4). The feekeepers, or four keepers, are ✕ as judges, and ○ are the jury over which they preside in 089–093. The juridical function reappears at 557.13–558.20, where ○ find 𐌛 guilty, and at 573.35–576.09, where they are 'The jury (a sour dozen of stout fellows all of whom were curiously named after doyles).' Obversely, at 573.06–7, they are 'a band of twelve mercenaries, the Sullivani'. I.6.7 calls them 'doyles when they deliberate but sullivanans when they are swordsed'.

The relation of ✕ to ○ has substantial mythological and historical parallels. Rees and Rees¹³ observe that

Around Conchobar's couch in Bricriu's Hall were the couches of the twelve heroes of Ulster, an arrangement which is paralleled by the beds of the Twelve Peers of France set around the magnificent central bed of Charlemagne. It also brings to mind King Arthur and his twelve knights,¹⁴ Odin seated in a circle with his twelve god councillors, Hrolf and his twelve berserks, Odysseus and his twelve companions as well as the biblical twelves. Mrs Mary Danielli has shown that a four/fivefold conception of the State is also combined with a twelve/thirteenfold conception in cosmologies as widely separated as those of Iceland, China and Madagascar. Like Ireland, Iceland consisted of four quarters, north, south, east and west, but every quarter was further divided into three sections, making twelve in all. These twelve sections, or 'Things', sent a given number of men to the annual meeting known as the Allthing, which was held at the theoretical centre of Iceland under the direction of the Lawspeaker. Here a temporary town was set up which reproduced the pattern of

¹³ *Celtic Heritage*, 150–51.

¹⁴ 220.35 includes Arthur's court at Caerlleon-upon-Usk.

the state, the four quarters, the twelve magistrates, and so on, and the area seems to have been elaborately laid out for this purpose. Conchobar and his twelve heroes are by no means the only example of a king as the centre of twelve in Irish tradition. According to *Crith Gablach*, twelve was the company of the king of a *tuath*, and there were twelve couches in a royal house.

Despite their occasional naming in full, O are not greatly individuated in *FW*. The 'biblical twelves' refers notably to the traditional disposition of the twelve Hebrew tribes at the cardinal points round the Ark of the Covenant,¹⁵ but I am unable to formulate any system whereby the members of O might be grouped in threes and assigned to the parts of X. The elemental attributes of the Signs of the Zodiac are certainly no help. O are indeed tribes, the Twelve Tribes of Galway according to VI.B.24.64 ('O 12 Galw tribes'). If there be any system of individuation, we might expect them to correspond to the twelve sigla of I.6, for at 389.03 they are seated 'round their twelve tables', and the questions of I.6 parody the 'Twelve Tables of the Law' in Roman history.

As customers O are more significant in II.3 than in any other chapter. It is to them that the written or broadcast exposures of M are directed. VI.B.13.127 has 'C tells story of M to the O (the 12)'. 380.15 accounts the imbibition a 'last supper'. If the sacrifice of M is also that of Christ we are compelled to find in the actions of O his betrayal by all twelve apostles. 575.35-6 in fact calls them 'twelve as upright judaces as ever let down their thoms'. In other words they convict, with a 'thumbs down' sign.

As O are ruled both by M and X a coalescence of unity and tetrad is found at their most rebellious phase, the close of book II. The phenomenon begins at 367.08, where X enter, for here they already recall the wicked uncle Mark, being 'four avunculusts'. Lower on the page they personate the cardinal points, the four dimensions and the evangelical beasts. They then dictate twelve commandments to O, Christ's two occupying 368.04-6, and the others the next paragraph. The gist of all these commandments is that M must be respected: 'Not to go, tonnerwatter, and bungley well chute the rising gianerant.'

Polite opinion in eighteenth-century Ireland was offended by the marriage, by a popish priest, of the Italian castrato Tenducci with Dorothea Maunsell of Limerick, who was half his age.¹⁶ Fritz

¹⁵ See p. 115 below.

¹⁶ T. J. Walsh, *Opera in Dublin 1705-97* (Dublin, Allen Figgis 1973), 134-9.

Senn¹⁷ points out that 371.06–8 is based on a street song of the time parodying the aria ‘Water parted from the sea’, which was specially associated with Tenducci. It is evident that Tenducci is **III**; further parodies of the song occur at 371.18–20, 30–32, 372.25–7 and 373.09–11. Intervening material connects them with *The Ballad of Persse O’Reilly*, Hosty being replaced by ‘Ostia’.

Hosty, as we have seen, is **II**; *Ostia*, the Host, is the successor to Christ’s body just as **II** succeeds **III**. Like **C** and **A** in II.2 he is an *angler*, a fisher of men. In II.3 **O** encourage Ostia to land the fish which traditionally stands for Christ: ‘Ostia, lift it! Lift at it, Ostia! From the say! Away from the say!’ (371.09). We may also see Ostia as the young Finn (**II**) landing the Salmon of Wisdom (**III** according to 007.16–19), the consumption of which will make him the new **III**. The argument is strengthened when we consult the passage in the *Annals of the Four Masters* dealing with Finn’s death, quoted in part above (p. 47). This continues with two quatrains of lamentation for the hero, beginning ‘Finn was killed, it was with darts.’ At this point, a footnote informs us, an interlineation states ‘by the fishing gaffs he was wounded’. The editor refers to the Dublin copy of the *Annals of Innisfallen*, which records that Finn ‘fell by the hands of Athlach, son of Duibhdrenn, a treacherous fisherman, who [fired with the love of everlasting notoriety] slew him with his gaff at Rath-Breagha, near the Boyne, whither he had retired in his old age to pass the remainder of his life in tranquillity.’¹⁸

If Ostia is the leader of **O** he can be equated with Sulla, the leader of the twelve Sullivani at 573.06–7, and with Sully, the foreman of the jury at 558.12. At 495.01–7 **A** calls Sully ‘a barracker associated with tinkers, the blackhand Shovellyvans, wreuter of annoyingmost letters and skirriless ballets’, suggesting the ballad-monger Hosty. Further evidence relating Sulla to **II** is his intention at 573.07–8 to procure **II** for **X**, just as Tristan wished to procure Isolde for Mark. And the Sullivani are nationalists, ‘Sully van vultures’ (435.29) from the personification of repressed Ireland, *Shan Van Vocht*.

The end of II.3 involves the closing of the bar: the drinkers ‘all pour forth’, plus of course Kersse the Tailor plus his daughter the prankquean, but without **III**, the Russian General (372.03–7). **O** are followed by the four senators, **X**. As closing time coincides with launching time **X** are struggling to get off by the gangplank

¹⁷ ‘Dublin Theatres’ in *A Wake Digest*, ed. Hart and Senn, 23–4.

¹⁸ *Annals of the Kingdom of Ireland, by the Four Masters*, ed. John O’Donovan, I, 120.

in time. Hosty is the last to emerge (372.23-4). X fail to make it ashore and 372.34-373.07 sees them battling against the waters of intoxication whereby their identity with M is reinforced. When we reach II.4, X and M are almost completely merged together.

The chapters of book II, as Mrs Glasheen observes, respectively epitomize childhood, adolescence, maturity and senility.¹⁹ The last phase is very strange. It is at once the most vital and the most exhausted part of *FW*, yet another *coincidentia oppositorum*. It concerns the climactic point in the relationship of Tristan and Isolde, as they return to Cornwall from Ireland, having drunk the love potion. But it is presented entirely as a fantasy of the past through the splintering consciousness of X. Although Mark Lyons is called Marcus to distinguish him from King Mark, this is undone again at 391.14. X and M are fundamentally in the same boat, aged, betrayed, repulsive.

The primary location of II.4 is probably Trinity College. Admittedly the other Irish universities also feature (385.13, 389.04-6), but we recurrently notice the landmarks immediately in front of the main gates of Trinity, the statues on College Green (originally Hoggen Green)—to which the memory of X has transferred O'Connell's statue on the far side of O'Connell Bridge, Battersby Brothers of Westmoreland Street, Clerys in O'Connell Street and so forth. Trinity College is particularly appropriate as a setting to this adventure. An ancient Protestant stronghold, it has been noted for its wealth of eccentric, alienated academics, who retained their functions into advanced senescence. X are history lecturers, referred to various Protestant denominations in contrast to K's 'Roman Catholic arms' (389.26). They remember milestones in sectarian conflict from their lectures to O. They also perpetuate the theme of the last supper from II.3, ineffectively repeating 'Pass the fish for Christ sake, amen!' But they can attain to no elixir, nor can they reach A, who has been degraded behind their spectacles to a homogeneity, 'woman squash'.

As X fell in the sea they are especially liable to remember various drowned companions and marine catastrophes. Thus 387.20-30 presents in succession *The Wreck of the Hesperus*, the disastrous landing of Sir Roger Casement in Tralee Bay immediately prior to the Easter Rising, the drowning of William, only son of Henry I, in 1120 when the drunken crew of the *White Ship* drove her against a reef, the drowning of the Egyptians pursuing Moses, and finally the death of Martin Cunningham. Robert Adams²⁰ explains

¹⁹ *Census* II, xl.

²⁰ *Surface and Symbol: The Consistency of James Joyce's 'Ulysses'*, 62-4.

that Paddy Dignam's funeral in *Ulysses* draws on that of Matthew F. Kane, an official in Dublin Castle, who died swimming off Kingstown on 10 July 1904 and who was the model for Martin Cunningham. Further, at 388.10-12, we find the victims of the sunken Armada and of the Deluge.

The manifold symptoms of decay in \times include hiccups, shingles, seasickness, bedsores and gangrene. Marcus Lyons keeps hallucinating a skeleton (397.21-2). More striking are the epicene traits recalling m at 364.10-12. \times are 'four dear old heladies' (386.14-15) or 'four (up) beautiful sister misters' (393.17), divorced 'by their dear poor shehusbands' (390.20). Matthew is an 'old perigrime matriarch, and a queenly man' (392.19-20). The feminizing influence extends to the environment, affecting for instance O'Connell, Battersby and Casement. This also accounts for changes such as that of 'Latimer Roman history' at 388.32 to 'Fatima Woman history' at 389.15.

Although \times are fairly distinct in the terminal stanzas of II.4, the main body of the chapter indicates an overlap of roles which is experienced nowhere else in *FW*. Thus at 391.04 John is a Scotsman and at 392.16-17 Matthew is on the Aran Islands, rather than the other way round. In 392.04-12 'Mark or Marcus' is in fact dying in hospital. There is however no distinct death point, unless it be the white paper separating book II from book III.

Chapter 8 □ ⊕

The Structure of Book IV

It is time to examine the balance of book IV against book II, to which reference was made at the outset. I have tried to convey the notion of *internality* which characterizes book II; this is matched in book IV by *externality*. Seven essential processes are involved:

- (i) the waking and resurrection of **III**
- (ii) the sunrise
- (iii) the conflict of night and day
- (iv) the attempt to ascertain the correct time
- (v) the terminal point of the regressive time and the **IV** figure of book III
- (vi) the victory of day over night
- (vii) the letter and monologue of **IV**

Resurrection and sunrise are conceptual equivalents and occupy the entire chapter. The rise of **III** is no more confined to a particular location than is his fall in book II. 593.07-8 states that on other days he has already got up by this time. At 594.09-12 he contemplates washing himself but at 595.31 has again fallen asleep. The buildings submerged beneath Lough Neagh,¹ which at 076.21-2 incorporated **III**'s mausoleum, begin at 601.04-7 to issue from slumber. The hero is exhorted to rise at 601.31-2 and a decisive waking occurs at 608.33-5. Breakfast being anticipated from 614.27, **III** is at 616.01-2 'about to get up'. In her monologue **IV** hands **III** his clothes and tells him to stand up (619.34-620.01) but at the end of *FW* he is still motionless in bed.

Presentiments of dawn tint the closing paragraphs of III.1 and III.2, and also some parts of III.4, which ends with the exposure

¹ Giraldus Cambrensis, *The Topography of Ireland*, tr. John J. O'Meara (Dundalk, Dundalgan Press 1951) II, ix.

of the sundisk (590.25). But the first beam of direct light does not appear until 594.21-5, when it strikes the tablestone at Stonehenge, three pages prior to reaching Dublin (597.24-5). The Sun King, with a cloudcapped sunbubble on his big white horse, is at 607.28-33 visible from Dublin harbour.

The opposition of light and darkness is first posited in the catechism of 597.01-22. Each response acknowledges the prevalence of antithetical pairing. The systole and the diastole, awake and asleep: universal experience of unknown cause. It is from this passage that the apprehension of a recently-ended dream begins to emerge. The withdrawal resulted from eating forbidden fruit (597.35-6). Alternatively it is paradise at which we have arrived: the source of the Nile, used as a paradigm of the inaccessible in, for example, Thomas Vaughan's *Lumen de Lumine*.²

A clock strikes (598.27-599.04) and an advertisement refers us to the instant (599.23-4). Space and time reaffirmed (600.02-3), a chorus of bells proclaims the hour (601.21-8). It might be any thing after dark (603.25-6). Familiar noises insinuate: the arrival of a postman or baker (603.02-16) who could be asked the time. Public houses are not yet open for early risers' mass and the milkvan has not yet come (604.05-17). Eventually we are to hear the laundry of I.8 being delivered (614.01-18).

One of the chimeras of confused waking is the reversed alignment of Π and Δ in 599.34-600.03. The effect is shortlived and serves to introduce the *Vesica Piscis* ('kettle', 'Deltas Piscium'), flanked by the immemorial tree and stone. After night's dormancy the elm begins to grow (600.20), or to show greenery, for we are likewise emerging from winter. The butcher's apron was hung upon it at 213.26 but we now expect to find this on the stone, for polarities have crossed overnight. \blacktriangle , obviously the butcher at 172.05-10 and elsewhere, is the baker at 603.04-8. At 617.12-14 we shall observe that Thomas à Becket and Lawrence O'Toole have also changed their characters during the blackout.

The *Vesica* can as well represent a pool with carp as a river (600.05: I do not understand the relevance of St Polycarp here). From the pool we may derive Glendalough ('By that Lake whose Gloomy Shore') and Lough Neagh (600.36-601.07), the former associated with St Kevin (\blacktriangle), who will shortly appear. He is heralded by his admirers, \circ , now the bells of Dublin churches. From Kevin (Coemghen), \blacktriangle becomes the postal sorter (602.31), then the postman/baker and then Kevin again.

² *Works*, ed. A. E. Waite (London, Theosophical Publishing House 1919), 247.

As we know from Joyce's communications with Frank Budgen, the sunrise illuminates a triptychal stained-glass window by stages, first revealing the likeness of Kevin ('The novened iconostase of his blueygreyned vitroils but begins in feint to light his legend', 603.34-6). The encapsulated legend occupies 605.04-606.12: its symmetries have been detailed by Jack Dalton.³ Kevin meditates upon his holy sister water, \neg , whereby he apprehends 'the primal sacrament of baptism or the regeneration of all man by affusion of water.' As book IV is the Spring of *FW*, this point is probably coeval with the Holy Saturday consecration of baptismal waters ('O God, who by water didst wash away the crimes of an evil world, and in the overflowing of the Flood didst give a figure of regeneration'). Π 's regeneration is a watery process: the Spring flood elicits the resurgence of vegetation.

A prospect of the city from Howth appears, 'The rare view from the three Bennis'. From \square/\wedge polarity (607.08-9, 608.16-21) the emphasis moves to the polarities of day and night, as the dreamer strives to recollect his dream. VI.B.9.19 has 'Pt IV—dream of 1, 2, 3'. A fleeting image of the *Vesica* is a 'kind of a thinglike all traylogged then pubably it resymbles a pelvic or some kvind then props an acutebacked quadrangle' (608.22-4). Despite our languid envy of the agreeable condition just gone by, we are obliged to wake: the opposite oriel of the triptych lights up, depicting the confrontation of St Patrick with King Leary's archdruid.

Amongst St Patrick's major exploits was his defiance of royal authority in lighting a fire at Slane on Holy Saturday. This led to an unsuccessful visitation by the instruments of King Laoghaire (Leary); the vital clash did not however occur until Easter Sunday. It took the form of a contest of miracles performed at Tara before the king by his druid Lucat-Mael and by Patrick. The saint was consistently able to surpass the druid and eventually destroyed him. The particular miracle featured in *FW* involves the darkness brought over the land by Lucat-Mael's invocations. Requested to dispel it, he announced that he would be unable to do so until the following day. Patrick caused it to vanish instantaneously. As the sun shone forth once more, all the people cried out glorifying Patrick's God.⁴

Patrick then is like Π a bringer of light. Although in book II he combines with Berkeley and others in the composition of \wedge , the connections are severed here and Berkeley becomes an impor-

³ 'Advertisement for the Restoration', in *Twelve and a Tilly*, ed. Jack P. Dalton and Clive Hart (London, Faber and Faber 1965), 119-37.

⁴ *The Life and Writings of St Patrick*, ed. J. Healy (Dublin, Gill 1905), 151.

tant element in the personality of the druid. In the Muta/Juva dialogue, where the actors are observed from afar, we see **κ** as 'Bulkily', who stands apart 'in druidful scatterings', disgusted by the insult to his transcendentalism. He is opposed by **π**, Patrick, the Russian General. King Leary places bets on both sides: 'He has help his crewn on the burkeley buy but he has holf his crown on the Eurasian Generalissimo' (610.11-13).

A most significant aspect of the balance of book II against book IV now becomes apparent. Book II represents the defeat of **π** by **κ**; book IV the reverse. I suspect further that the conflict in fact begins with that of Muta, change, **κ**, and Juva, Jove, **π**, which includes the loan of a hot-water bottle/warming-pan/pen by Juva to Muta, followed by the word 'Shoot'. Does **κ** shoot **π**? In the parallel dialogues of I.1 and II.3, Mutt strikes Jute (One eyegon-black', 016.29) and Taff strikes Butt ('Take the cawraidd's blow!', 344.07). But here any blow dealt to **π** by **κ** will be as ineffectual as the magic of Lucat-Mael.

Mrs Glasheen has indicated the circumstance that the St Kevin piece exalts water, the St Patrick piece colour.⁵ At 610.19-20 we observe that the King drinks, thereby suggesting the Adam's ale consumed at 031.11-12, possibly the water of regeneration, but most emphatically the tarwater extolled in Berkeley's *Siris*. This extraordinary blend of subtlety and defunct science opposes the mechanistic philosophy of Newton (e.g. 'aether', 'gravity') but approves his discovery that the spectral colours 'depend on the parted rays or particles of light ... which, when separated, form distinct colours, being blended are lost in one uniform appearance.'⁶ Further, 'it seems probable that as many rays as impinge on the solid parts of bodies are not reflected but stifled and retained in the bodies.'⁷ The concept is tortuously promulgated in 611.04-24. Berkeley wears a seven-coloured mantle, although this was in fact the regal number in ancient Ireland, learned men only wearing six colours.⁸ He has passed through the 'seven degrees of wisdom' (611.20), a twelve-year programme incumbent upon ollaves (master poets).⁹

The Neoplatonic condemnation of illusion is appropriate not only to the tenor of *Siris* but also to the supposed dictates of druidism. Stuart Piggott, in his study of the subject, refers us to the

⁵ *Census* II, lvii-lviii.

⁶ George Berkeley, *Siris*, para. 165.

⁷ *Ibid.*, para. 222.

⁸ Lady Wilde, *Ancient Legends of Ireland*, 280.

⁹ Robert Graves, *The White Goddess* (London, Faber and Faber 1952), 22.

Alexandrian commentators, such as Hippolytus, who 'not only makes the druids to have "profoundly examined the Pythagorean faith" but to have been instructed in it by the mythical Thracian Zalmoxis, said to have been a pupil of Pythagoras himself. With such writers as Clement and Cyril we are in a world where the Druids are not wholly Pythagorean, but where the invention of that school of philosophy is even attributed to them.'¹⁰

In VI.B.14.50 we read:

Aquinas v Scotus
SP v D

This parallel is not to be pushed. There is no real textual evidence supporting it: in fact 'greysfriaryfamily' (611.09) seems to relate St Patrick to the Franciscans, supporters of John Duns Scotus, rather than to the Thomist Dominicans. The controversies over the immortality of the soul and the nature of matter do not fit into the pattern Joyce has set up. But if we take the conflict simply as that of Aristotelianism and platonism there is sense to be uncovered. Patrick, as authoritarian mouthpiece of the papacy, can be tied to Aquinas (and hence Aristotle) by sheer analogy; the druid, as we have seen, has affinities with the whirlpool of platonism. Now, in book II, the victory of the communist tailor over the fascist captain could well be a victory of Plato, Neoplatonism making way for the democratic age of book III. In book IV, the victory of the hierarchical Scholastics makes way for the theocratic age of book I.

There is in fact an anomaly present amongst all this. Both Patrick and the druid are sunworshippers and recognize the septipartite nature of light. But only Patrick's sun is exterior. In a Japanese-tintured speech contrasting with the druid's Chinese pidgin, he announces that his wife and himself know a handkerchief of synthetic shamrock (612.24-5). The reference, as 612.29-30 makes evident, is to Patrick's use of the shamrock as a symbol of the Trinity: the incident was supposed to have occurred either at Tara or at the Rock of Cashel.¹¹ But here the plant seems to have become part of the General's sod of turf (as at 010.08 where it is the 'threefoiled hat' whose abuse by Π insults \mathcal{L}), whilst the symbol of divinity merges with the rainbow (Italian *arcobaleno*) shown to Noah.

The light beheld by the druid is an interior light, the wave-

¹⁰ *The Druids* (London, Thames and Hudson 1968), 120-21.

¹¹ *The Life and Writings of St Patrick*, 415.

lengths absorbed within objects. For him this is always some shade of green. Different parts of King Leary (611.33–612.15) appear the tints of herb-green, boiled spinach, cabbage, laurel leaves, thyme and parsley, olives and senna leaves. In ‘Scylla and Charybdis’ Joyce stresses the connections between the Irish literary revival and the platonic mysticism of Russell and his followers. This is inward-looking: for Joyce the nationalists were turning their backs on European culture. Like the *Portrait*, which ends with an outward motion towards the east, *FW* finally observes the rising ‘firelamp’. Its reappearance convinces the ‘heliots’, who were previously undecided between the possible verity of the sage and the probable conquest¹² by the saint (612.21–4). The central oriel representing St Lawrence O’Toole is now illuminated by the dawnlight (613.15–16).

The Cosmic Egg

We next encounter a garland of botanical terminology, reinforcing a floral theme in book IV. The most meaningful of the flowers distributed throughout it is the lotus (Sanskrit, *padma*,¹³ 598.12–14). The reader might well refer at this point to the passage in Heinrich Zimmer’s *Maya der indische Mythos*¹⁴ dealing with the lotus, which Joyce marked in his copy of the book. He should also remember that Gilbert discusses the flower as a microcosm with reference to *Isis Unveiled*.¹⁵ It is most instructive to consider the portions of Madame Blavatsky’s passage which he does not quote:

Wherever the mystic water-lily (lotus) is employed, it signifies the emanation of the objective from the concealed, or subjective—the eternal thought of the ever-invisible Deity passing from the abstract into the concrete or visible form. For as soon as darkness was dispersed and ‘there was light’, Brahma’s understanding was opened, and he saw in the ideal world (which had hitherto lain eternally concealed in the Divine thought) the archetypal forms of all the infinite future things that would be called into existence, and hence become visible. . . . The lotus is the product of fire

¹² German, *erobere*-, conquer. In H. Bonheim, *A Lexicon of the German in ‘Finnegans Wake’*, 175.

¹³ B. P. Misra, ‘Sanskrit Translations’, *AWN* I.6 (1964), 9.

¹⁴ (Berlin, Deutsche Verlags-Anstalt 1936), 105. Item 317 in Connolly’s *The Personal Library of James Joyce*, 44–5.

¹⁵ *James Joyce’s ‘Ulysses’*, 50.

(heat) and water, hence the dual symbol of spirit and matter. . . . The sprig of water-lilies of Bhôdisât, and later of Gabriel, typifying fire and water, or the idea of creation and generation, is worked into the earliest dogma of the baptismal sacrament.¹⁶

All this is highly relevant, and Brahma's vision additionally suggests that seen by Finn from Howth, of the future invasion of Ireland.¹⁷ Brahma is the creator of the world: as Prajâpati he issues from a golden egg in the midst of the waters to give birth to a daughter with whom he subsequently forms an incestuous bond.¹⁸ The concept of a cosmic egg, frequently golden, incorporating the primordia of all creation, is found in Greece, Japan, Persia, Phoenicia, Egypt and elsewhere.¹⁹ In *FW* it is introduced by ideas of the yolklke sundisk and the inevitable crock of gold at the rainbow's end (612.20, 613.23-4), but soon acquires a more tangible aspect as a component of \mathbb{M} 's breakfast.

A note on VI.B.18.98 reads:

interpretation of dream
breakfast kills the
memory of dreams
1st thought of waking
remember a dream \blacktriangleleft

and was used at 338.29-31: 'And may he be too an intrepidation of our dreams which we foregot at wiking when the morn hath razed out limpalove and the bleakfrost chilled our ravery!'

Although \blacktriangle mentions trout at 621.12 the breakfast of book IV consists principally of eggs (appropriate for Easter). \mathbb{M} , as Humpty Dumpty, is himself an egg, or at least contained within a shell. This may suggest the common myth in which the destruction of some supernatural being cannot be accomplished until an egg, hidden in an inaccessible place and containing his soul, is broken. But if \mathbb{M} is himself to consume the egg this confuses the pattern. We may understand the circumstances a little better if we remember that \blacksquare lives largely on eggs, which he boils, cooks and poaches in an *athanor* (184.11-32). The *athanor* or philosophic furnace was the device in which the alchemists incubated the Philosopher's

¹⁶ H. P. Blavatsky, *Isis Unveiled*, 92-3.

¹⁷ F. Elrington Ball, *A History of the County Dublin* (Dublin University Press 1917) V, 14.

¹⁸ Alain Daniélou, *Hindu Polytheism* (London, Routledge and Kegan Paul 1964), 235-6.

¹⁹ Philip Freund, *Myths of Creation* (London, W. H. Allen 1964), 39.

Egg, or Hermetic Vase, which contained the ingredients of the Great Work. The illustrations to Solomon Trismosin's *Splendor Solis* and J. C. Barchusen's *Elementa Chemicæ* depict the final attainment as a king seated within the Egg.²⁰ But in the case of **□** alchemy is equivalent to creative writing. The 'first till last alchemist', having presumably converted iron ore to a ferrous salt, mixes it with a solution of gallic acid (185.33): the reaction produces blueblack ink. So the letters or books read by **□**, and the ones he produces, are all fundamentally condensed germs of **■**.

When **■** eats eggs, he receives their digestive products in his liver via the hepatic portal vein, for the purpose of subsequently recombining them into his own bodily material (614.32–5). But the digestive products are also 'the heroticisms, catastrophes and eccentricities transmitted by the ancient legacy of the past', i.e. HCE transmitted by ALP, 'type by tope, letter from litter, word at ward . . . in fact, the sameold gamebold adomic structure of our Finnius the old One' (614.35–615.07). The egg laid by the hen **▲** is also the letter she unearths 'as sure as herself pits hen to paper and there's scribings scrawled on eggs' (615.09–10).

If the egg contains the atomic structure of **■**, it is slightly inapt that it should be laid by **▲**, but 616.20–21 proposes the solution that the chicken came first, that it was a male, and that it just happened to know the size of an eggcup. The Egyptians had the same problem, and solved it by inventing the Great Cackler, who laid the cosmic egg.²¹ Hence in book II, where the light/dark affinities of **♣** and **■** reverse those in book IV, we find Tristan/Horus pre-facing his ecstasy of the Unitary Consciousness by the story of the goose that laid the golden egg (394.27). And at 449.36–450.02 **▲** is 'to watch how carefully my nocturnal goosemother would lay her new golden sheegg for me down under in the shy orient.'

Inanimate Sigla

▲'s letter is ultimately all writings, particularly *FW* itself. If it is identical with the cosmic egg, we may perhaps include both concepts in the siglum **□**, which Joyce said 'stands for the title but I do not wish to say it yet until the book has written more of itself.'²² Richard Ellmann says of the title that Joyce 'had often

²⁰ See John Read, *Prelude to Chemistry* (London, Bell 1936), 149.

²¹ Noted by J. S. Atherton at 237.34 (*Books*, 126).

²² *Letters I*, 213.

issued a challenge to his intimates to guess what it might be, and offered a thousand francs to anyone who succeeded.²³ Thus in the notebooks we find:

- VI.B.1.67: competition for
name of □
VI.B.38.78: The name for
their house □
competition

The equation of *FW* with a house is most unequivocal in certain places, such as 249.06–20 and 597.12–16. Even clearer is I.6.3 (□), beginning ‘Which title is the true-to-type motto-in-lieu for that Tick for Teac thatchment ...?’ (139.29–30; Irish *tig*, *teach*, house²⁴). But the answer given is the motto neither of a book nor of a house, but of a city, Dublin (*Obedientia Civium Urbis Felicitas*).

Lewis Mumford informs us that ‘In terms of current psycho-social jargon, the city is a special receptacle for storing and transmitting messages.’²⁵ This may remind us of Victor Hugo’s account of Gutenberg’s printing press overshadowing the similar role of Notre Dame Cathedral. 020.05–18 seems to draw on this: the cover of *FW* is the door the reader opens and closes. Similarly 621.03–4 says that ‘the book of the depth is. Closed. Come! Step out of your shell!’

VI.B.19.178 also gives □ as a place: ‘□ S Helena’, but most □ entries treat houses of some sort:

- VI.B.5.1: □ temperance hotel
VI.B.8.31: Old House □
VI.B.8.148: □ adjacent house
of worship
VI.B.8.172: □ maison de
rendez-vous
VI.B.9.100: □ lunatic asylum
VI.B.18.50: ✕ not still in theatre
theatre is □

Particularly impressive is VI.B.8.63: ‘coffin shop □’, which may be referred to Oetzmann’s hardware premises of 066.28–067.06.

²³ *JJ*, 721.

²⁴ *GL*, 89.

²⁵ *The City in History* (Harmondsworth, Penguin 1966), 119.

This paragraph succeeds a description of the letter, a 'kiribis pouch filled with litterish fragments' (the mailbag), and 'the paunch of that halpbrother of a herm, a pillarbox'. A herm being an obelisk, it seems that the unifying element here is \square , encompassing various types of funerary and post office impedimenta, including the coffin itself. I have discussed the coffin in more detail elsewhere.²⁶

\square may be defined as *a receptacle for* \blacksquare , preferably \blacksquare in a quintessential form, and is therefore a treasure, a thing of value. VI.B.14.7 gives 'story of \square or treasure crock of gold', which returns us to book IV. \blacktriangle 's final monologue treats the letter both as buried treasure and as flotsam:

And watch would the letter you're wanting be coming may be. And cast ashore. . . . Carried in a caddy or screwed and corked. On his mugisstosst surface. With a bob, bob, bottledby. Blob. When the waves give up yours the soil may for me. Sometime then, somewhere there, I wrote me hopes and buried the page. (623.29–624.04)

VI.B.19.181 has simply ' \square by \blacktriangle for \blacksquare '.

The floating \square comprises a message in a bottle but also the 'leaves' of the monologue, which becomes loose pages of *FW* and disperses until only 'one clings still. I'll bear it on me. To remind me of. Lff!' We can add here the interweaving of boats and graves which we observed above. \square can for instance be the chest in which Osiris perished, floating along the Nile. It can be Balder's funeral boat drifting out to sea, or Noah's Ark approaching the Irish coast from the cold northeast. \blacktriangle thinks the seagulls are the birds released by Noah: 'If I seen him bearing down on me now under white-spread wings like he'd come from Arkangels. . . . A gull. Gulls. Far calls. Coming, far!' (628.09–13)

Noah's Ark is traditionally associated with the Ark of the Covenant, ensconcing the seeds of a civilization.²⁷ This contrivance appears at 529.18–23: \blacksquare is 'carrying his ark, of eggshaped fuselage . . . across his back when he might have been setting on his jonass inside.' The Ark of the Covenant used to be set up in the desert with its sides aligned with the cardinal points and the twelve tribes ranged symmetrically about it. We can thus account for the relation of \times to \square , for example at 614.27–30: 'Our wholemole mill-

²⁶ CG, 25.

²⁷ A. E. Waite, *The Holy Kabbalah*, 292.

wheeling vicociclometer, a tetradomational gazebo-croticon (the "Mamma Lujah" known to every schoolboy scandaller, be he Matty, Marky, Lukey or John-a-Donk).²⁸ We might imagine four mourners at the corners of Finnegan's bed, like the evangelical beasts in a Christian tetramorph. I grant that eggs are not square, but Trismosin and others are adamant about their containing four elements: 'The first or the shell is Earth, and the White is Water, but the skin between the shell and the White is Air, and separates the Earth from the Water; the Yolk is fire . . . in the middle of the Yolk there is the FIFTH ELEMENT, out of which the young chicken bursts and grows.'²⁸

I cannot possibly do justice here to the vast mythological concepts of four-part division, and had best recommend to the reader chapters V-VII of Rees and Rees's *Celtic Heritage* as a neat synopsis. The meridian orientation of *FW* is suggested by 114.02-7 and further implies the meridian orientation of the foursquare apocalyptic Jerusalem, with its twelve gates named for the twelve tribes, or of Blake's Golgonooza, or of the rectangular Roman cities quartered by two great streets running 'north-south in the Nemzes and Bukarahast directions while the others go west-east in search from Maliziiies with Bulgarad for . . . it has its cardinal points.' At 552.14-15 we observe the same division, with infernal roads to heaven and celestial roads to hell. But the most powerfully charged quadrature, to which Rees and Rees devote considerable space, is that of the Banqueting Hall at Tara, in which the men of Ulster, Munster, Leinster and Connacht occupied northern, southern, eastern and western halls about the king, just as the provinces themselves were disposed around Uisneach. A. C. L. Brown explains:

The Irish were accustomed to identify fairyland with Ireland and the fairy castle with the banqueting hall at Tara. Professor Nitze has shown that the internal arrangements of the Grail castle resemble those of the banqueting hall. That famous hall was oblong but faced the four winds and had beside it a round royal castle.

The ancient Irish located the land of the dead in a small island: Tech Duinn to the south, Tory Island or the Orkneys to the north. Later they placed it in Norway. The Welsh put the land of the dead north of the Roman Wall

²⁸ 'Solomon Trismosin' (pseud.), *Splendor Solis*, tr. J. K. (London, Kegan Paul 1921), 32.

in Galloway, Lothain, and Gorre. They also placed it in the Orkneys and in Norway. The scrawny death-horse and the death-waggon found their way into Journey to Fairyland stories. From the land of the dead came the two castles of fairyland: the red, iron tower of the Fomorians and the square, cosmic palace of the numerous fées.²⁹

The contraposition of ✕ and ○ is seen at 175.25–6: '*Till the four Shores of deff Tory Island let the douze dumm Eirewhiggs raille!*' We considered earlier the relation of ◻ with the Fomorians and that of ▲ with the Tuatha Dé Danann (fées). We can perhaps now introduce the sun-god Lugh, whose ancestry included both races and who might therefore be ◻. He was identified by Caesar with Mercury, and in ousting King Nuad at Tara resembles ◻ defeating ◻. 138.20 and 344.36 make Nuad ◻, and 090.18–20 makes his doorkeepers Gamal and Camel ◻ and ▲, but 044.11, 507.12 and 594.19 treat Lugh as ◻. This places him in the same category as, say, Parnell: connections between Lugh and Finn and between Lugh and the maimed Fisher King have been established.³⁰

We can list a few more notebook entries of a less helpful type:

- | | |
|--------------|--|
| VI.B.18.116: | ◻ painted blue
during night |
| VI.B.19.183: | all come by
wars to ◻ |
| VI.B.20.95: | Daily Mail
tells story of
◻ |
| VI.B.32.83: | ◻ ₄ do you remember
falling against? |
| VI.B.37.183: | ✕ hypnotises ◻ |

The first of these probably refers to the desecration of ◻'s memorial. Unlike most sigla ◻ seem to lack sexual significance, both phallic and receptacular imagery being comprehended in, for instance, 'vellumtomes muniment' (595.22). ◻ probably relates to, but is not identical with, specifically female repositories (the

²⁹ *The Origin of the Grail Legend* (Cambridge, Mass., Harvard University Press 1943), 369–70.

³⁰ See F. J. Byrne, *Irish Kings and High-Kings* (London, Batsford 1973), 55.

womb, the *Vesica Piscis*, the kettle of fish). It is perhaps most effectively understood by the aid of a table. \blacksquare includes:

- (i) the document: any book, letter, writing, treasure
- (ii) the container of the document: the envelope, pillar-box, mailbag, middenheap, Ark of the Covenant
- (iii) the container of \blacksquare 's remains: the coffin, the chest containing Osiris, Balder's boat, Noah's Ark, the tomb, burialmound, obelisk, statue
- (iv) the container of \blacksquare 's living body: the city, the house, the bed, the eggshell, the lotus, the encystments of the ego.

A second inanimate tetragonal siglum requires precise distinction from \blacksquare . This is \oplus , assigned to I.6.9. Clive Hart³¹ has observed that its form is that of a mandala, that is, a radially symmetrical structure designed for contemplation. The typical mandala is quadripartite with diametrically inverted ornament. I.6.9 was analysed in the first two issues of the Old Series of *AWN* (March and April 1962). It states that if a human being were accorded a view of Old Copenhagen comprising the whole duration of its existence, with its Viconian ages, watches of the night, dichotomies, spectra and interminglings, he would seem to be seeing a kaleidoscope.

Comparing I.6.9 with I.6.3 we find a greater emphasis on temporal patterns as opposed to spatial ones. Instead of the four cardinal points or provinces our first orientation draws on the Viconian pattern, the four books of *FW*. After a quantity of fruitless research I have decided that no case is to be made for linking the four books with the parts of \times , or the compass points. The Viconian parallels, however, still have much to yield. For instance, the reason that I.6 appears where it does is surely that Vico maintained the extreme antiquity of the Twelve Tables of the Law ('Twelve tabular times till now have I edicted it', 167.23), placing their origin in his first age. To this age also belonged the jurisprudence based on observance of auspices, hence \blacksquare 's magic of I.7. The jurisprudence of the heroic age depended on 'taking precautions by the use of certain proper words',³² hence the speech of book II consisting frequently of formulae and invocations, contrasting with the empirical logic of book III, appropriate to Vico's 'human jurisprudence'.

³¹ *SMFW*, 77.

³² *The New Science of Giambattista Vico*, 309, para. 394.

Vico does not, as some commentators appear to think, consider the *ricorso* a separate age. He says very little about it, and is mostly concerned to spotlight the reappearance of traits from previous ages. As his chief model is the Roman Empire, the *ricorso* must be the collapse resultant upon the depredations of the hordes. In *FW* we are obliged to look for an equivalent effect operative in book IV, and I think we must find it in the encroachment of externality. The dream crumbles before the sunlight just as Rome crumbled before the barbarians.

We might at this point consider Vico himself in *FW*. He is always used as an avatar of \mathfrak{M} , despite the revolutionary tendency of his work, one significant coincidence being that as a child he broke his skull in a fall.³³ The *New Science*, initially neglected, gathered momentum through the decades and might therefore be taken as an element in the Nightletter. But there is an objection to this, dependent upon the structure of II.2. Vico's standpoint is specifically a literary-historical one, in opposition to the mathematical thought of (particularly) Descartes. It is thus reasonable that we should find the first half of II.2 which is literary-historical, culminating in a paragraph from Vico's propagandist Edgar Quinet, while the geometrician of the second half exclaims 'you make me a reborn of the cards ... cog it out, here goes a sum' (304.27-31).³⁴ The \mathfrak{M} letter, transmitted to \mathfrak{K} for this own use, is thus Vico's theory, popularized by Quinet and Michelet, prior to its influencing marxist philosophy preparatory to the revolution.

Apart from the rise of \mathfrak{M} at 532.06, representing the rise of weak monarchies in the third age, there is little internal differentiation in the Viconian segments of *FW*. More appears in respect of other temporal cycles. The most prominent of these, the day and the year, have been discussed by Clive Hart.³⁵ In the former we should observe midday in the I.2 chimes, evening at the close of book I, midnight in the chimes opening book III and dawn in book IV. In the latter, book I represents summer leading to autumn in the (deciduous) elm of I.8. Book II includes Christmas in the Nightletter: no-one seems to have noticed the equation of the old year with the dying \mathfrak{M} , celebrated in the repetitions of 'Auld Lang Syne' in II.4. Book III includes February in III.2; book IV is Easter.

³³ Leo Knuth, article on Joyce in *Moderne Encyclopedie der Wereldliteratuur IV*, (Hilversum, Paul Brand 1967), 301.

³⁴ *Books*, 85.

³⁵ *SMFW*, 71-4.

We thus find two rather different versions of \ominus . Firstly, taking the simple temporal cycle the following poles appear:

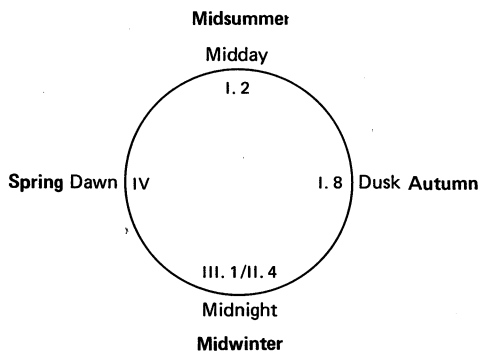


Figure 6

Secondly, considering the siglal processes, we find:

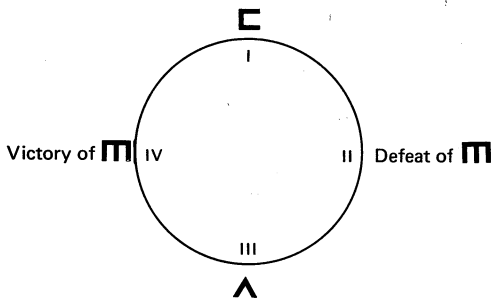


Figure 7

The prominence given to the Watches of the Night in I.6.9 is meaningful at another level, where the whole book involves the condition of sleep. Book III may comprise the watches of \blacktriangle but *Conticinium* is less appropriate to III.1 than to book I, which has so little direct speech. We can then relate marriage and *Concubium* in book II, burial and the dead of night in book III, while dawn in book IV fits all the schemas.

Summarizing the conclusions of this chapter, we can note that the city of Dublin in *FW* is frequently personified as \mathfrak{m} , say in relation to the river. If however it is apprehended as a geometrical construction it will be \square , its sides relating to the parts of \times . Finally,

if it is apprehended in terms of its evolution, from an extratemporal vantage point, it is \oplus . I am unfortunately unable to feel much certainty about the local application of \oplus outside I.6.9 and the notebooks fail to assist me. My impression is that \square , in relation to *FW*, expresses the book as a physical object, whereas the more abstract \oplus denotes the mental sensation of contemplating the mandala of *FW*, a tranquil equipoise at the hub of time.

Chapter 9 SK

The Serpent

In the British Museum manuscripts the siglum **S** pertains to I.6.5 and **K** to I.6.6. **S** is **M**'s servant or barman: passages discussing him frequently exhibit words derived from Scandinavian tongues. I.6.5 is shaped by the advertisement which secured **S**'s employment. He must *rede smudsige flasker* ('redd-up dirty bottles'), *underholde tre børn* ('entertain three children', i.e. serve drink to **A C E**), 'serve's time till baass, grindstone his kniveses' and *begribe fuldstændig irernes sprog* ('understand Irish fully').¹ He is old and corrupt ('fatherlow soundigged in moodmined per-shoon') but distinct from that 'aleconnerman', **M** (the 'aleconner' of 319.04). VI.B.15.118 has '**S** is **M** beggar' and VI.B.28.47 '**S** cannot create'.

K, the 'Housesweep' with a 'midden name' is the female counterpart of **S**. They are often mentioned together but do not seem to interact much. **K** is best introduced by consideration of 079.27-080.06: 'Kate Strong, a widow ... did most all the scavenging from good King Hamlaugh's gulden dayne though her lean besom cleaned but sparingly and ... she left down, as scavengers, who will be scavengers must, her filthdump near the Serpentine in Phornix Park.'

Kate Strong, as is generally realized, was a tyrannical Dublin streetcleaner of the 1630s. Sir James Carroll, Lord Mayor in 1634, wrote of her: 'She is so much affected to profit as she will never find sufficient carriage to take away the dung, for where six carts are few enough to take away the dung of the city every week to keep it clean, she did and will maintain but two, which can scarce keep the way from the castle to the church clean, or that from the Mayor's house to the church, neglecting all the rest of the city, which she cleans but sparingly and very seldom ... the more that

¹ D. B. Christiani, *Scandinavian Elements of 'Finnegans Wake'*, 122-3.

she was followed the worse she grew, and kept the streets the fouler.²

Kate Strong was indeed a widow, but remarried with the merchant Thomas White thus permitting **K** and **S** in *FW*, theoretically at least, to be conjoined. Her two assistants, whose names suggest **C** and **A**, were James Bellewe and John Butcher. The 'filthdump near the Serpentine' is of course **Q**: affinities between **K** and **A** are thereby set up. In 1632 the Dubliners petitioned 'shewing that whereas Catherin Stronge, alias White, scavenger of this cittie, doth laie all the filthred and dounge which shee gathereth in the easte parte of this citty, close to Mr. George Baddely his garden, where the tide doth ebbe and flowe, by which means the river is soe stopt, that a small gabbart cannott come to the key with her loadinge, but in a springe tide, which is most miserable to bee permitted'.³

The principal function of **K** in *FW* is the building and maintenance of **Q**, either as middenheap or waxworks. She also carries a message from **A** to **Π** (333.06–334.30) and finds him on the stairs late at night (556.31–557.12). The siglum is rare. VI.B.33.190 has 'K weeps for Π's soul', VI.B.14.152 'K descended from Odin'. In fact little of the Scandinavian quality of **S** appears in his consort. We find them both at 221.06–16. 'SAUNDERSON', a 'scherinsheiner and spoilcurate', serves drink to **O**. He is also a 'supperaape', for VI.B.27.105 has 'S=ape'. **K** is 'Rachel Lea Varian', combining an aged **H** with I. S. Varian's Dublin brush manufacture. As a scavenger, **K** carries a brush or rake.

To the children **S** is a bogeyman. VI.B.4.132 gives 'K threatens **C** with **S**', and VI.B.13.105, possibly in reference to 578.01, 'wind round the house **S**'. This is one of the occasional instances where the letter is drawn with sharp corners, but I do not believe the deviation carries any particular import.

S frequently appears as a menacing police officer, for example as that embodiment of **C**'s paranoia 'Petty constable Sistersen' who may be seen in action at 186.19–187.14. We can often recognize **S** in names echoic of 'Sackerson', such as Saunderson and Sistersen. Another example is 'Comestipple Sacksoun' at 015.35, who becomes the Jute. If we take the hint of VI.B.4.183, 'S=Robot', we may also find **S** involved in the prosecution case in the I.4 trial as 'P. C. Robort' (086.07), acting for the crown.

If **S** in book I is the harasser of **C**, book III reverses the

² Sir John Gilbert, *Calendar of Ancient Records of Dublin III* (Dublin, Dollard 1892), xxiii.

³ *Ibid.*, 262.

alignment. In III.2, **A** is propped against 'one comestabulish Sigurdsen' (429.19), who is 'sir Humphrey his knave' (430.07). VI.B.14.188 confirms the equation, 'knave=**S**'. **A** proceeds to warn his sister against various manifestations of **C**: 'Sackerson' appears in this category as 'sukinsin' at 437.29. Later in the chapter **A** comes round to encouraging familiarity between **C** and **-I**: 'I'm leaving my darling proxy behind for your consoling', he tells her (462.16-17). When he finally departs we see **-I** left with 'Sicker-son, that borne of bjoerne, *la garde auxiliaire* she murmured' (471.30-31).

S appears thus to sustain the same **C/A** biases as **X**. In book I he opposes **C**; in book III he is identified with **C**. In this light Mrs Glasheen's suggestion that he is the ass or donkey belonging to **X** is most appealing.⁴ VI.B.8.177 has:

S ass assay
SSS

VI.B.33.188 looks like 'Ass—**SS** or **S**' but the first **S** could conceivably be an E. There are several ES (Emmanuel Swedenborg) entries in the vicinity. The ass, as we noted, is the dragoman or interpreter at 479.09: 'Comestipple Sacksoun' is similarly a 'dragon man' (015.34). Before considering the implications of this, however, we will examine the function of **S** in book II.

II.3 sees **S** both as barman and policeman. The distinction is unimportant, for his task is appropriate to both roles. It is closing time (German, *Polizeistunde*⁵) and **S** has to force the drunken and rebellious **O** out of the tavern. It is almost as if he were prepared to shoot them down:

Bounce! It is polisignstunter. The Sockerson boy. To pump the fire of the lewd into those soulths of bauchees, havsousedovers, tillfellthey deadwar knootvindict. An whele time he was rancing there smutsy floskons nod-under ycholerd for their poopishers, ahull onem Fyre maynoother endnow! Shatten up ship! (370.30-35).

S, who was once rinsing their dirty glasses, has become the instrument of physically repressing **O**. If we scan the elements of the II.3 insurrection we find **O**, led by **A**, fighting against **Π**, **X**

⁴ *Census* II, 18.

⁵ Fritz Senn, 'Some Zurich Allusions in *Finnegans Wake*', *The Analyst* XIX (1960), 15.

and **S**, all of whom tend to merge in the heat of resentment. Thus **Æ**'s 'Water parted', although directed against **Ṣ** as Tenducci, begins by attacking **S**: 'Dour douchy was a sieguldson' (371.06).

As reactionary forces, both **Ṣ** and **S** are characteristically prepared to continue their war until the whole of **□** has been obliterated, for they both, at 364.28-9 and 530.23-4 respectively, quote the closing lines of Ibsen's *Til min Ven Revolutions-Taleren*:

I sørger for vandflom til verdensmarken.
Jeg lægger med lyst torpédo under Arken.

This has been rendered: 'You deluge the world to its topmost mark; With pleasure I will torpedo the Ark.'⁶

Sir E. A. Wallis Budge⁷ lists four alternative versions of the personified conflict of night and day in Egyptian mythology. Three of these involve Set as the incarnation of darkness, matching him either against Osiris, the elder Horus or the younger Horus. Set is the incubistic **Ṣ** of II.3 as we have seen. The fourth version comes closer to **S**: as the serpent god Apep he wages war on the solar deity Rā. Joyce's original definition of the siglum was '**S** Snake'.⁸

Now if **S**, the 'sieguldson', is the enemy of **Æ**, Ostia, it is reasonable for him to be both a dragon man and a serpent god. Two of the principal **Æ** avatars are Tristan and Patrick: the former defeated a dragon and was thereby entitled to claim the hand of Isolde; the latter banished the snakes from Ireland. The two reptiles are equated in Revelation 20:2-3, where the bottomless pit receives 'the dragon, that old serpent, which is the Devil, and Satan'. We also have Isaiah 27:1: 'In that day the Lord with his sore and great and strong sword shall punish leviathan the piercing serpent, even leviathan that crooked serpent; and he shall slay the dragon that is in the sea.'

The dragon man, as Mrs Glasheen reminds us,⁹ is the excavator in Blake's *Marriage of Heaven and Hell*; VI.B.13.229 in fact gives 'Blake and Dragoman'. When the Angel imposed upon him, Blake saw the 'monstrous serpent' Leviathan and then discovered 'The man who never alters his opinion is like standing water, & breeds reptiles of the mind.' But conventional pneumatology is severed in *FW*: rebellious Lucifer, Blake's desire cast out, is **□**, and as

⁶ D. B. Christiani, *Scandinavian Elements of 'Finnegans Wake'*, 52-3; B. J. Tysdahl, *Joyce and Ibsen*, 140-42.

⁷ *Gods of the Egyptians* II, 245-6.

⁸ *Letters* I, 213. Quoted above, p. 8.

⁹ *Census* II, 69.

such is opposed by **A** as St Michael. Satan, a baleful veteran allied to Milton's Godhead as seen by Blake, is a distinct entity. We may posit some connection with the phallic 'lower soul' conceived of by Stephen in *Portrait* III: 'His soul sickened at the thought of a torpid snaky life feeding itself out of the tender marrow of his life and fattening upon the slime of lust.'

The concept of Lucifer is totally absent from the *Zohar*,¹⁰ where the devil is the unsympathetic personality Samael. When Eve was tempted 'the serpent—meaning Samael—had "criminal relations" with her and injected his defilement into her, Adam not being affected until she communicated in turn to him. She cohabited with Samael, who corrupted her and by him she became with child, bringing forth Cain. It is obvious that this is in clear contradiction to the text of Scripture, which says: "And Adam knew his wife Eve; and she conceived, and bare Cain." But the anomaly is so glaring that it must be assuredly of set purpose, or, in other words, that to develop the sexual nature of the Fall the history on which it is founded is ignored at need. The *ZOHAR* is content equally to contradict itself, for it affirms in another place that Adam was defiled by the impure spirit before his union with Eve',¹¹ i.e. by his first wife Lilith. VI.B.28.44 has 'Satan + Eve = Cain.'

If **S** is both a policeman and the serpent spying upon Adam and Eve, VI.B.21.47 can make him the 'spying cop **S**'. Established exegesis portrays **S** at 583.14–25 watching a silhouette on **M**'s windowblind showing him engaged in the act of copulation with **A**. At 586.28–36 **S** is 'pollysigh patrolman Seekersenn', who overhears noises 'telling him all, all about ham and livery'. If Ham is **K**, this accords with his opposition to **S**. But **S** in III.4 is principally the observer of **M** and **A** just as in II.4 **X** (incorporating **M**) are the observers of **K** and **-I**. A hierarchy of generations is thereby implicit: the oldest members are **S** and **K**, then **M** and **A**, and finally **K** and **-I**. The male members are further differentiated by some national colouring superimposed on their Irishness. **S** has a Scandinavian background, **M** an English background and **K** a French one.

The Magrath Mystery

It is evident that **A** resents being observed and that she produces her manifesto of I.5 'to crush the slander's head'. This antiserpent-

¹⁰ A. E. Waite, *The Holy Kabbalah*, 276.

¹¹ *Ibid.*, 286–7.

tine motive also underlies her endowments of I.8: 'she's be level with all the snags of them yet' (206.05). But the recipients include all manner of male and female figures, many of them much closer to **κ** than to **S**. Perhaps **Δ** is less conscious of the distinction of **κ** from **S** than, say, **X**. Both are enemies of her husband. To appreciate **Δ**'s viewpoint we must study the last version of her letter (615.12-619.19). In this she mentions the snakes several times, associating them with a certain Magrath, whose identity has gravely troubled *FW* explicators:

Sneakers in the grass, keep off! . . . the me craws, namely, and their bacon what harmed butter! It's margarseen oil. Thinthin thinthin . . . What those slimes up the cavern door around you, keenin, (the lies is coming out on them freckle-fully) had the shames to suggest can we ever? Never! . . . Wriggling reptiles, take notice! Whereas we exgust all such sprinkling snigs. . . . If all the MacCrawls would only handle virgils like Armsworks, Limited! (615.28-618.02)

Master McGrath, the champion Irish greyhound, although he is mentioned in VI.B.43.76 and has a song in his honour quoted at 494.26, can hardly be the foremost component in this character. The perceptive reader will perhaps suspect that **Π**, who at 367.02 grew back into his grocery business, has a competitor in Magrath. **Δ**, although she taunted **Π** with Magrath's name at 584.05-10, is anxious to vindicate the quality of her husband's merchandise: 'Be sage about sausages! Stuttutistics shows with he's heacups of teatables the oldfirm's fatspitters are most eatenly appreciated by metropolonians' (616.22-4). She mentions the price of bacon: 'back and streaky ninepace' (618.07). It finally transpires that the original bag of cakes featured in most of her earlier letters was provided by **Π**, and that it is to be equated with the crossword puzzle of *FW* itself. It is, in other words, a further embodiment of **□**:

While for whoever likes that urogynal pan of cakes one apiece it is thanks, beloved, to Adam, our former first Finn-latter and our grocerest churcher, as per Grippiths' varuations, for his beautiful crossmess parzel. (619.02-5)

The overriding allusion here is to Adam Seaton Findlater (1855-1911), managing director of the Dublin firm of Alex Findlater and Company, general grocers, wine and spirit merchants,

29–31 Upper Sackville Street. He managed various other concerns, including the St Lawrence Hotel on Howth. The reference to Griffith's Valuation may connect with his involvement in 1903 with moves to revise this act in application to Dublin and Belfast.¹² In calling him a 'churcker' however, Joyce is conflating him with his grand-uncle Alex Findlater, the firm's founder, who built the Abbey Presbyterian Church on the corner of (now) Parnell Square. The conflation adheres to most of the Findlater allusions in *FW*, excepting 'Findlater and Gladstone's' (170.32) which may specifically connote Findlater's Mountjoy Brewery, founded by Alex Findlater, his brother (another Adam Seaton), two other persons, and Robert Gladstone, a relative of the politician.¹³

Adam Findlater, then, is an example of a popular and successful figure in Edwardian Dublin. It is in this light that he is used in *Ulysses*.¹⁴ He is also qualified to represent **III** by the inclusion of 'Adam' and 'Finn' in his name. He did not, however, experience the appropriate fall, so Joyce appears to have invented one for him. If we note Magrath's appellations 'Danl Magrath' at 060.26 and 'Dan Magraw' at 494.26 we may be interested to discover that one Daniel McGrath, grocer and wine merchant, kept a public house at 4–5 Charlotte Street (just across the road from 'The Bleeding Horse') from 1889 to 1918. Inquiries in Dublin fail to elicit any evidence of connections between him and Findlater. The 1911 census returns state that he was aged forty-seven (hence younger than Findlater), that his wife's name was Anne, which is also contrary to the required pattern, and that he and his family were Catholics. We are now in that country discovered by Robert Adams, lying between fact and fiction. Our best course is to return to the fiction.

S is a policeman. So, at 145.22, is Magrath. 448.10 demands 'Where's Cowtends Kateclean, the woman with the muckrake?': could this be **K** plus **S** as Magrath ('muckrake')? Remembering Mrs Glasheen's observation that **S** is sometimes called 'Mahan' (as at 016.01), we must include an instruction given by Joyce for 529.16: 'for 'Magrath or MacManagh' read 'O'Bejorumsen or Mockmacmahonson.'¹⁵ But the most important linkages involve Mrs Magrath, whose drawers, initialled L.K., are being washed at 204.30–205.13. L.K., the narrative explains, stands not for

¹² See the *Belfast Newsletter* for 23 June 1903.

¹³ I am grateful to Mr William Alexander Findlater for information concerning the history of the Findlater family.

¹⁴ (Bodley Head edition, 1960), 69.

¹⁵ *Letters of James Joyce III*, ed. Richard Ellmann, 141.

Laura Keown but for 'Kinsella's Lilith'. Having just spoken of Magrath in her final letter, **Δ** proceeds 'The cad with the pope's wife, Lily Kinsella, who became the wife of Mr Sneakers for her good name in the hands of the kissing solicitor, will now engage in attentions' (618.03-6).

It is unclear whether this means that Lily was married to the cad with the pipe of I.2 prior to marrying Magrath, or whether the cad and Magrath are the same person. When **Π** confronts the cad he speaks of 'yore triplehydrad snake' (036.07). Does this mean that the cad is the snake? His wife is identified neither with **K** nor with Lily, but comes closer to **Δ**, for she makes 'annie lawrie promises' (038.21). But she betrays her confidence to **Λ** ('Mr Browne ... who ... in his secondary personality as a Nolan', 038.26-8) which is apt if her husband is **Λ**'s enemy **S**.

In addition to Magrath, **Δ** makes complaints against Sully, who may, I think, be definitively ascribed to **Λ**. Having made Sully the author of *The Ballad of Persse O'Reilly*, **Δ**, at 495.03, claims that he 'is Magrath's thug.' At 618.08 she mentions him again, immediately after Magrath: 'The thicks off Bully's Acre was got up by Sully.' And lower on the page: 'to all whom it may concern Sully is a thug.' Bully's Acre is the oldest Dublin cemetery, in the grounds of the Royal Hospital at Kilmainham.

In the hope of clarifying the discrepancies I intend to devote some space to the formal argument of 572.21-573.32. This passage has sometimes been regarded as a key to *FW*. It appears to treat each fundamental personage in isolation and is almost totally lacking in portmanteau words. The opening is unambiguous: Honuphrius (**Π**), Felicia (**⊖**), Eugenius (**Λ**) and Jeremias (**Ξ**) are 'consanguineous to the lowest degree'. Eugenius and Jeremias are 'two or three philadelphians', i.e. either **Λ Ξ** or **Λ Λ Ξ**. Anita, the wife of Honuphrius, must be **Δ**, and the family servants Mauritius and Fortissa should be **S** and **K**. We then discover the distinction of Mauritius from Magravius (Magrath) and that of Fortissa from 'Gillia, the schismatical wife of Magravius'.

The second of these distinctions is easier to justify than the first. Mrs Glasheen sees 'Lily' in 'Gillia': perhaps the names connect via Italian *giglio*, lily. If Gillia is 'schismatical' perhaps her affinities are with **⊖**. We find **⊖⊖** as the rose and lily at 032.11, 485.12 and elsewhere. The Kabbalists use the two flowers, from the *Song of Solomon*, for the opposed Sephirothic pillars of Judgement and Mercy respectively.¹⁶ This would connect **⊖** with **Λ** and **⊖** with

¹⁶ A. E. Waite, *The Holy Kabbalah*, 126.

□. Further evidence for the diabolic tendency of 𐀓 comes from *Portrait I*, where Stephen is supposed to support York (white) against Lancaster (red).

If Gillia is Lily, or Lilith, her debauch by Honuphrius would refer to Adam's first marriage. Further, she is visited by 'Barnabas, the advocate of Honuphrius', who connects with □, just as Michael (evidently Father Michael of the letter) connects with 𐀓. Magravius knows Anita has committed sacrilege with Michael and he threatens her with his thug Sulla (𐀓) and the twelve Sullivani (○). Sulla, like Tristan, wishes to procure 𐀓 (on behalf of ×).

Obviously we have more names than sigla. Barnabas and Michael appear to duplicate □ and 𐀓, and possibly Canicula, 'the deceased wife of Mauritius' may duplicate 𐀓. Therefore we might allow Mauritius and Magravius to be two versions of 𐀓. But it must be stressed that Magrath retains certain traits not found in the other forms of 𐀓. He is attached to Lily, not to 𐀓. He seems to be younger than 𐀓 for he is 'a commercial, emulous of Honuphrius', i.e. a competitor of 𐀓. He has some links with 𐀓, for 𐀓 is his thug, whereas the usual 𐀓 is the enemy of 𐀓. Additionally, certain passages appear almost to identify Magrath as 𐀓, the most extreme case being 511.01-20:

-I think you're widdershins there about the right reverence. Magraw for the Northwhiggern cupteam was wedding beastman ...

-... I'm sure I'm wrong but I heard the irreverend Mr Magraw, in search of a stammer, kuckkuck kicking the bedding out of the old sexton, red-Fox Good-man ... while I and Flood and the other men ... was gickling his missus to gackles in the hall ...

-You are a suckersome!

Parapolylogic indeed. The witness, instead of the interpreter, has become 'Sackerson'. We had best concede that in some circumstances 𐀓 and 𐀓 can become hard to distinguish, for instance at 587.03-588.14, where a speech by 'three jolly postboys' (𐀓 𐀓 □) is punctuated by the serpent's hiss of 019.12. Notebook entries connecting all three brothers with the snake do little to improve the issue. VI.B.13.49 has '𐀓 serpent by †', VI.B.13.173 'serpent □' and VI.B.17.73 'serpent 𐀓'. We are compelled to examine in this light one of the components of 𐀓, perhaps the cause of his Scandinavian leanings, in which 𐀓 features are also prominent. This is the insidious serpentine god Loki in Norse myth. Saunderson at 221.09 possesses 'his lokistroki'.

In the great conflict of the gods and the giants Loki was a hybrid, able to converse with both parties. But he was ultimately evil. 'When the gods were reduced to the rank of demons by the introduction of Christianity, Loki was confounded with Saturn, who had also been shorn of his divine attributes, and both were considered the prototype of Satan.'¹⁷ If Classical mythology is required of *FW* we must make Saturn **S**, Jupiter **Π** and Mercury **⚡**.

Loki is important for *FW* in connection with Balder's death and also with the Sigurd legend. The murder of the glorious and adulated Balder by his dark, blind brother Hother looks like a simple **Λ/⚡** conflict but for the fact that it was arranged by Loki. VI.B.28.41 has:

Loki
balder **Λ**

However, it is impossible to raise the issue without invoking *The Golden Bough*: the mistletoe murder becomes the patricide of II.3, Balder becomes **Π** and we are obliged to regard Loki as **⚡**.

The Sigurd legend is more complex. 525.10–526.02 seems to reflect the capture by Loki of the dwarf Andvari, either as a pike (*Esox lucius*) or a salmon (*Salmo* sp.). Loki compels Andvari to yield his treasure, which he then passes to Hreidmarr, king of the dwarfs, in compensation for the murder of one of his three sons. The treasure, however, includes a ring which conveys a curse: this leads to Hreidmarr's murder by his son Reginn and the subsequent expulsion of Reginn by the remaining son Fafnir, who changes himself into a dragon and broods over the treasure. Eventually Reginn returns with Sigurd, whom he has persuaded to kill the dragon. Having done so, Sigurd is roasting the dragon's heart for Reginn to consume when he inadvertently burns his finger. Sucking it to ease the pain he suddenly acquires wisdom, realizes that Reginn means to kill him, and then kills Reginn and eats the rest of the heart.

The latter portion of this story parallels the legend of Finn and the Salmon of Wisdom. Finn was to kill and cook the Salmon for Finnéces, but burned his thumb, sucked it, and became wise, with similar consequences. From the *FW* standpoint the acquisition of wisdom appears to convert **⚡** into **Π**: the dead fish will be the old **Π** and the consumer of its substance the new one. Now Reginn

¹⁷H. A. Guerber, *Myths of the Norsemen* (London, Harrap 1908), 229.

and Finnéces, forbidding **κ** to eat the source of wisdom, are in a similar position to God forbidding Adam to eat of the fruit. In each version, consumption of the prohibited object leads to a comprehension of the reason for the prohibition. At this point terms such as 'good' and 'evil' change their meaning. When **κ** learns to make distinctions he begins to recognize in himself the guilt and glory which he saw in the defunct **π**, and as he proceeds it grows bigger and bigger until it brings him to a similar fate. The mystery repeats itself.

Chapter 10

The Sigla Approach to *Finnegans Wake* Exegesis

Sigla are to be found on the printed page of *FW*, for instance at 299.F4:

The Doodles family, **Ⓜ**, **▲**, **⊖**, **✕**, **□**, **△**, **⊔**. Hoodle doodle, fam.?

Elsewhere their forms are alluded to, often grotesquely. The most prominent allusions derive from a list in VI.B.8:¹

- | | | |
|-------------|---------------------------|-------------|
| VI.B.8.145: | ✕ crossroads ahead | (119.28-9) |
| | Ⓜ village? | (119.27) |
| 146: | ▲ assback | (084.03) |
| | bridge over stream | (119.28?) |
| | △ hillock | |
| | ⊔ Cul de sac | |
| | dead wallend | |
| | of a graveyard | |
| | delta, pyramid | |
| | T pastrycook | (486.17-19) |
| | carrying on his | |
| | head brain pan a mass | |
| | of lovejelly | |
| 147: | ⊥ girl lying on | (340.28-30) |
| | causeway <i>laein</i> | |
| | with one leg | |
| | heavenward, lacing | |
| | her shoe | |
| | □ workhouse | |
| | poorhouse | |
| | crossroad | |
| | P a bishop going | (340.27-8) |
| | forth on rogations | |

¹ Part of this list appeared in my 'Direct References to Sigla', *AWN* VII.4 (1970), 61.

Ignoring 084.03 we find three passages describing sigla. The first (119.17–32) is part of the compendium of extravagances in the manuscript. Having reproduced and qualified Π and Δ , the commentary defines \square as ‘their old fourwheeder’ which might stand for ‘the bucker’s field’. \top is ‘a tea anyway for a tryst someday’ and \dashv ‘his onesidemissing’. It is to her that the image of a blind alley in a graveyard is applied, not \square as in the notebook. I suspect \square here is the ‘family gibbet’, confounded with Δ , the ‘pothook’.

In 486.12–34 Δ beholds three visions at the instigation of \times , who place him in a deep trance and apply a magical *tau* cross. He interprets \top as a figure carrying a large plate on its head. When the relic is turned sideways he speaks quite unequivocally of \dashv . The third vision appears on inverting the initial, which ought to give \perp and a picture identical with the second. But the surrounding references (‘tripartite’, ‘adze’, ‘breastplate’) make it clear that Δ perceives St Patrick, who is represented in early notebooks by the siglum \mathbf{P} . Possibly the construction of the curved portion of the letter is suggested by ‘sign it sternly, and adze to girdle’.

The most arcane reference to sigla is 340.27–30, where Taff is uncertain as to whether ‘*he sees Bishop Ribboncake plus his pollex prized going forth on his visitations of mirrage or Miss Horizon, justso all our fannacies daintied her, on the curve of the camber, unsheathing a showlaced limbaloft to the great consternations.*’ This strikes me as being unintelligible without VI.B.8. The equation of the bishop with \mathbf{P} is understood only when one examines the notebook page. Joyce has drawn two short straight lines like arms alongside the curved portion of the letter, thus:



Figure 8

Presumably this looks like a figure carrying the bible in both hands, going forth. We may now grant that the correct interpretation of certain parts of *FW* is absolutely dependent upon Joyce’s manuscripts having survived. Having done so we must regain our perspective and inquire as to how much of this material is likely to be significant, and how necessary it is for the reader to be familiar with it.

A. Walton Litz states ‘Time after time in *Finnegans Wake* consultation of an earlier draft will suggest a nuance or extension of meaning which, once recognized, is obviously *there* in the finished work.’² This sounds good, but the overtones drawn from the

² ‘Uses of the *Finnegans Wake* Manuscripts’, in *Twelve and a Tilly*, ed. Jack P. Dalton and Clive Hart, 102.

British Museum manuscripts are rarely a surprise to the experienced reader. In fact most of Joyce's scrap paper is covered with words transferred unaltered to the evolving text. Mr Litz further indicates that the drafts enable us to explain certain inconsistencies in the final product by demonstrating the growth of misprints. But the most effective obtrusion occurs when the manuscripts invalidate readings based on sources contemporary with *FW*'s composition. For example, if we can show that a certain word was added to the text in the 1920s we are not entitled to claim derivation from a book published in the 1930s. The reader without access to manuscripts had best avoid treating post-Ulysean literature as source material for Joyce.

In reading the Buffalo Notebooks one acquires a feeling for the relative gravity of the principal themes of *FW*, because one observes the amount of notebook space they command. The conviction that *FW* is exclusively dominated by a particular discipline is very common amongst explicators today. Some persons experience a series of mutually contradictory obsessions: perusal of the notebooks is a good antidote.

Despite all this I would stress the urgency of performing several basic exegetical tasks currently outstanding, which I consider of greater importance than further study of the manuscripts. The Italian and Spanish elements in *FW* are in great need of attention. If the reader is then to ignore the notebooks, how is he to utilize their sigla in his own research?

I consider the adoption of sigla concepts to be fundamental to the correct appreciation of *FW*. But beyond reinforcing the impression I have given I am dubious as to the utility of most notebook entries. We can hardly claim that they possess the power to disprove when, for instance, the character of the serpent is in different places attributed to **S**, **Ⓒ**, **□** and **Λ**. I think the most hopeful direction in which to proceed is back to the printed text. We may substantiate and expand our notions of balance and interaction by referring new discoveries to the sigla system as represented in the foregoing.

It is likely to be objected that my technique substitutes ciphers for established terminology without really telling us anything new. Why not call **Ⓜ** Earwicker, **□** Shem, **Λ** Shaun and so on, as Joyce did in his original letter defining his abbreviations? In many cases this seems reasonable: the nominal approach is however liable to certain ambiguities avoidable only by using terms unrelated to any local point in *FW*. In discussing structure there is a greater need for this kind of precision than there is in simply glossing words.

We need to be especially conscious of sympathy between sigla. I have for example shown that \times as narrators of book I are influenced in favour of \wedge and in opposition to \sqsubset , and that this alignment is reversed in book III. The logical conclusion is that every time \times are named they are slightly different, and that a level exists where this may also be said of all the other sigla. Most personal names in *FW* only appear a single time: if these be regarded as separate individualities the cast becomes enormous.

This view represents one extreme of a gradient. At the other extreme every personage is regarded as a facet of the consciousness of \mathfrak{M} : the book then portrays the repertoire of a solitary actor. At a slightly more liberal plane the scheme is the night's repose of \mathfrak{M} and \blacktriangle : in this world all males are aspects of \mathfrak{M} , all females aspects of \blacktriangle . Between the extremes one recognizes various numbers of sigla as 'real'. Perhaps the most important level accepts the twelve questions of I.6 as the absolute values, but we then omit that most useful siglum \blacktriangleleft and are obliged to take \neg and \circ as quite distinct. From a utilitarian viewpoint I would suggest the following fourteen sigla as constituting a fundamental alphabet for future studies:

$\mathfrak{M} \blacktriangle \sqsubset \wedge \neg \vdash \blacktriangleleft$
 $\circ \square \oplus \times \text{SK}$

Admittedly this is incomplete: we lack conventions for the four-fold and sevenfold conditions of \neg as well as for the unsigified members of 572.21–573.32, such as Magrath and Father Michael. We are also ignoring other sigla because their meanings seem superfluous, for example \sqcup , meaning \mathfrak{M} asleep or dead. There exist yet others whose mystery remains closed, for example the laterally inverted pairs of Fs to be encountered at 018.36, 121.03, 07 and 266.22. VI.B.11.39 has 'F \neg (talking together)'. There is also \exists , used by \mathfrak{M} to address the cad at 036.17. If the cad is Magrath, the competitor and complement of \mathfrak{M} , this might be taken to confirm his distinction from \mathfrak{M} , but the notebooks hardly support the view:

VI.B.8.153:	resinier E
	resinière \exists
VI.B.15.45:	\exists Waterhouse's Clock
VI.B.19.182:	\exists no paper

Unfortunately, despite my differentiation of the sigla in this

account, there is no absolute determinant as to what is, or what is not, a siglum in the manuscripts. Joyce made numerous odd signs and doodles which might theoretically qualify for inclusion but which do not assist our understanding of *FW*, as far as I am able to judge.

It seems a pity to trail off in this way but of course the blurred margin is a predictable aspect of Joyce. My object in any case has been to increase the accessibility of *FW* to the reader rather than to dictate rules for exegetes. Exegesis is necessary, but it presents a danger of distracting from its subject: there is no substitute for direct contact with the text. I must also observe that to appreciate the book fully one needs to live in Dublin. I earnestly recommend *Finnegans Wake*, as a human experience unlike any other.

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Index

- Adam 12, 126, 128, 132
Adrian IV, Pope 33
alchemy 91, 112-13
Alice 51
Angels and Devils (game) 55-6
Annals of the Four Masters 8, 13, 45, 100,
103
Antonius 92
Apep 125
Apis 72
Aquinas, St Thomas 81, 110
architects 21
Aristotle 81, 100, 110
Ark of the Covenant 102, 115
Arthur, King 52, 88, 101
ass 39-40, 94, 124
Astarte 52
Athlone Pursuivant 24
Augustine, St 99

Balder 115, 131
Barry, Spranger 26
Berkeley, George 81, 86, 89, 108-9
Blake, William 28, 52, 73, 100, 125-6
Book I, nature 5
Book I, balanced by Book III 6, 18, 29,
31, 48
Book II, nature 5, 57, 61
Book II, balanced by Book IV 6, 106,
109-10
Book III, nature 5, 18, 39
Book IV, nature 5-6, 106-13
Book of Kells 30-31
Boru, Brian 29, 48
Boucicault, Dion 28, 91
Brahma 111-12
breakfast 112
'Brian O'Linn' (song) 79
Bruno, Giordano 27, 67, 72, 81-2, 84, 92

Buckley and the Russian General 81-6,
109
Buffalo Notebooks 4, 7-9, 35n, 135
Butt, Isaac 90

Cad 129, 136
Caesar, assassination 92
Cain 8, 126
calculus 71
Cambronne, General 84
canals, Grand and Royal 21, 38, 67
Cardinal Points 98-100
Carlyle, Thomas, *Sartor Resartus* 78
Carroll, Sir James 122
Casement, Sir Roger 104-5
'Circe' 10-11
City of the Tribes (Joyce) 95
Clytie 60
coffin 114-15
Copernicus 81, 84
cosmogony 69-71
Cunningham, Martin 104-5
Curtius, E. R. 36

Dana, sons of 92
David, King 42
Day of the Rabblement (Joyce) 74
defecation 35, 84-5
Descartes, René 74, 119
de Valera, Eamon 86
Dew 78-80
Diarmid 88
dove and raven 86
dragon 89, 125, 131
Druid 108-10
Dunne, F. P. 83
Duns Scotus, John 110

Earwicker, H. C. 14-17, 24-5

- earwigs 16
 Edgar, King 12
Egyptian Book of the Dead 14, 52
 Einstein, Albert 33, 75, 86
 elements, four 98-9, 116
 English, William 20
 Enos, son of Seth 15
 Esau and Jacob 40
 Euclid 68, 74-5
 evangelists 96
 Eve 126
 ewe 50-51
 exegesis, history 1-2

 Festy King 29
 Ficino, Marsilio 69, 84
 Findlater, Adam Seaton 127-8
 Finn MacCool 14, 47, 65, 86, 88, 103,
 112, 131-2
 'Finnegan's Wake' (ballad) 12-14, 47
Finnegans Wake:
 composition 6-7
 title 113-14
 Fisher King 99, 117
 Flaubert, Gustave 52, 73-4
 Flood 64, 104-5
 Fomorians 28, 117
 Ford, James and John 28
 Frisky Shorty 29
 franchises, riding the 20-21
 Frazer, Sir James, *The Golden Bough* 18,
 81, 85, 131
 Freud, Sigmund, *Totem and Taboo* 81

 Gaiety Theatre 57
 Galway, Twelve Tribes 102
 games, children's 56-7
 George IV, visit to Dublin 24-6
 Gideon 78-80
 Gladstone, W. E. 82
 Goll 86
 Grainne 88
 Guinevere 52, 88

 Ham, son of Noah 93, 126
 Hands, Nancy 59
 Heliotrope 56, 59-60
 Henry I 104
 Hermes Trismegistus 71
 Holy Saturday 108
 Horus 85, 125
 Hosty 48, 92, 103-4
 Hother 131

 Hugo, Victor 114
 Humpty Dumpty 112

 Ibsen, Henrik 12, 52, 59, 125
 Iris 54
 Isaac 74
 Isabeau 51
 Isis 52, 64
 Isolde 7-9, 24, 46, 50-52, 88-90, 103
 Isolde Blanchemains 50-51

 Jack the Ripper 87
 Japhet, son of Noah 93
 Jerry and Kevin 40, 92
 Joyce, John 26, 77
 Joyce, P. W. 60, 78
 Judas 102
 Jupiter 131
 Jupiter Tonans 12
 jurisprudence 118

 Kabbalah 54, 67, 71, 76, 93, 126, 129
 kettle of fish 64-5, 71, 79, 98
 Kevin, St 107-9
 Kierkegaard, Søren 29
 King, Sir Abraham Bradley 24-6
 King's Land 96
 Kundalini 74

 Lancelot 52, 88
Landsmaal movement 90
 Languid 50
 Laoghaire (Leary), King 108-9, 111
 Last Supper 102
 Le Fanu, J. S., *The House by the Church-
 yard* 49, 59, 69
 letter 30-31, 62-3, 73-6, 86-7, 113-15
 Leviathan 125
 Lewis, P. Wyndham, *Time and Western
 Man* 32, 35-6, 90
 Lia Fáil 11
 Lilith 126, 130
 Lily 129-30
 Loki 130-31
 lotus 111
 Lough Neagh 65, 106
 Lucat-Mael, druid 108-9
 Lucifer 57, 125-6
 Lugh 117

 Mabinogion 32
 MacHale, John 43
 Magazine Fort 13

- Maggy 50, 87
 Magrath 127-30, 136
 Malkuth 54
 Mark, King 8, 16, 88, 102-3
 McCormack, John 43
 McGrath, Daniel 128
 Mercury 117, 131
 Mesmer, Franz 44
 Michael, Father 130, 136
 Michael, St 57, 126
 Midas, King 16-17
 Milchu 45, 89
Mime of Mick, Nick and the Maggies 58
 mirror 49-52
 Montanus 52
 moon 72
 Mossop, Henry 26
 mound 13-14, 30, 35, 41-2, 45, 115
 Mullingar Inn 24, 59
 Muta and Juva 109
 Mutt and Jute 109
- Napoleon 13, 82
 Nephthys 52
 Newton, Sir Isaac 74-5, 109
 Nicholas of Cusa 27
 nightfall 36, 38
 Nile, source of 107
 Noah 66, 93, 115
 non-Euclidian geometry 75
 Norwegian Captain 77-81, 130
 Nuad, King 117
- O'Connell, Daniel 104-5
 O'Connor, Roderick 11, 29, 87, 91
 Odin 66, 123
 Ogden, C. K. 38
 Osiris 14, 46, 52, 64, 125
 Ossian 80
 O'Toole, St Lawrence 107, 111
- pantomime 57
 Partholon 26, 45, 65
 Parnell, C. S. 11, 45, 75, 82, 90-91, 117
 Paschal Controversy 33, 89
 paternity 15
 Patrick, St 8, 45-6, 80, 88-91, 108-11, 125, 134
 Patrick's purgatory 65
 Pelagius 86
 Peter and Paul 33
 Phoenix Park Murders 75
 pineal body 74
- Planck, Max 44
 Plato 73, 110
 Poincaré, Henri 75
 pope, the 81, 85
 postman 41-2
 P/Q Split 50
 Prince, Morton 49-50
 Procne and Philomena 87
 'Proteus' 14
 Prout, Father 95
 provincial characters 94-6
 Pseudo-Dionysius 27
- quadrature 116
 Quinet, Edgar 14, 63, 119
- rainbow 54, 75, 110
 Redmond, John 90
 regressive time, in Book III 40-41
Ricorso 118-19
 Rowntree, B. S., *Poverty* 21
 Russell, George 111
 Russian revolution 81
 Rutherford, Lord 85-6
- Salmon of Wisdom 69, 103, 131-2
 Samael 126
 Saturn 131
 'Scylla and Charybdis' 18, 111
 serpent 8, 89, 125-7, 129-30
 Set 52, 84-5, 125
 shamrock 110
 sheep and goats, parable 28-9
 Shem, son of Noah 93
 sigla:
 direct use 133-4
 nature 3, 7-9
 Sigurd 131
 silence 47, 81
 Silence, Sylvia 48
 'Sirens' 52
 Skeffington, Sir William 19
 Solomon's Seal 69-71
Song of Solomon 129
 Stonehenge 107
 Strong, Kate 122-3
 Strongbow 89
 Sully 103, 129-30
 sunrise 106-11
 Swedenborg, Emmanuel 60n, 124
 Swift, Jonathan 13, 45, 78, 89-92
- tailor 77-81, 93, 103

- Tara, Banqueting Hall 116
 Tarot suits 98-9
 Taylor, Horace 85
 temporal cycles 118-21
 Tenducci 102-3, 125
 Tereus 87
 Thor 79
 time and space 31-6, 107
 Travers Smith, Hester 18-19
 Treacle Tom 29, 48
 triad 82-5, 91-3
 trial, in I.4 29-30
 Trinity College 104
 Trismosin, Solomon 113, 116
 Tristan 7-9, 45-6, 51-2, 88-91, 103,
 125, 130, 134
 Tuatha Dé Danann 28, 97-8, 117
 Twelve Tables of the Law 102, 118

 Uisneach, Hill of 44

 Vanhomrigh, Bartholomew 25-6, 90
 Varian, I. S. 123

 Vaughan, Evan 42
 Venus 52
Vesica Piscis 67-71, 107, 117
Via Crucis 41
 Vico, Giambattista 5, 18, 60, 62, 67, 92,
 101, 118-19
 washerwomen, identity 36, 38, 50
 Watches of the Night 39, 120
 water 51-5, 63-4, 71, 78
 Waterloo, Battle of 59, 82-3
 Wellington, Duke of 82
 Wellington Memorial 13, 117
 Wilde, Oscar 12, 18-19, 86
 William Rufus, King 47
 William III 13, 18, 83
 wolves 45-6

 Yeats, W. B., *A Vision* 72-3
 Ymir 64
 Young, Sir Charles 28

 Zimmer, Heinrich 111