

THE ALDER

**in
FINNEGANS WAKE**

**by
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ABBREVIATIONS

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- DBC Christiani, D.B. *Scandinavian Elements of Finnegans Wake*. Northwestern University Press, 1965.
- Enc Brit *Encyclopedia Britannica* 14th.ed.), 1968.
- GL O Hehir B. *A Gaelic Lexicon for Finnegas Wake*. University of California Press. 1967.
- GM Graves, R. *The Greek Myths*. Penguin Books, 1971.
- HSW Harriet Shaw Weaver addressee in: *Selected Joyce Letters*. Ed. R Ellman. Viking Press, 1975.
- James Joyce Letters*. Ed. R.Ellman. Viking Press, 1966.
- OED *Complete Oxford English Dictionary*. OUP 1971.
- WG Graves, R. *The White Goddess*. Farrar, Strauss and Giroux, 1984.

1 ALDER

It would be very hard to come up with alder as a subject for a book about Finnegans Wake, unless you had been writing a book about the Wake Quartets. That makes me very lucky. This book grew naturally from the search for quartets to go with the trios already located. One by one they were found, patiently sorted into groups, and finally put in alphabetical order. An immediate difficulty arose because some of the quartets, those involving Mamalujo, the gospel writers, are in fact quintets, because of the ass who often follows Johnny MacDougal. There are twenty of those. And, just as one might expect, a lot of stubborn asses did things backwards: they were allied to quartets which had nothing at all to do with Mamalujo. So those quintets had to form their own category labeled MMLJ-S, quite simple and self explanatory, but nevertheless not strictly legitimate. And that meant there would have to be a whole group of trios which could not be separated from their quartets. The first foursome to appear in the Wake is a very simple example of alliteration, which is repeated and then followed by an obvious trio:

004.11-15 0 here here how hoth sprowled...how hath
fanesspanned most high heaven the skysign of soft
advertisement!...The oaks of ald now they lie in peat
yet elms leap where askes lay.

There are three definite trees here, each with its own verb: the oaks lie, the elms leap and the askes lay. The Scandinavian spelling of the ash leads to the discovery that in Norse mythology Adam was made from an ash tree, called Ask, and Eve from an elm, called Embla. That is not strictly true. Not everybody goes along with Embla as an elm; it is appealing visually but the etymology is a not sound. A.S.Byatt in her novel *Obsession* votes for Embla as an alder, and Madame Blavatsky agrees with her. Funk and Wagnall's *Dictionary of Folklore Myth and Legend* gives both versions. The oak, according to Virgil in *Georgics*, was the Father of mankind.

The original description of Creation in Snorri Sturluson's Prose Edda paints a scene much like that after

the big bang. There are two regions, Muspellheim, light and hot, and Nifelheim, dark and cold. Between them is a force field called the Ginnungagap of primal chaos. This resulted in the giant Ymir and, without any explanation, in a giant father and mother as well, the parents of Odin and his two brothers. Odin killed Ymir and made from his blood the waters, from his flesh the land, and from his bones the mountains. The three brothers were walking on the beach when they spotted two logs, and decided to populate the world with mankind. Odin breathed their souls into them and his brothers gave them sense and movement, and finally life. They were called Ask and Embla.

There are two versions of this story, because Embla, the Norse Eve, might be either an elm or an alder. But wherever the alder sprang from, Joyce has given it at least half a vote with his "ald". So there are now two sets of Adam and Eve, the "real ones" and the Scandinavian trees. The trees might be Ash and Elm, or Ash and Alder. Joyce acknowledges the difficulty about the logs and their correct tree names shortly before running off all the names which give rise to the initials HCE:

089.11-12 Whether he was practically sure too of his lugs
and truies names in this king and blouseman business?

A lug is slang for an ear, and a French sow is a truie. A sow's ear cannot be made into a silk purse. But if 'lugs and truies' are logs and trees the uncertainty is much easier to grasp. Which tree was the original Eve, Elm or Alder? Joyce provides both of them:

004.14-15 The oaks of ald now they lie in peat, yet elms
leap where askses lay

The thing that convinces me of the importance of this group of trees is the fact that it is repeated in its entirety on another page much later on:

503.32 Oakley ashe's elm

The alder and the ash are also abundant on this page:

503.07 An evernasty ashtray

503.10 Ealdermann Fanagan

503.30 An overlisting eshtree?

Odin, who breathed life into those logs on the beach, was the owner of the everlasting ash, Yggdrasil, which is involved with the foursome, or the trio.

The Tree Alphabet

The Irish alphabet is based on the names of trees, and originally the letters ran in an entirely different order from the standard English model. The alder and ash were people too. The Druidic Battle of the Trees, was fought between the factions of Alder and Ash, in order to replace the old God, Bran, with a new one. Robert Graves' wrote about it in his *The White Goddess*, and quotations from it will be labeled WG with the appropriate page number.

Joyce showed his thorough knowledge of the tree alphabet by providing a bardic riddle:

361.06-8 And teach him twisters in tongue irish ...Quicken,
aspen, ash and yew; willow, broom with oak for you

Three of the seven trees are called something else in the standard list on WG p.165. The individual entries show that the rowan is a quicken (p.167), the white poplar is an aspen (p.193), and the furze is a broom (p.192).

So Joyce knew which tree was which, and which letters they stood for. His little puzzle begins, not with the letters, but with the numbers associated with them (WG p 295). "Quicken" or Luis, the letter L, has a numerical value of 14; "Aspen" or Eadha, the letter E, is 2 (p 296); and "Ash" or Nion, the letter N, is 13. Adding them up provides a total of 29, a familiar Wake number, associated with Issy and her Leap Year girls. The other four trees are Idho, Saille, Onn and Dair, and their initial letters spell Isod. But LENISOD makes no sense. 29 plus Isod is the answer to Joyce's twister. And now things become complicated because the Wake connects the Irish Tree Alphabet, with the Norse runes and with that essential chemical DNA. I'll try to add them to the mix one at a time.

The "Battle of the Trees" changed the order of the first five letters in the old Irish Boibel-Loth system. The new names of the letters are much shorter, and show less kinship with Hebrew.

<u>Old system</u>	<u>New</u>	<u>Tree</u>
Boibel	Beth	Birch
Loth	Luis	Rowan
Forann (Alder)	Nion	Ash
Salia (Willow)	Fearn	Alder
Neiagadon (Ash)	Saile	Willow

Daibhaith (Think David says Graves)	Dair	Oak
Acab	Ailm	Elm, Palm or Silver Fir

In the bardic poetry about the tree war, the Alder was called a "battle-witch", but despite her best efforts, supported by the Oak, they lost to the Ash faction of the letter Neiagadon. This battle between Ash and Alder, the old Adam and Eve, sounds rather like a divorce dispute, in which she was supported by her Father, the Oak. Forann lost and the Ash's new bride was Ailm, the Elm. Neiagadon took over the crowning position in the alphabet which was the third spot, and changed his name to Nion, while Forann was demoted to fourth place and was now called Fearn. Forann was renamed Fearn, but she did move to a much better place in the calendar, and her month now begins with March 18th, which is the date of Wakenight. Nathan Halper was the first to affirm that Finnegans Wake takes place on March 18th-19th, in 1922.

The first mention of this world shaking event occurs on the second page of the Wake:

004.14-15 The oaks of ald now they lie in peat yet elms
leap where askes lay.

This sentence offers the four-three phenomenon in two ways. The DNA trio still have the deposed rival ald in their ranks, and there are just three L verbs for the four trees. And here is another splendid example of the four-three. In the Fable of the Ondt and the Gracehoper Joyce introduces four other insects: Floh, Luse, Bienie and Vespatilla. One of them stands out as an interloper immediately: the first three are real German or Danish creatures, while Vespatilla is only a pseudo-Latin one. In the four occurrences of these insects, Bienie, the German Bee, is deprived of her final E on one occasion, and only Bieni gets this treatment; and on the next appearance the first three are paired with the theological Virtues, Faith, Hope and Charity, leaving Vespatilla out in the cold. So here are two more examples of the four-three phenomenon. But the Boibel-Loth letters which begin that alphabet are those of Bienie, Luse and Floh, as any ollave would know at once because they are his ABC. Joyce wants to lend importance to the F of Finnegan, so he gives the lowly flea

the importance which her third position in the old bardic alphabet gave her. He always puts her first. Here they are:

414.25 Floh and Luse and Bienie and Vespatilla

417.17-19 Floh...and Luse...and Bieni...and Vespatilla

417.29-30 chasing Floh out of charity, and tickling Luse, I
hope too, and tackling Bienie, faith, as well, and
jucking Vespatilla jukely by the chimiche

418.14-15 *Teach Floh and Luse polkas, show Bienie where's
sweet,*

And be sure Vespatilla finds fat ones to eat

Though in the new order the alder has been downgraded from Forann's leading position, she is still remembered elsewhere in the Wake as Fearn-Eve our first parent. I have already cited an appearance of a more or less undisguised alder along with three other trees, "Oakley Ashe's elm" (503.32). The alder is followed by its own special letter F for Finnegan:

503.10 Ealdermann Fanagan

The thing which binds these trees together, oak, ash and elm is that in the Irish Tree Alphabet they are represented by the initials DNA. Though of course the double helix structure of the deoxyribonucleic acid molecule was only discovered in 1953, molecules of DNA had been isolated by Friedrich Miescher back in 1869, about the same time as an understanding of the principles of heredity was shown by the work of Abbe Mendel. His paper *Experiments on Plant Hybridisation* was read to the Natural History Society in Brunn in 1865. But his ground breaking work was ignored until 1900. If only Darwin had known about the Mendelian Laws it would have made things easier for him. All the basic knowledge was there. The fact that every cell contained DNA, and that it was unique for each individual was well known in Joyce's day, as also that half of it was passed on to the progeny by each parent.

On a much larger scale DNA is the thing which separates living tissue from inert matter, or the tree from the stone as Joyce puts it. Each of the DNA sets is accompanied by two things: firstly, the other tree, the Alder, and secondly the pair of tree and stone. The Alder is the letter F for Fearn, though V can be used in its place; the Tree-stone can even be Tristan, but in general it is any antithesis of living matter with DNA, and lifeless matter without it.

THE SEARCH FOR DNA SETS

The first two have been found to include the words oak, ash and elm, the tree names in English of the Irish letters DNA. Another occurs at the interment of HCE:

100.28 tristurned initials

100.35-6 Be still, O quick!...Hush ye fronds of Ulma!

This is slightly coded but the sound of the oak and the ash, with a plain Ulma are enough to support the idea that a fern is indeed frondy.

The initials are given in English when the story is told of the hen's discovery of The Letter:

112.32-3 *Notre Dame du Bon Marché* (note 1) And she has a heart of Arin.

A heart of iron is a combination of living and dead material, for a treestone. The Fearn is provided by:

112.33 she fols with her fallimineers

On the next page is a possible DNA in English, by reading inn as N. The adjacent treestone lends credibility, and so does Dapple, Sancho Panza's ass in *Don Quixote*:

113.18-19 Add dapple inn...but an old story, the tale of a Treestone with one Ysold

The alder is hidden, but it was described in the first appearance of the DNA trees: "The oaks of ald". The mind immediately grasps that as the oaks of old. And it is repeated in the text by an oaktree (Latin *robur*) right beside her. Fan- does duty for Fearn:

112.35-6 robur curling and showing the fansaties

There are seven versions of the Letter itself. In Ireland God is often referred to as The Dear, so the usual salutation of a letter becomes part of a DNA:

280.09 Dear...A.N.

280.n2 in coppingers and porrish soup all days

Coppinger and Cockshot are a familiar Wake pair, who are really Sancho Panza and Don Quixote, San and Don, so dapple may have been less silly that it sounded. And "all days" includes an alder.

The tree stone waits for the end of the letter and is quite plain:

280.30-1 lifetrees...silver fastalbarnstone

Immediately after THE NIGHTLETTER at the end of the children's Lessons chapter the English DNA letters are used again:

309.11-2 Argloe-Norman, donated

The Fearn is exuberant:

309.09-10 Finnfannfawners

This time the tree-stone is symbolized as a garden and a desert:

309.07-9 garden...Etheria Deserta

Seven DNA's so far have been identified. Since they are letters, they tend to be associated with them in one form or another.

THE OGHAM KNODE.

Each of the DNA groups has an area of influence, which varies from just a few lines to several pages. In order to think more clearly about them a fresh title is necessary. Knodes fits the case. They are nodal points in the Wake, each of which contains a sum of knowledge, an identity. The first one was ALD, which offered the four trees in a group. That was the first hint that DNA and Alder were going to be important in understanding the Wake. The second one is called OGHAM because it reveals how to inscribe the runes for DNA in Ogham. It begins cryptically, using a crossword type of clue which gives an answer in Dublin:

018.06-8 on all fours. O'c'stle, n'wc'stle, tr'c'stle
crumbling! Sell me sooth the fare for Humblin!
Humblady Fair.

There is an easy Oak in 'O'c'; then 'n' stands for Nion, the Ash; "all fours" provides the simple letter A and F, which complete the DNA and F. The treestone is two lines away:

018.04-5 brickdust..humus

Dead material and humus, decaying leaves rich in bacilli and ready for growing.

The OGHAM pages focus on their surrounding terrain which is a midden-cum-cemetery. The text is full of references to garbage and rubbish:

017.04-5 he dumptied the wholeborrow of rubbages on to soil here...

The Letter is probably in there somewhere waiting to be found by the Hen:

017.26-30 Countlessness of livestories have netherfallen by
this plage...litter from aloft...Now are all tombed to the
mound, isges to isges, erde from erde

The German word for earth, *Erde*, refers to the Book of
Common Prayer service for committal, when earth is thrown
upon the coffin: "Earth to earth, ashes to ashes, dust to
dust".

017.32-6 Hereinunder lyethey...in this sound seemetery

018.03-4 thanacestross mound have swollup them all. This
ourth of years is not save brickdust

018.05-6 He who runes may rede it on all fours

018.13 Here is viceking's graab

018.17-18 (Stoop) if you are abcedminded, to this claybook...
(please stoop)

018.18-21 A terricolous vivelyonview this, queer and
it continues to be quaky. A hatch, a celt, an
earshare the pourquose of which was to cassay the
earthcrust at all of hours

The tools used in this archeological-cum-agricultural
expedition are rather ancient, a hatchet, a prehistoric
axe, and a Roman plough with metal ears on it. The
instruction to "cassay" the earthcrust indicates French
involvement, so Champollion springs to mind along with
Egypt and the Rosetta stone translation. The "please stop"
quartet continues in the stooped version with "please to
stoop", and then letters in different languages spring into
view:

019.08-10 A middenhide hoard of objects! Olives, beets,
kimmells, dollies... (O stoop to please!).

019-16 his garbagecans

019.31 no lumpend papeer in the waste

Taking the picture as a whole this midden mound
contains a treasure trove, a legible claybook and the
separated letters of the livestories of our dead ancestors.
The OGHAM knode concentrates on letters and the origins of
writing.

Unearthing history requires stooping:

018.17-18 (Stoop) if you are abcedminded, to this claybook,
what curios of signs (please stoop), in this
allaphbed!

This is the start of a unique quartet, one that is
interlocked with a trio, using the word "Futhorc" as a
common centre. Futhorc is the alphabet used by the Norse

and Anglo-Saxons, so it was current in Ireland during the Scandinavian occupation.

Futhorc is at once a part and the whole of the rune alphabet, because it can be either its ABCD or its A to Z. The word "alphabet" is similar because it is made up of the first two letters, alpha and beta, of the Greek alphabet. The word futhorc is composed of the first six letters of the rune alphabet, so it is a slightly longer version of its opening letters, and there are three words here which mean complete alphabets. There was a Hebrew "allaphbed" and a Futhorc. On the next page is an:

019.02 allforabit

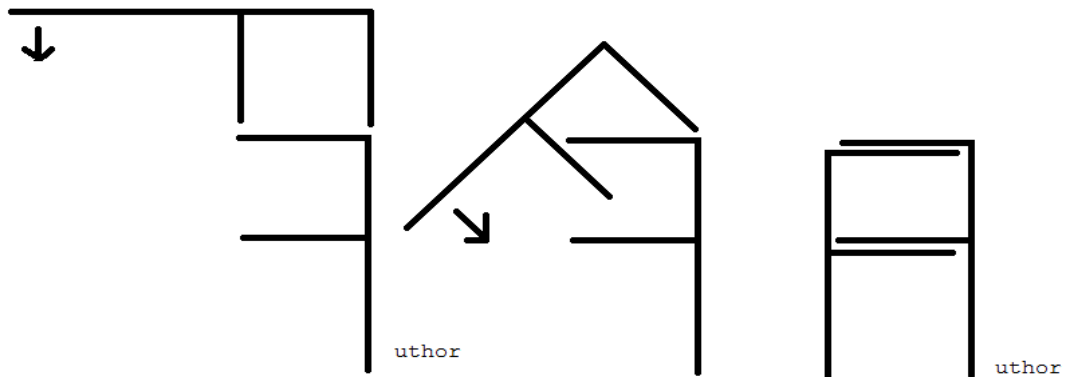
Futhorc, now in its OGHAM mode, is also part of a quartet with "abcedminded" (018.17), and the opening letters of the Hebrew and Greek alphabets:

019.08-11 A middenhide hoard of objects! Olives, beets,
kimmells, dollies, alfrids, beatties, cormacks and
daltons...creakish from age and all now quite
epsilene...

The Greek adds its fifth letter, epsilon, which makes it intermediate between the Hebrew foursome and the six letters of Futhorc. Joyce has quite economically turned his Hebrew alephs into "olives", reminiscent of Irish ollaves, people who took joy in letters and the details of language. But the changes are significant in themselves. The A of alephs can become the O of olives, as in runes, and the PH or F can become a V, as in the Tree Alphabet. So the changes are perfectly legitimate.

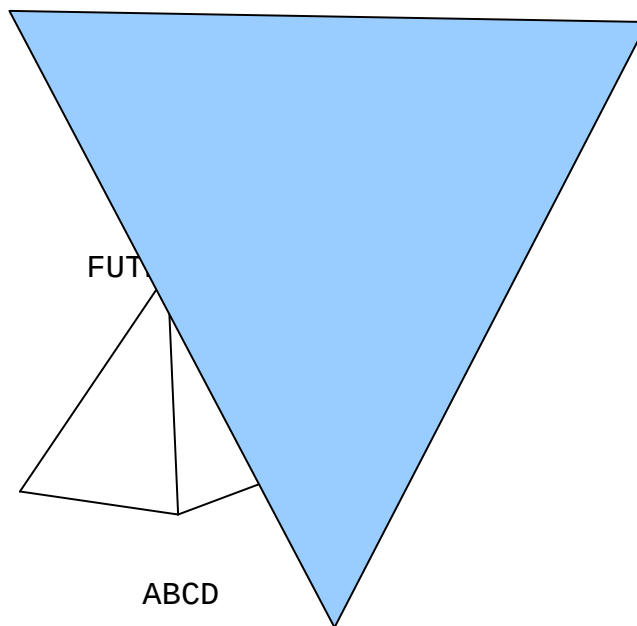
THE APOTHEOSIS OF F

The importance of the letter F is demonstrated in the *First Draft* which shows the fantastic capital F which Joyce drew in the MS. In this early version another point is raised since the word Futhorc is curtailed to Futhor.



Taking hold of the top F of the double capital, which Joyce drew, and twisting it down to the level of the other F, reveals why he added "uthor" to his sketch. Together they make a capital A for AUTHOR.

2 ALPHABETS



That is a diagram of the signal Joyce was sending with his Futhorc. The common apex of the tetrahedron and the triangle is composed of two futhorcs, one representing just the letters of the word (equivalent to OGHAM), and the

other the complete runic alphabet. Nowhere else does Joyce go to so much trouble to draw attention to anything.

His extravagant double capital F, which can be recreated into an A, says much more than "Hurrah for the Author!" Though this did not survive his editing process, nor did the abbreviation of Futhorc to Futhor which gave birth to this fanfare for the creator of *Finnegans Wake*, it can still be grasped that Joyce himself is the ollave delighted by this marriage of Tree Alphabet and Futhorc. A number of avenues invite exploration. There is the fact that God is an áss or an óss in the Runes, and both of them are the letter A. Equally alephs can become ollaves. And since asses and horses could be called cattle they are also both *feh*, an F in the runes.

OLD TESTAMENT

The OGHAM knode goes on to consider two brief biblical passages, and then the focus returns to Futhorc in more detail. Both the interruptions are concerned with writing, the first one with the writing on a the wall, and the second with the authors of the Gospels.

1. Belshazzar's Feast.

The famous incident of the writing on the wall is likened to writing on a "claybook" and Daniel was asked: 018.18-19 Can you rede...its world? It is the same told of all. Many...Tieckle...Forsin

The word "rede" accompanied the first mention of runes, and here it pops up again. It means more than read; the emphasis is on interpretation rather than the physical act. The writing on the wall was in Aramaic so it should not have been hard to read, but it took a Daniel to rede it. This quotation is usually given in its King James version as "Mene, Mene, Tekel, Upharsin". But Joyce quotes from the Douay Bible which has just one "Mene". The three mysterious words meant simply weights of money: a mina is 50 shekels, a tekem is just one shekel, and a peres is 25 shekels. "God hath numbered thy kingdom and finished it," was Daniel's comment on the first word. Then: "Thou art weighed in the balance and art found wanting" (only one shekel). "Thy kingdom is divided and given to the Medes and Persians!" (the 50 shekels have been cut in two).

Joyce's jocular version says there has been far too much miscegenation in Babylon. The details of it were given on the previous page:

017.24 Mearmerge two races, swete and brack

017.32-5 Llarge by the smal...babylone the greatgrand-hotelled with tit tit tittlehouse, alp on earwig, drukn on ild, likeas equal to anequal

Now that Belshazzar has had his laughing and loving, it is time for him to go. Here is another word ladder:

018.20-22 Miscegenations on miscegenations...They lived und laughed and loved end left...Thy thingdome is given to the Meades and Porsons.

But this word ladder is incomplete, it has four L-words but only three 'and's. It is another four-three. This recurring phenomenon has a special significance in this context. It first occurs on p.004 where it is part of the all important DNA-Alder group. It is based on the chemical composition of DNA, whose uniqueness arises from the virtually infinite possible permutations of just four components: Adenine, Thymine, Cytosine and Guanine.

2. Ezekiel's Prophecy: The Four Faces.

Ezekiel is the O.T. Book which comes just before that of Daniel, and in one section it describes the fiery chariot in which the Lord travels:

Ezek: 10.13-14 As for the wheels, it was cried unto them in my hearing, O wheel. And every one had four faces: the first face was that of a cherub, and the second face was that of a man, and the third the face of a lion, and the fourth the face of an eagle.

The faces were taken to be those of the four Gospel writers, and over the course of time they have been agreed to be Man-Angel, Lion, Ox and Eagle. Ezekiel further says that cherubs are quite impervious to fire. The letter F is repeated five times before the four Faces appear:

018.35-6 firefing called a flintforfall. Face at the eased!
O I fay! Face at the waist! O you fie! Upwap and dump em, --ace to --ace!

The first pair refers to East and West, and the second pair (--) are horizontal, head to head, but face down, and face up; so taken together four directions are symbolized: East and West, and up and down. Hayman shows that originally the first two F's were much enlarged and faced

right and left. And in the First Draft Joyce drew that splendid double F to begin Futhor, though there is no such exuberance in the final text. It all focuses on the vital importance of F. The diagrams of Futhorc and F-DNA can radiate from the F centre in four directions.

FUTHORC: THE RUNES

An added element of duality in this passage is offered by the contrasting Norwegian words for ear and eye (DBC):

018.15-16 Ore you...Oye am

The verbs which correspond with these organs are further down the page, and an extra spark is provided by the earshare, an old Roman plough. Because here is an example of the MS device called Boustrophedon, meaning ploughwise, from the Greek words for ox and turning. This indicates that successive lines are to be read, one forward and the next backward, "like yoxen at the turnpaht". This is followed by a clear example of a fold in the text, which contains the "say" and "see", for sound and sight:

018.33-4 Here say figurines billycoose arming and mounting.

Mounting and arming bellicose figurines see here.

Futhorc

One may imagine the delight of the Ollaves when they first encountered the futhorc rune system with its own special order and its new varied symbols. The alphabetical correspondences gave them a whole fresh set of toys to play with. Enc. Brit. has a fine article on Runes which shows their shapes, and supplies their meanings.

The first Runic letter is F for *feh*, which means money or cattle. It is there twice in variant spellings:

018.35-6 Face at the eased! O I fay! Face at the waist!

Ho, you fie.

Money continues to be an absorbing topic:

019.02-4 Here are...selveran cued peteet peas of quite a pecuniar interest inaslittle as they are the pellets that make the tomtummy's pay roll

Feh can also mean cattle, and OED gives the etymology of cattle from the word "capital", with a nod to "chattel" on the way. It meant simply movable property, and it is not until the fourth set of definitions that animals are even mentioned. But it turns out that the restriction of the word cattle to bovine creatures is recent; camels, asses, mules and sheep were all originally "cattle", and therefore

feh. The "yoxen at the turnpaht" are oxen yoked for work in pairs, so they quite certainly are cattle.

The second rune is *Ur* meaning aurochs, which in Latin is called the *urus*, a Wild Ox. He's cattle too. This improbable word finds its way into both the First Draft and the completed text:

1st. D Right are rocks and with these rocks orangotangos
019.04-5 Right rank ragnar rocks and with these rox
 orango-tangos rangled rough and rightgorong.

The auroch becomes part of Ragnarok, the Norse war which destroyed even the Gods. The Orang-Utans (the original Malay means man of the woods) are fellow descendants of ours from some common ancestor.

A plethora of R's offers the fifth rune, *rad*, a journey. This is supported by the subtly hidden recurrences of the word "go". Two runes have been skipped over, and they are both concerned in a rather unusual feature of this subject, the fact that futhorc can also be spelled futhark, since the letters A and O are interchangeable. The runes áss and óss both mean God, even though they seem to be animals. The clue in the text, "he who runes may read it on all fours", seems to hint at this equine pun. Here is an instance of both versions of the rune connecting to theology in a religious horse racing passage:

341.25-29 *Meusdeus!...assuary as there's a bonum in your
 osstheology*

C and K for *ken*, a torch, are also interchangeable, which means that futhorc can also be futhark.

Next the missing third rune is plainly stated:
019.06-7 Thik is for thorn that's thuck in its thoil like
 thumfool's thraitor thrust for vengeance.

The rune for TH is *thorn*, which means both thorn and giant. It looks rather daggerlike, consisting of an elongated upright with a semicircular attachment, as in a capital P, but farther down the stem. The next line reverts to a previous topic rather neatly:

019.07-8 What a mnice old mness it all mnakes!

The usual implication of mn- at the start of a word is that it belongs to the group of Greek memory words like mnemonic. But there is one lone standout in the OED, the Greek word *mna*, which means a "mina", a pound of silver or shekels. This harks back to the Belshazzar writing on the wall with its talk of three weights of money, and the mene of 50 shekels.

Finally comes a bonus: the extra two runes which complete the first stave of eight letters are cited (there are three staves in a Futhorc alphabet). These runes are placed on either side of the extra Greek letter, epsilon, already noted:

019.09-11 Owlets'eegs...quite epsilene, and oldwolldy wobblewers

The seventh letter is G, but the rune is very plainly shaped like an X. Joyce manages to give both by reversing his "gee" into "eegs", which sounds like X. The eighth letter is W which speaks for itself.

Thus far the focus on the history of writing has required a dig through the earthcrust with whatever tools come to hand, to examine the hoard which lies in the tomb-midden underground. These ancient letters have been Norse, Anglo-Saxon, Greek and Hebrew, and the subject matter has been largely biblical.

The last paragraph, before the word "wrunes" closes the Runic Passage, contains a lot of information. It is worth a very thorough examination because it is loaded with trios, and some of them are DNA's:

019.23-31

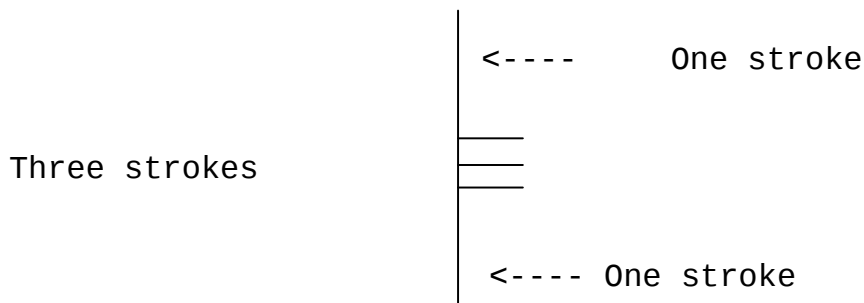
- 1) Axe on thwacks on thracks, axenwise. One by one place one be three dittoh and one before. Two nursus one make a plausible free and idim behind.
- 2) Starting off with a big boaboa and threelegged calvers and ivargraine jadesses with a message in their mouths.
- 3) And a hundreadfilled unleavenweight of liberorumqueue to con an we can till allhorrors eve.
- 4) What a meanderthalltale to unfurl and with what an end in view of squattor and anntisquattor and postprone-auntisquattor! To say to us to be every
- 5-6) tim, nick and larry of us, sons of the sod, sons, little sons, yea and lealittle sons, when usses not to
- 7-8) be, every sue, sis and sally of us, dugters of Nan! Accusative ahnsire! Damadam to infinities! True there
- 9) was in nillohs dieybös as...

Notes.

1) The axe strokes strongly suggest an inscription in Ogham, such as might be cut with an axe into the bark of a tree. For this purpose a code was used for transmitting language, much akin to Semaphore or Morse. The tree alphabet was divided into four groups of five. The first five are represented by 1-5 cuts to the right of a centre-line, the second by 1-5 cuts to the left, then 1-5 cuts completely across, and the last five are inscribed diagonally. That makes enough symbols for twenty tree letters.

Using the old Boibel-Loth order of the alphabet (WG p.114), DNA would be represented by these "thwacks":

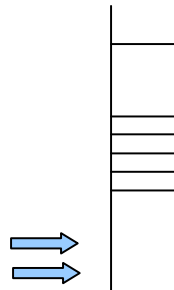
A) "One by one place one be three dittoh": One by one put one stroke next to three strokes twice. The three strokes are central, the one stroke is subject to the dittoh instruction. There are now five strokes to the right.



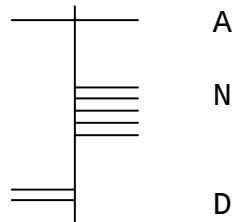
B) "and one before". Add one more stroke to the right.



C) "Two nursus one". Put two strokes on the left opposite (in every way: up and down too) to the one on the right:



D) "and idim behind". Put a stroke on the left opposite B ("the one before") making a stroke all the way across:



This is DNA inscribed in Ogham.(note 1)

A short interruption:

The legends tell the story of Dermot taking Finn's betrothed bride, at her urging, and hiding in the forest. Finn hunted them for a long time until one day he saw some sticks floating in a stream with nine gashes on them. Making such things and throwing them away was Dermot's well-known habit. Finn responded to the clue and set a trap for Dermot which resulted in his death.

It is possible to deduce what Dermot was writing. Was it that of his beloved? The letters DNA are written in Ogham by two half gashes to the left for D; five half gashes to the right for N; and a single full gash for A. Eight cuts in all. Dermot's sticks had nine gashes in them. He wrote from the top down. Two half gashes to the left (D), a full gash (A), two sloping full gashes (MM), another full gash for A, and finally three half gashes to the left (T). Nine cuts in all. Finn Maccool with his full Druid education would understand this at a glance, and laid his plans accordingly. These were not messages, Dermot was spelling his name as Dammat. This is mentioned only once in the

Wake, in the first question of Chapter I 6. Finn Maccool is asked about:

137.02-4 Miss MacCormack Ni Lacarthy who made off with
Darly Dermod, swank and swarthy; once diamond cut
garnet now dammat cuts groany

His capability in thiis area is commented on too:
125.06-7 Diremood is the name is on him the writing chap

2) Next comes an example of the man with the two girls and three soldiers. The "big boaboa" is just one snake though it looks like two. The presence of three soldiers and two girls would support the idea of a single snake, but to complicate things the "threelegged calvers" are followed by "ivargrained jadesses". It seems the number four may be involved. A jade is tired old nag, in this case female; and also "evergreen". The girls have made a portmanteau of Igraine, Arthur's willing or unwilling mother, and Grainne, Finn Maccool's unwilling wife. Guinevere appears once as "Everguin" (285.L2), so takes part in the portmanteau.

3) The number 111 is plain in "a hundreadfilled unleaven-weight" but it is followed by "allhorrors eve".

4) The next point of interest is the "meanderthalltale" of the "squattor" trio. This tale meanders, so it is not told by Swift, nor does it concern a "man-mountain" like Gulliver, just a mere squat-tor, like a Neanderthal.

5) "tim, nick and larry" are a trio

6) but they may be a quartet of "sons: "sons of the sod, sons, littlesons, yea and lealittlesons". (Originally that was "leastlittle-sons".)

7) "sue, sis and sally"

8) "dugters of Nan! Accusative ahnsire! Damadam." DNA is spelled out with capital letters forwards and backwards. An *Ahn* is a German ancestor, who could be Adam.

9) "in nillohs dieybos as yet", another plain DNA, refers to the formula used before reading a Lesson from the Old Testament: *In illis diebus*, which means "In those days". In Futhorc D is the rune meaning day, *dies* in Latin.

This passage is composed of many trios, and three of them are entirely made up of DNA. The OGHAM knode has in all four sets of DNA: the Castles offer the first one, then one inscribed in the Tree Alphabet, and two using plain English initials.

The promised tree and the stone are offered before and after this section as living and dead material, the "micies" which are born from the "might-mountain Penn" are in this last section.

THE AVIGNON KNODE

There are two sets of DNA with their scientific English initials on p.230, and both of them are doubled to a great degree. If Crick and Watson had been readers of the Wake they might have taken this as a hint that a double helix would turn out to be the key. But this doubling can be based on the knowledge of the time, that each parent provided half of the DNA of their offspring.

Each of the sets is established on its own side of a short barrier between the upper and lower halves of the page. It takes some knowledge of foreign languages to find the reason for it. AN (Roland McHugh's *Annotations*) lists the following Provencal in the top half: *besoun* (need, besides), *provencials*, *drollo* (girl), *osco de basco de pesco de bisco* (bravo, Basque, fish, soup), *erbo* (herb), *coume un fou* (like a fool), *teto-dous* (soft head), *neblo* (fog), *novi* (newly wed), *nivo* (cloud), *novio* (newly wed), *ennovia* (dress like a newly wed). Putting it all together results in roughly: "After a wedding feast this pair of fools, with their heads in a cloud, are newly weds". Pairing is discernible between the *basco* words, between *fou* and *teto-dous*, between the two newlyweds, and the fog and the cloud. AN says that "Occitantitempoli" (230.16) is based on the French word *Occitanien* which means Provencal. But it also has a much stronger kinship with the Latin suggested by O Hehir and Dillon (CL): *Occidens*, *tanti*, *tempoli*; from which "so many falling temples!" can be derived, because the text continues with:

230.17 He would sit through severalls of sanctuaries

Somehow the separation of the word into sever-alls, implied by the "alls", suggests the division of the Church into separate factions. And that explains why the two languages on this page should be Provencal and Latin. During the years from 1309 to 1377, the Papacy was transferred for safety's sake to Avignon. The Holy Father lived there, and it was therefore the seat of Holy Mother Church. Petrarch described Avignon as the "Babylon of the

West", and this period was called the Babylonian Captivity. That explains the otherwise surprising appearance of some Hebrew before the next group of language references:

230.26 Tholedoth, treetrene! Zokrahsing, stone! Arty reminiscensitive, a bandstand finale on grand carriero
AN gives the Hebrew as *toledoth* for histories, and *zachar* for remember, an idea continued with an English reminiscence on a Provencal main road, a *grand carriero*.

On the other half of the page O Hehir and Dillon offer a lot of Latin words: *sator* (author), *sowsceptre* (defender), *genetrix* (mother), *avus* (grandfather), *avia* (grandmother), *avunculus* (uncle), *nurus* (daughter-in-law), *noverca* (stepmother), *nepos* (grandson), *circumpictified* (painted around), *sobrinus* (cousin), *patris* (father's), *glos* (sister-in-law), *germanus* (full brother), *soccer* (father-in-law), *vitricus* (stepfather), *patruus* (paternal uncle), and *levir* (brother-in-law). The newly wed family has grown by leaps and bounds, and now includes many who were unrelated, but will be connected to this gene pool down the road.

This whole page is filled with examples of duality. It begins with the neat pairing of both and ambi- in "ambothed", followed by:

230.02-4 on the cheekside by Michelangelo...on the jowly side by Bill C. Babby,

How close they are, these embodiments of good and evil, they are cheek by jowl, and yet there is that contrast between the hardness of the jaw and teeth, and the delicate softness of the cheek. Then there is a word ladder from home via dome (St. Peter's) to a Latin house, a *domum*, or a Russian National house, a *dum*:

230.05-6 eggspilled him out of his homety dometry
narrowedknee domum

Humpty Dumpty is involved since eggs are broken to make omelettes:

230.06 his creature comfort was an omulette

An obvious DNA group is heralded by a Latin mother:

230.29-31 genitricksling with Avus and Avia...

descendant down on velouty pads by a vuncular
process to Nurus and Noverca

The three letters are all doubled. The interstitial V's must be deliberate because Joyce has chosen to divide the word avuncular to achieve this effect. V and F were not separate in the Tree Alphabet (WG p.113).

In the upper Provencal section there is another complete DNA set, with the same dual propensity as the Avus group, and a strong undercurrent of V's:

230.14-16 Madamoiseau of Casanuova and Mademoiselle from Armentières. Neblonovi's Nivonovio! Nobbio and Nuby in ennovacion!

The D's of dame and demoiselle, which refer to "My Dame" and "My Damsel", go with the A of Armentières. But the French also offers two lovebirds, male and female, settling into their Casanuova, their new but still Italian home in Avignon. There are plenty of N's and more than enough V's. As if to show that F is central in his thoughts, there is an alliteration followed by an uncalled for capitalization:

230.21.2 fingon to foil the fluter...fore and rickwards to herself

The necessary Tree-Stone for the Provencal DNA set in AVIGNON is with the Hebrew words which separate it from the Latin:

230.26 Tholedoth, treetrene Zokrahsing, stone!

The Latin which follows has this:

230.35-6 Ones propsperups treed, now stohong baroque

THE ALDER'S SISTERS: MOTHERS OF MANKIND

The Alder was turned into Eve by Odin, and is thus the Mother of us all. Since she was originally Forann it is easy to place her in the hierarchy of the Triple Goddess as Anna. Joyce called her the Pyrrha of Dublin. But Mythology provides many other mothers of mankind, and some of them have become part of the Wake fabric of DNA knodes.

In the Norse story the planet was saved from complete devastation by another Eve and Adam, called **LIF** (meaning life), and Lifhraser. They survived by sleeping through the Ragnarok destruction in the Forest of Hodmimir, getting their sustenance from the dew which fell from Yggdrasil, Odin's sacred and evergreen Ash, until the earth became habitable again.

This new Eve turns up with Anna:

200.16 Anna Liv? As chalk is my judge!

Lif is usually seen as Liv, quite permissibly under the Tree Alphabet system, so she has a close relationship

with the River Liffey and Anna Livia. Here she is with the original Eve alternate, the Alder, Forann:

063.07-16 Kane's fender...able...(for ann there is but one liv
...Abelbody...in a butcherblue blouse from One Life...

Lif and Forann are heralded by Eve's two children, Cain and Abel. Here is another example of Lif, paired with Eve herself, and Adam:

595.06-8 evar for a damse...seosoon liv

The LIF knode uses the Scandinavian spelling as Lif, and she is paired with Elding, an Icelandic word for Lightning. Perhaps she is endowed with life by it in some Frankensteinish way:

328.16-17 (Elding, my elding! And Lif my lif!)

And just before this is the DNA. It is in English letters and goes in both directions, like the last one in the OGHAM knode:

328.14-15 plain Nanny Ni Sheeres a full Dinamarqueza, and
all needed

As a bonus for those who can rede them, the Rune for N means need.

The confirming elements for DNA are present: the F for the alder, and the tree-stone:

328.18 the hursey on the montey

PYRRHA, along with her husband Deucalion, survived the ancient Greek deluge. When it was over they were told by the Gods to sow the "bones of their mother". Since they did not have a mother in common, they took that to mean the rocks of mother-Earth, and they...:

134.04-5 threw pebblets for luck over one sodden shoulder

The stones grew into men and women depending on the sex of the sower. Robert Graves, on the subject of Pyrrha in *The Greek Myths*, points out a useful pun between the Greek for a stone (*laas*), and their word for people (*laos*). This sowing of stones offers an interesting alternative for the meaning of sewers:

004.14-15 But was iz? Iseut? Ere were sewers? The oaks
of ald now they lie in peat elms leap where asks lay.

The opening pages of the Wake are largely given to events which have not yet occurred, but will do so as time passes. The quoted sentence is the first reference to DNA-Alder, and therefore to Adam and Eve, who famously sewed fig leaves together to make garments for themselves when they came to realize that they were naked. They were the first sewers. Later they would need sewers too, but these

sowers of stones, sound like the sewers with needle and thread, who were the parents of us all.

Alder, in her capacity as Eve, is a companion of Pyrrha, the survivor of the Greek deluge. Graves (WG pp. 169-172) explains that the alder is not good firewood, but can be reborn from the fire in the form of charcoal. Its resistance to water makes it excellent for water-conduits for sewers. A red dye is made from its bark, and a green one from its flowers. When the tree is cut down the limbs appear to bleed crimson. Graves says: "Principally the alder is the tree of fire, the power of fire to free the earth from water". So the alder has much in common with the flood survivor, Pyrrha, whose name means fiery red. She can make her presence felt in the Wake by means of the common Greek prefix pyr-.

Here is Pyrrha joined to the Liffey, and accompanied by the volcano Vesuvius and the proto-alder, Forann:
570.05-6 ...forain dances...and viceuvius pyrolyphics, a snow of dawnflakes

The next example has two Pyrrhas with alder-ferns and a very positive DNA, made from Anna Livia, but with an interesting conversion of Livia into Nivia. This turns her into Latin snow (*nivea*) a strong contrast, which is also found in the OAKLEY knode on pp.501-2. The fiery river Pyriphlegethon flows into Hades:

199.19-21 his ale of ferns...till her pyrraknees shrunk
199.34-5 Annona, geboren aroostokrat Nivia, dochter of
Sense and Art, with Sparks' pirryflickathims funkling
her fan, anner

This knode has the necessary treestone nearby:
199.31-2 She'd bate the hen that crowed on the turrace of
Babbel

Pyrrha must share her node because the primary Flood survivors were Noah and his wife. The Bible ignores her, but in Armenia, where the Ark landed at Mount Ararat, her name fortunately is remembered. It can be spelled several ways, but Joyce accepts **NOYANZA**. He connects her, and Noah too, with the discovery of the source of the Nile from the two Nyanza Lakes, which were named for Queen Victoria and Prince Albert. They were more or less discovered during an expedition by Richard Burton (the translator of the *1001 Nights*) and John Speke. Speke took credit for locating the Nile's source, though he had only seen the Lake, and did not explore where it went. Joyce weaves that into his

references to the Lakes. Noyanza as the Biblical restorer of the human race swamps the other claimants. The DNA that matters is that of Noah and Noyanza. It is Prince Albert's Lake Nyanza-Noah who becomes part of a DNA in the mamafesta.

105.14-15 *From Victrolia Nuancee to Allbart Noahnsy,*
Da's a Daisy so Guimea your Handsel too

"Da's a Daisy" offers the song "Daisy Daisy, Give me your answer do", and that makes a firm connection with two Nyanza-No answers:

023.20-2 Homfrie Noanswa...Livia Noanswa...he would
evesdrip

The text includes both Liv and Eve, members of the sisterhood of Mothers of mankind. The search for the source is mentioned:

023.19-20 the secrest of their soorcelossness. Quarry silex
Homfrie Noanswa! Undy gentian festyknees, Livia
Noanswa?

The Ark may be mentioned even when Noah is not:

202.17-19 Flood...when maids were in Arc...Doubt arises
like Nieman from Nirgends found the Nihil.

This begins with Ulysses figure, 'No man'. But he is a No man from Nowhere who found nothing of the Nile. That sounds like Speke. On the expedition an insect flew into his ear, and he squashed it in there. It became very infected and he was not in his right mind. Joyce simply reports the 'discovery'. Glasheen thought the "Answer!"s were urging him to speak. And that may well be true. But it sounds much like a scene in *Twelfth Night*, where Feste hurries in, and Maria urges him to say where he has been, which he won't do. Feste is here in the "fistiknots":

202.20-1 Alberne, O Anser? Untie the gemman's fistiknots,
Qvic and Nuancee

"Doubt arises like Niemann" has to be another DNA in the same knode. Because a few line further on there is:

202.30 oaktree (peats be with them!)

Compare:

004.12 The oaks of ald now they lie in peat
There a solid Tree-stone:

202.24 her graveller...wolf of the sea

Between its two DNA's this knode manages to include four saviors, and the ferns or alders to begin the human race in the first place. Pyrrha appears on p.199 and Noyanza on p.202. And Anna Liv is on the page between them:

200.16 Anna Liv? As chalk is my judge

This knode should be called MOTHERS, because here are five mothers of mankind, the Alder ferns (Norse Embla), Liv, Noyanza, Pyrrha, and Anna.

Noah's wife Noyanza keeps on crashing parties. Along with the other Mums she does it again late in the Wake. She has a new disguise in the twin Lakes of Nyanza. Anna Livia, the Pyrrha of Dublin, is garbled, but so is Dublin. Pyrrha was the one who needed a good plough after planting her gravel to make people. They are surrounded by water, including the Nile and the Liffey:

600.05-14 Polycarp pool, the pool of Innalavia..Deltas
Piscium...hiarwather, the river of lives...Libnud
Ocean...Allbroggt Neandser tracking Viggynette
Neeinsee gladsighted her Linfian Fall and a
teamdiggingharrow turned the first sod. Sluce!
Caughterect!

This Knode is called F/N in tribute to the Alder and her Adam, the Ash. In it they are both called by their correct Tree Alphabet names, Fearn and Nion, and they are cited with their correct pronunciations. The Oak letter D is given in Greek first:

600.06 Deltas

600.09-10 the apparentations of Funn and Nin

600.20 an alomdree begins to green

The supporting treestone has dwindled to a vestige:

600.31-2 shame rock and whispy planter

Another set of DNA trees on the next page are scattered but easy enough to see:

601.01-2 empalmover...his oakey doaked with frondest
leoves

601.08 dairmaidens? Asthoreths, assay

601.10 hillsengals, the daughters of the cliffs

The Irish Mother Goddess is **ANNA**, and she is accompanied by Eve on the diagram page of the Lessons Chapter. This knode is called ALP because it is close to her diagram where there is a solid tree-stone and that original tree name Forann:

293.14 Great Ulm (with Mearingstone in Fore

293.18 for Anna

There is a double DNA just over the page:

294.05-6 down noth and carry awe. Now

294.12 O, dear me now! Another grānd discobely

The usual support is provided:

294.03-4 forest...ilond

The last of the Mothers to inspire DNA's was rather a surprise. In Catholic institutions, a bell is rung three times a day for the Angelus to be said. It is a reminder that **Mary** was told of her forthcoming motherhood by an angel. The prayer is addressed to her: Ora pro nobis, sancta Dei Genitrix. "Pray for us, O holy Mother of God."

The Latin half of the AVIGNON knode begins with:
230.29-31 genitricksling with Avus and Avia...

THE PRIMARY DNA-ALDER SETS

Here are the twelve DNA sets so far discovered, each with its necessary Alder and Treestone. They have been given names for easier reference:

ALD	004.14-15	<u>o</u> aks of <u>a</u> ld... <u>e</u> lms leap where <u>a</u> s <u>e</u> s lay
	004-15	<u>a</u> ld
	004-14	But was iz? Iseut?
		(That was Tristan's first line in the Opera)
OGHAM	018.05-6	<u>a</u> ll <u>f</u> ours. <u>O</u> ' <u>c</u> 'stle, <u>n</u> ' <u>w</u> 'cstle,
	018.04-5	<u>b</u> rickdust... <u>h</u> umus
	019.29-30	<u>d</u> ugters of Nan! Accusative ahnsire!
		<u>D</u> amadam
	019.25	<u>e</u> ve
	019.32	<u>m</u> ightmountain... <u>f</u> or the micies
CLUEKEY	100.35-6	Be still <u>O</u> <u>q</u> uick!... <u>H</u> ush ye <u>f</u> ron <u>d</u> s of
		<u>U</u> lma
	100.36	ye fronds
	100.28	tristurned
LETTER	112.32-3	<u>N</u> otre <u>D</u> ame..And she has a heart of Arin
	112.32-3	heart of Iron
	112.33-4	<u>f</u> ols with the fallamineers
MOTHERS	199.34-5	<u>A</u> nnona, gebroren <u>a</u> roostokrat <u>N</u> ivia,
		<u>d</u> ochter
	199.36	fan
	199.30-1	hen...the turrace of Babbel
	202.19	<u>D</u> oubt <u>a</u> rises like <u>N</u> iem <u>a</u> n from <u>N</u> irgends
	202.24	her gr <u>a</u> veller...wolf of the sea
AVIGNON	230.15	<u>M</u> ademoiselle from <u>A</u> rmentieres.
		<u>N</u> eblonovi's
	230.26	treetrene! Zokrasing, stone
	230.29-31	genitricksling with <u>A</u> vus and <u>A</u> via
		<u>d</u> escendant <u>d</u> own...to <u>N</u> urus and <u>N</u> overca

	230.30	on <u>velouty</u> pads by a <u>yuncular</u>
	230.35-6	treed, now stohong baroque
LESSONS	280.09	Dear... <u>A.N.</u>
	280.11	<u>funeral</u>
	280.L1	Bibelous...Barbarassa
ALP	294.05-6	down <u>noth</u> and carry <u>awe</u> . <u>Now</u>
	293.18	for Annah
	293.14	Great Ulm (with Mearingstone
	294.12	dear me <u>now</u> . Another grand discobely
	294.03-4	<u>forest...ilond</u>
MOLE	309.11-12	Argloe-Norman, <u>donated</u>
	309.09-10	Finnfannfawners
	309.07-9	garden...Etheria Deserta
LIF	328.14-15	Nanny Ni Sheeres <u>a full Dinamarquesa</u> ,
		and <u>all</u> needed
	328.14	<u>full</u>
	328.15	the hursey on the montey
OAKLEY	503.32	Oakley Ashe's elm
	503.26	flagstone (30)an overlisting eshtree
F/N	600.06	<u>Deltas</u>
	600.10	<u>Funn</u> and <u>Nin</u>
	600.20	<u>alomdree</u>
	600.31-2	shame rock and that whispy planter
	601.01-2	empalmover..oakey doaked with frondest
		leoves
	600.08-10	dairmaidens? Asthoreths...hillsengals,
		the daughters of the cliffs

That last one is a complete mess, but it is a start.
Do they form any sort of pattern?

There is a connection between the first and the last sets. They both contain rainbows, they have real trees in common, and they have falling and rising:

004.14-15 The oaks of ald now they lie in peat yet elms
leap where asks lay. Phall if you but will, rise you
must and none so soon either shall the pharce for the
nunce come to a setdown secular phoenish

599.26-9 the poplarest wood...all the goings up and the
whole of the comings down...

They also have Churches in common. The first line of
the book in ALD has a Dublin landmark, the Church of Adam
and Eve, on the bank of the river Liffey:

003.01: riverrun, past Eve and Adam's...

In F/N it is found again, but it is just one of 28
Churches:

601.23 S.Eddaminiva's...

The alder was sadly diminished by that rise and fall in the opening paragraphs, but in F/N, so called from the presence of Fearn and Nion, she is paired with her lover, and back in business. In Norse myth the alder and the ash were the trees from which came the logs, which Odin turned into Eve and Adam:

600.08-10 the river of lives, the regeneration of the incarnations of the emanations of the apparentations of Fun and Ninn in Cleethabala

The Oak, the letter D turns up first

600.06 Deltas

The Elm, Alder's rival for the love of Nion is here too:

600.20-1 There an alomdree begins to green, soreen seen for loveseat

The treestone is made up of plant and rock:

600.31-2 this shame rock and that whispy planter

And finally the oak appears in plain English:

601.02 his oakey doaked with frondest leoves

Alder is revived in this final DNA using the Irish letters to express the Norse myth.

This indicates at least a loop pattern for the DNA sets.

BRENDAN.

A completely new type of DNA construction is linked to the well-known Saint Brendan who sailed off into the West with fourteen mponks in search of Hy Brasil the Island of the Blessed. He in turn is connected to a King who was also a God. He was called Bran the Blessed who made the same voyage, and he too was joined at the last moment by his three foster brothers. Bran was the Alder God who was deposed in the Battle of the Trees by the Asht. It is all quite confusing in the sense of things being stuck together by con-fusion, and it probably accounts for the strangeness of this knode.

Here is the heart of it:

488.24-6 Allso's night. High Brazil Brandan's Deferred, midden Erse clare language... Assass. Dublire, per Neuropaths.

And a few lines earlier:

488.20-1 deeply belubbed; my allaboy brother, Negoist

Altogether here are three DNA's, a single and a pair. "High...Erse clare" forms HEC, and it is interlocked with the double DNA. This matches with the triple DNA in the newly found HOST knode, again made up of a double and a single, and with an enclosed HEC. But the supporting alder and treestone are nowhere to be found. The only possible alder is "fawngest" on the next page, and that is self described as a joke.

That absence was troubling, but within a couple of pages the missing confirmation words turned up:
491.16-19 *Have You Erred of Van Homper or Ebell Teresa Kane*
...*Mansianhase parak...tha watarcrass*

It was found very early on that Fearn could begin with V instead of F, since they were interchangeable in the Irish Tree Alphabet (Alder: p.11). So Van is the alder; and Mansion House is the stone, with watercress as vegetation. And as a bonus there is an animal, the German *Hase*, a hare, paired with its other half, the turtle:

491.13-14 releasing seeklets...turturs or raabraabs

Tortoise and hare are the customary rivals, but Joyce prefers a turtle:

118.24 the hare and turtle pen and paper

A glance across the page reveals Noah and his ark/arch which might equally be a rainbow:

490.22-3 on the peer for Noel's Arch

When he thought the rain had ended (Gen: 8.7-9), he sent out a raven and a dove (raabraab and turtur says Joyce with admirable economy) to seek for dry land. The name Bran means a Raven by the way.

The passages which combine to form this knode are two and a half pages apart, but there are many links between them. The most obvious is that Brendan is found in both:

491.11 Cape Brendan, Patrick's

488.24-5 High Brazil Brandan's Deferred

According to legend Saint Brendan sailed across the Atlantic with fourteen fellow monks. First they fasted for forty days in commemoration of Noah's voyage in his ark, and then as they were setting out to sea Brendan's three brothers swam out and joined them:

489.13 fond fosther, E. Obiit Nolan

489.28 My fruur! I call you my half brother

490.23 blessed foster's place

This unscheduled addition to Brendan's crew spoiled his luck, so he couldn't find the Isle of the Blessed,

known as Hy Brasil; though surely he must have done so after his death:

488.24-5 High Brazil Brandan's Deferred

He returned to Ireland:

491.11 Lismore to Cape Brendan, Patrick's

The number of monks in his company was fourteen, which begs to be considered as a pair of sevens, and is presaged by the appearance of a pair of rainbows, the Noel's Arch and the Irish one.

490.28-30 -When your contraman from Tuarceathay is looking for righting this is not a good sign? Not?

-...it's a shower sign that it's not.

The Irish word *tuar* means an omen, and *ceth* means a shower, so they combine to make an Irish rainbow. Since the three foster brothers weren't supposed to go but did anyway, the twin rainbows were only a positive sign for the original fourteen, and they are all present in the text:

487.10 my addlefoes, Jake Jones (*adelphos* Greek)

487.21 Hood maketh not frere

487.26 God save the monk!

488.04 beloved brethren, Bruno and Nola 2

488.18 breather! Ruemember, blither, thou must lie

488.21 allaboy brother

488.22 my said brother

488.31 after his lungs, my sad late brother (Same as the "breather")

489.06 Oremus poor fraternibus 2

489.16 bro

489.30 natural saywhen brothel

490.07 brilliance of brothers 2

There are exactly fourteen of them, counting two every time a plural is offered, and subtracting the late brother.

Here are the two key passages of BRENDAN side by side:

ALPHA (the DNA's)

488.19-20 deeply belubdead, my allaboy brother, Negoist...

488.23-6 Hullo Eve Cenograph...every Allso's night. High Brasil Brandan's Deferred, middnen Erseclare language. Noughtnoughtnought nein. Assass.

Dublire, per Neuropaths (Note 4). Punk...

This contains a three DNA's.

OMEGA (The Alders and treestoes

491.11-25 Cape Brendan, Patrick's...Strike us up either end Have You Erred off Van Homper or Ebel Teresa Kane.

-Marak! Marak! Marak!

*He drapped has draraks an Mansianhase parak
And he had to barraw tha watarcrass...*

-Braudribnob's on the bummel?

-And lillypets on the lea.

-A being again in becomings again...

-Pirce! Perce! Quick! Queck!

Alpha and Omega are united by Saint Brendan, and also by the presence in each of HEC. In Alpha HEC is doubled; in Omega it is nearly so: HEHEC. Hec means a double door.

Omega harks back to two pieces of poetry. It offers the first and last lines of Hosty's Ballad of Persse O'Reilly, and the name Perce:

045.01 Have you heard of one Humpty Dumpty?...

047.29 That's able to raise a Cain

The ballad begins with the fall of the egg and ends with a reversal of the story of Cain and Abel, the children of Eve who grew from the first pair of eggs.

Omega continues with the first line of the Gull song from the last chapter of Book Two:

383.01 -Three quarks for Muster Mark

The quark is recalled beside Perce:

491.25 -Pirce! Perce! Quick! Queck!

Cain and Abel are present in both Alpha and Omega. The two boys are to be found with their mother in an HCE, just as Issy was:

488.20 Negoist Cabler

488.23-4 sender of the Hullo Eve Cenograph

It takes a little research to discover that cenograph is kin to cainozoic, and it is based on the Greek *kainos* meaning new. Right away that makes better sense, and Abel appears to have been the sender of this HEC. Since a Hec is a double door and a door is said to communicate, that applies to this wire from/to/about his brother, the Negoist, a 'Not I' man. The vital part of the Omega response a few pages later has Abel and Cain, a pair of opposites, akin to the basic I and You, sandwiching the T of Teresa to make an ITU:

491.16 Have You Erred off Van Homper or Ebell Teresa
Kane

This contains the Van which is the Alder to match the DNA in Alpha. It also repeats the Cable message HEC, the original "baffling chrismon trilithon sign". They are more than important, and these words echo the first and last lines of Hosty's Ballad of Persse O'Reilly.

045.01 Have you heard of one Humpty Dumpty

047.29 That's able to raise a Cain

And just up the page from the Alder line Joyce refreshes more memories, starting with the fox:

489.02-4 His fuchs up the staires...Fullgrapce for an endupper, half muxy on his whole

The Gripes and the Mookse are fairly plain, but the Ondt and the (Grace)hopper are within them. One of the brothers in Alpha is called allaboy, and two others are named Bruno and Nola.

The U section.

The BRENDAN knode has a third section, which precedes the other two. Since they have been dubbed Alpha and Omega the alphabet provides U as the logical contrast. The broadly told tale of Saint Patrick is interrupted by a reference to a familiar figure, Saint Brendan of Clonfert, the sailor-monk:

485.18-19 What about Brian's the Vauntandonlieme, Master Monk, eh, eh, *Spira in Me Domino*, spear me Doyne!

This paragraph concerns the other identity of Brian as King Bran, the owner of the lifegiving cauldron. The King is confused with Bran, the Alder God of healing and resurretion. He is seen more fully on the next page during a Seance passage:

486.26-8 What do you hear...I ahear of a hopper...slappin his feet in a pool of bran

The dead person thus revived would be unable to speak, a subject which is addressed with the DNA:

485.27-9 If you hored him outerly...from morning rice till nightmale, with his drum and bones your innereer;d-heerdly heer he.

The three parts of the BRENDAN knode are united by his name and together they are the largest one so far.

This extraordinay knode expands the possibilities and makes rubbish of the tentative notion that there might be a small and simple pattern. The rules had to be based on a search through the entire text rather than on just the few DNA's found where they were expected.

The Four Silences

Before listing the complete DNA's it is necessary to find where they would fit in the overall Wake programme. The book is circular of course, but it does seem likely that Joyce used the Vico pattern of Birth, Creation, Death and Ricorso as a template.

This division is signposted by the presence of four words akin to Silent, and three have been acknowledged so far. Clive Hart bravely asserted that they mark the Cycles, and the Skeleton Key likens them to the Ginnungagap which follows the end of the world in Norse mythology, or to the Indian Sandhi's. Both ideas are correct, but incomplete. The Wake is divided into four Quarters, a pleasant neutral way to describe them.

The last Quarter runs from the SILENCE on p.501 to the (Silent) on p.14, and covers roughly 140 pages. The next obvious one is the (Silents) on p.334, which defines another Quarter of 167 pages to p.501. But this reading leaves a gap of 320 pages from p.14 to p.334. It would be roughly twice the size of the other two. The words at the halfway point on p.176, "*Solomon Silent reading*", need to be included in the scheme. The gaps between the silences then would be 162, 158, 167 and 140 pages, which is fairly symmetrical. Two of the words are bracketed and two are not, and since they alternate, they too are balanced.

"*Solomon Silent reading*" is an item in a list of London Street Games. Lists are always excellent spots for literary hiding places. But why is '*reading*' in lower case, while the game of "*Last Man Standing*" four lines later is entirely capitalized? To draw attention is the likely explanation.

The first silence lies between some dates, presumably from the old histories, and they all relate to one of the many names for Dublin:

013.33-5 1132 A.D....Blubby wares upat Ublanium.

014.05 566.A.D....Blurry works at Hurdlesford.

014.06 (Silent.)

014.07-9 566 A.D...Bloody wars in Ballyaughacleeaghbally.

014.10-14 1132 A.D....Blotty words for Dublin

One might just think that "the histories are silent at this point", but the text does offer its own suggestions as to the explanation:

014.16-18 Somewhere, parently, in the ginnandgo gap between antediluvius and annadominant the copyist must have

fled with his scroll. The billy flood rose or an elk charged him...

In fact nobody really knows what happened, but one fact emerges, that after the Flood, the White Goddess reigned, and her name, according to Robert Graves (WG 372), was Anna.

The other three silences do not accord with the History model at all. The next one on p.176 is squarely in Shem's chapter. As a boy he indulged in Street Games along with the other children, but he was much given to reading. Ultimately he read the Song of Solomon and acquired some Wisdom, because within a few lines he has found his vocation, and he:

176.30-1 kuskorked himself up tight in his inkbattle house...there to stay in afar for the life

He delivered himself up to the Holy Ghost, who, according to his brother Stanislaus, resided in his Inkbottle. Silence, Exile and Cunning were part of his plan. This theme is pursued in Shem's Quarter:

228.15-19 Mum's for maxim, ban's for's book and Dodgesome Dora for hedgehung sheolmastress. And Unkel Silanse ...banishment care of Pencylmania

The Shem quarter begins with war between Wellington and the French:

176.20-2 the grand germogall...between our weltingtoms ...and our pettythicks the marshalaiy

That connects forward to the third 'silents' where Wellington is found before and after the hiatus;

334.09-10 Mr 'Bonapartre Nolan'

334.13 willingtoned in

Kate closing the door ends the silence:

334.28-31 the katey's came and the katey's game...the henchwench what hopped it dunneth there duft the. Duras.

(Silents)

335.13-14 burgherly shut the rush in general.

335.16-21 Ko Niutirenis....Ko Niutirenis...The Wellingthund sturm waxes fuercilier...The strength of the rawshorn generand

335.11 lightning lovemaker's thender apeal

It would seem that nothing much separates the before from the after except that a raging storm has sprung up. What is that (Silents) doing there? There is Silents among

all present because Kate has come trundling into the bar
and the men are interrupted at their drinking

What do the four Silents have in common? They fall
between the Cycles, which are generally accepted as Birth,
Marriage, Death and Ricorso. They can be interpreted as
Childhood, Maturity (the production of children and/or
creation), Old Age-death, and finally an intermediate Limbo
state. They represent:

117.27-8 their weatherings and their marryings and their
buryings and their natural selections

They are noisy affairs. Each of the "silences" is
accompanied by the Thundering of God:

014.18-19 the sultrup worldwright from the excelcissimost
empyrean (bolt in sum) earthspake

His bolt is emitted with I AM in Latin!

The thunder, which attends Shem as he turns his
attention toward his writing, just precedes it:

174.22-3 One hailcannon night...attended by a heavy
downpour

175.10 *Thunder for life*

176.01 *Thom Thom the Thonderman*

335.11 lightning lovemaker's thender apeal

503.02 thundersheet

504.18-19 our sovereign beingstalk, Tonans Tomazeus. *O
dite!*

All four of the Silents have something OK about them:

013.14 W.K.O.O. Hear?

335.16 Ko Niutirenis...! Ko Niutirenis...!

503.08 wellknown kikkinmidden

503.12 I do, W.K.

176.30 he shook (kuskykorked himself

177.11 a bare (O!) mention

THE DNA LIST

Here is the list of DNA's based on a total book search
which reveals that the conditions for acceptance of a DNA
as a deliberate inclusion must be clearly defined.

1. Since the letters DNA are those of the Irish Tree
Alphabet for Oak, Ash and Elm, those trees can be presented
in English or other languages. The tree names may be
slightly encoded as in O'C for Oak.

2. Any combination of words beginning with the letters DNA separated by no more than two words is included. It must be accompanied by another word beginning with F for Fearn, an Irish Alder, and a treestone. Sometimes the F is the initial of a word the DNA or the treestone. A treestone may be a single word (flagstone is another example), but usually it is a pair consisting of a being with DNA and something else without. It or they should be within six lines of the DNA, and within three lines of each other.

3. There is another category of variants which do not accord with these protocols for some reason, but which are important enough to be easily noticeable. The most obvious example is the sentence which initiated this entire study:
004.14-15 The oaks of ald now they lie in peat yet elms
 leap where asks lay

All four trees are there, but they are separated from each other by more than three words. The only treestone is the reference to Tristan's first line in the Opera which is not quite the same thing as an actual contrast between tree and stone. But it has great importance nonetheless and certainly qualifies as a knode. They will be marked V.

4. The Alder can be represented by any word beginning with the her initial in the Tree Alphabet, F for Fearn. She could be Ald or Old. She is also Eve in Norse mythology. The Alder is the tree of the God Bran and she can appear in Welsh as Gwern.

5. A knode consists of more than one DNA, as in the case of BRENDAN. Sometimes they are clumped together, or they may spread out over ten pages. The end of each one is indicated by this sign ***.

6. Every knode will flout the rules in some way!

This is how the book begins:

ALD knode.

004.14-15 The oaks of ald now they lie in peat yet elms
 leap where asks lay

These particular lines are the key for me to the whole work. They should not be counted as a DNA because the trees are separated by more than two words.(V)):

004.15 But was Iz? Iseut?

This is Tristan's first line in the Opera, but he is not mentioned.

006.01 a dozen and the noobibusses
006.08 His howd feeled heavy his hoddit did shake
005.36 fore old
013.25 Ay, ay! Duum. (Nizam)
013.24-5 A bulbenboss surmounted upon an alderman
013.36 A.D. On Baalfire's night
014.02-4 cowrieosity...quickenishoon
(The quicken is a rowan or mountain ash)
014.01 from
014.06 (Silent.) -----

The DNA list really begins the Birth Quarter.
OGHAM knode.

018.06 all fours. O'c'stle, n'wc'stles
018.04-5 brickdust...humus

OGHAM has an extraordinary item, the only appearance of the letters of DNA carved in Runes, the writing system used in common by Norse, Irish and Anglo-Saxon. The question arises of whether that DNA should not be counted too? It does comply with the other provisos: it has no separation between the letters, and it is accompanied by the necessary adjuncts:

019.20-22 Axe on thwacks...a plausible free and idim behind.

(This describes the process of inscribing DNA in Ogham.)

019.22-4 big boaboa...liberorumque

A liber is a book in Latin. A snake and a book,
019.22 plausible free

The word "free" is even described as plausible. (V)
019.29-30 dugters of Nan! Accusative ahnsire! Damadam
019.29 dugters of Nan.

(daughters of "Paps of Nan": a Mountain)

019.25 eve
019.31 nillohs dieybos as
019.32 mightmountain Penn...for the micies
020.05 dread are not now.
020.03 the tomb...by the palm
020.01 fore
024.15-16 doornail? Now be aisy good Mr Finnimore
024.11-15 fiery bird...doornail
025.23 duddandgunne now and
025.30 fell an elmstree...and hoist high the stone ***
031.36 fas and its nefas? No dung
031.31-2 roadside tree...the cladstone
036.14 drumdrum and, now
036.13-14 flaxen Gygas tapped his chronometrum
036.14 and, now standing full
037.06 time of day (not a little
037.07 owl the God's clock
037.05 for
039.04 national and Dublin
039.02-4 Baldoyle...W.W. (Willy Widger of the racing
 family)
039.01 for
049.32 a bass dropped neck fust
049.31-2 fell in till his head...till a bung crate
057.09-10 Deansgrange, and say nothing
057-12-13 thermites...antheap
057.11 fell
068.19 And did not he...farfar
068.21 A reine of a shee, a shebeen
069.33 digging in number 32 at

069.34 free house...Sockeye Sammons
 079.29 dumplan as she nosed it
 079.29-30 elvanstone...biddies
 079.28 old
 089.28 are you not danzzling
 089.27-28 *hircum*...vulcano
 089.27 *fe*
 090.03-4 displaced Tob, Dilke and Halley, not
 090.04 from the king's head to the republican's arms
 094.30-1 forget now a'duna
 094.29 help her goat and kiss the bouc
 094.34 and his old nickname Dirty
 094.35 Daddy Pantaloons
CLUEKEY knode
 097.32 Fugger's Newsletter, iain down all
 097.34 willingsons in the Forum
 100.35-6 Be still o quick! Speak him dumb! Hush ye fronds
 of Ulma
 Oak, Ash and Elm. "Fronds" belong on Ferns, not elms.
 (V. 3 word gap)
 100.28 tristurned
 101.06 ards and downs. Now
 101.04-7 Notes and queries, tipbids and answers...leaves
 of rose
 (Pages of magazines are contrasted with leaves of roses)
 101.07 Varina Fay
 105.14-15 *All*bart *No*ahnsy, *Da*'s
 105.15 *Da*'s a *Daisy* so *Gu*imea
 A flower and hard cash.
 105.14 *F*rom *Victrolia*

107.04 *Naked truths about a Dear*

107.03 *Snake (Nuggets)*

107.05 *Fall ****

LETTER knode.

112.32 *Notre Dame du Bon Marché. And*

112.33 she has a heart of Arin

(Heart of iron)

112.33-4 fols with her fallamineers

113.18 Add dapple inn (V. Spelling of inn)

113.19 Treestone with one Ysold

113.18 old story

113.28 devilish hard now and again

113.30-31 ac mannepalpabuat? Tip! Drawing nearer

(Double DNA)

113.34 a worker, a tombstone

113.32 all there ***

SAss knode.

119.20-1 nature alp or delta

119.17 trilithon sign

119.19 fontly called following

(V. five page gap in knode)

124.12 Deeply religious by nature and

124.09-10 Brofèsor àth é's Brèak-fast-table

124.10 fast

124.34 *L'Auberge du Père Adam. Small need*

(This is its own treestone)

124.33 fox

125.02 a dismantled noondrunkard's son

125.04 man without a thing

125.04 old man ***

127.36 and his nave dates from

128.02-4 ;a quercuss in the forest...Megalopolis
mountainmighty,

136.31 dark nets after

136.31-2 Koenigstein's Arbour

136.33 feet

147.25 In th'amourlight, O my darling! No

147.24 chasta dieva...sundry papers

147.26 Fibsburrow

149.02-3 Dieuf and Dumb Nostrums, foh

149.01-2 fox and lice...his handcuffs

153.11 And no doubt he was fit

153.09-10 on the yonder bank...on a limb of the olum

153.13 neatly all drowned

153.15 dresser's desdains on the flyleaf

153.14 every older minute

158.03-4 For the Mookse. A dogmad Accanite, were not
amoosed

Accanito is Italian for dogged, since a *cano* is a
dog, it means persistent in a canine way, or dogmad.

158.02 daisy's worth to Florida

RIDDLE knode.

170.03 not for a dinar! Not

(V. 7 line gap.)

169.20 bladder tristended...

170.11-12 gnawstick and detarmined to the next

170.12-14 kicks the bucket...lovely wooman

170.07 from the past

175.32-3 sung and danced by Niscemus Nemon

175.33 (none of your honeys and rubbers)

Honey is slang for semen, and a rubber is its enemy
(AN).

175.32-3 all day, those old ***

176.08 Silent -----

191.27-8 nightfallen use and daybroken donning and
nooncheon

(A mixed double DNA)

191.25-6 goodlooker...half the town

191.26 flaw

MOTHERS Knode.

"Anna was the Pyrrha of Dublin" Joyce said. She occurs
at 199.35 "pirryphlickathims". Noyanza was the name of
Noah's wife: 202.21 Qvic and Nuancee.

199.34-5 Annona, geboren aroostokrat Nivia, dochter

199.30-1 hen that crowed on the turrace of Babbel

199.36 fan

202.19 Doubt arises like Niemman from Nirgends

202.24 her graveller...wolf of the sea ***

215.35-6 All Livia's daughtersones. Dark hawks hear us.
Night! Night!

(V. DNA is scattered with four word gaps. It is not
counted.)

215.34-5 I feel as old as yonder elm

215.36-01 I feel as heavy as yonder stone

AVIGNON knode.

230.14-15 Mondamoiseau...Mademoiselle from Armentieres.
Neblonovi's

(V. D's are within other words)

230.26 treetrene! Zokrasing, stone

230.29-31 Avus and Avia...descendan down...on velouty
pads...by a vuncular...to Nurus and Noverca

230.35-6 treed, now stohong baroque

HOST knode.

250.36 nig. Will any dubble dabble

250.35 marrer of the sward

(AN provides "Meagher of the sword", whence the contrast of sword and sward)

250.32 fauns'

254.15-16 airy Nan...dullcisamica

(V. Three word gap in DNA)

254.17 men dub gulch

254.20 Finnfinn

254.21 Doth it not all

254.19 rock...weed

254.21 foes in furrinarr.

254.25-6 she's a guine of selm ashaker

Gwern is Welsh alder. Elm, ash and oak are crowded together.

254.25 Odam Costollo

Adam and castle.

254.24 old Joe ***

268.08-9 Browne and Nolan's divisional

268.07 jemmijohns will cudgel

268.L2 *fight the fairies*

273.10-11 downfall ned. As

273.11 Hannah Levy...shroplifter

273.10 For

LESSONS knode.

280.09 Dear (name...A.N.)

(V. Three word gap in DNA)

280.L1 Bibelous...Barbarassa

280.11 happy funeral

282.R2 AUSPICUM. AUGURIA. DIVINITY NOT DEITY

282.n1 window's weeds

282.07 flink dab for a freck

283.09-10 novels and dice²

283.n2 Gamester Damester in the road to Rouen

283.10 He could find ***

ALP knode.

294.05-6 down noth and carry awe. Now

293.14 Great Ulm (with Mearingstone
 (V. 14 word gap to treestone)

293.18 for Annah

294.12 now! Another grand discobely

294.03-4 forest...ilond ***

301.n4 a nastilow disigraible game

301.11-12 pen for her, he would pine for her

301.13 fun for all⁴

309.11-12 Argloe-Norman, donated

309.07-9 garden...Etheria Deserta

309.09 Finnfannfawners

311.19 done, neat and trig

311.21 ship's husband

311.18 from

317.06 for he was as deep as the north

317.08 sealer's solder

322.34-5 nos, Domnial! -And

322.34 millestones of Ovlergroamlius
 (Oliver Cromwell)

322.33 from the millestones

328.14-15 Nanny Ni Sheeres a full Dinamarqueza, and all
 needed

328.15 the hursey on the montey

328.34 deep and on the night

328.36 Elizabeliza blessing the bedpain

328.33 from

333.35-6 from his dauberg den and noviny news from Naul

334.06-11 Mr 'Gladstone Browne'...Nolan...'ground old
mahonagyan'

334.31 (Silents) -----

339.06 and dam neat

339.04 Oalgoak's Cheloven

339.05 a fudden

340.21-2 no more applehooley: dodewoodedook

340.17 Bernesson...from Osro

340.23-4 drumbume of a narse. Guards, serf Finnland

340.21 Meideveide

(Maida Vale is area of London: medved is a Russian bear)

349.12-13 grenadite, damnymite, alextronite, nichilite

The alder is given in Welsh as *gwern*

349.11 *the bitts bugtwug their teffs,*

The metal bits of the cavalry are between the horses'
teeth. ***

359.31-2 now diffusing among...dewfolded...

359.28 Brickfaced!...Lhirondella

359.27 *Fearson's*

360.05 now dulcifair, and

360.02 (floflo floreflorence) (flowers and City)

369.05 And nose well down

369.09-10 Hilly Gape, Poplar Park

369.08 Mr Faixgood

370.04-5 danger as a nirshe

370.07-8 cavaliery man...any old howe

(a howe is a tomb)

370.08-9 any old howe and any old then

375.31-2 nimb, he said, a dat of dew

375.31 milestones espied her aseesaw on a fern.

375.32 Furr-y-Benn and Ferr-y-Bree
377.07 Now a drive
377.05-6 The groom is in the greenhouse
377.06 for

DOCUMENTS knode.

385.34 Arctic Newses Dagsdogs number and
385.35 foremasters....Rolando's
386.20-1 at the darkumound numbur wan
(de Valera's famous treaty offer becomes a tomb in
itself.)
386.25-6 statues and flowersports
386.17-18 old Merquus...old determined despot
[388.03-4 natsirt. Tuesy

V. Tristan and Yseut are reversed in the middle of this
knode. The confirmation event is separated from the DNA,
which is also reversed and occurs at the ends of words. And
is itself a DNA:

388.15-16 Porterscout and Dona, our first marents, and
Lapoleon, the equestrian

Marents rather than parents suggest that the subject is
heredity, though mare and equestrian also match. The DNA is
at the ends of Dona, and, adn Lapoleon. Accordingly the Alder
should at least be a word endin with F, but Joyce has
excelled himself in the next line:

388.17 hourse of Hunover, rising Clunkthurf

Fruh is a common German word meaning early.
The German for alder is Erle.
There is no other reason for the presence of the H.

This DNA is not counted.]

389.16-17 nature as difinely developed

389.19 *arma virumque romano*
Arms and the man.

389.20 eve aleaves bower

389.29-31 Napoo. Queh? Quos? Ah, dearo dearo dear

389.24 his troad of thirstuns
(V. five line separation from Treestone)

389.25 before the four

390.20-1 days, and never

390.16-17 Battleshore and Deaddleconch

390.19 four

390.29 Dalkymont nember to. Ay, ay.

390.35 Goold Fins

390.30 As evil flows ***

POEM knode.

398.31 Anno Domini nostri

398.29 Iseult la belle! Tristan, sad hero hear!

398.26 lives of Lazarus and auld luke syne

Hayman shows Joyce drew a curved bracket linking the
"Anno Domini" to "And no damn".

399.01 And no damn

398.34 *gold pounds, galore, my girleen*

398.35 *finely*

399.03 all ye sweet nymphs of Dingle

(V. Three word separation)

399.03-4 *Dingle beach to cheer Brinabride queen from* ***

433.30 Ah, dice's error! Never

433.28-9 the axe...a blush on a bush

433.30 foolish

444.21-2 as the niggerd's dirt (for

444.24 pigeonhouse

TREES knode.

459.14 never talk about athel darling

459.13 schools and she

459.16 for me

460.18-19 I will write down all your names

460.16-17 Till the ulmost of all elmoes shall stele our
harts asthone!

460.15 (For fun!)

460.24 frondoak rushes to the ask and

(V. Trees are mixed: Oak is normal; ask is a Norse ash;
f and a are alder and elm.)

460.26 Margrate von Hungaria

461.16 at my nape, drenched

461.19-20 to match the cat and a fireplease ***

BRENDAN knode.

Brendan appears in all three parts of this knode:

1.) 485.18-19 Brian's the vauntandonlieme, Master Monk

485.26-7 Nightmale with his drums and bones

485.21-2 Ivy...and the hohallo to his dullaphone...

485.23 boost friend

[2.) This has three DNA's in Bold Type which are
without theirusual support. The one intermediate one is
normal:

488.20-1 deeply belubdead; my allaboy brother, Negoist
Cabler

488.24-5 Allso' night. High Brazil Brandan's Deferred

Saint Brendan and his destination are mentioned.

488.25-6 Noughtnoughtnought nein. Assass, Dublire per
Neuropaths

The letters are anxiously repeated this time.

489.35 -This nonday diary, this allnights newseryreel

489.36-01 any owl rooster can peck up bostoons

[3.)

491.11 Cape Brendan, Patrick's

And three sets of Treestones and alders provide support:

491.18-19 *Mansianhase...watarcrass*

491.19-20 *shartclaths aff the arkbashap of Yarak*

491.26 O Tara's thrush

491.11 from Lismore

491.16 *Have You Erred off Van*

491.23 From the sallies

(V. The separation of these DNA's from their support means they are not counted in the tally.)]

A new kind of double DNA wraps up the knode:

493.18-20 Fantasy! Funtasy on fantasy, amnaes fintasies! And there is nihil nuder...dumpsydiddle down

(Double DNA)

493.14 turkeycokeys so Lithia ***

501.06 SILENCE -----

OAKLEY knode.

The last Quarter begins with a simple DNA:

502.13 darling! And not one

502.12-14 Muna...was shining...pair of pretty geallachers

502.17 frostwork

[There are now three sets of Holly, Ivy and Mistletoe. Each of these HIM's contains just one of the DNA trees:

1. A for Ailm, the Elm.

501.36 Was there rain by any chance, mistandew?

502.02-6 a little winter snow, holy-as-ivory, I gather jesse

In hilly-and-even zimalayers. -Did it not

502.07 allin humours out of turn

The elm is "allin" for Ailm.

2. D for Dair, the Oak.

One standard meaning for the word Oak is a door.

The Him is widely spread:

504.02 high and holy.

504.21-2 tuodore... and Idahore.

504.32 overthrown milestones

Anagram of Mistletoe, and it is overthrown as a weapon.

3. N for Nuin the Ash.

504.35-03 his missado eggdrazzles...hollow mid ivy

The mistletoe is repeated along with Odin's Ashtree Yggdrasil.

(V. The separation of the elements of this DNA matches those in the three HIM's in the BRENDAN knode, which were distant from their support. For that reason they do not count in the tally.)]

There are two DNA's on the Oakley page. The first one seems To favor the alder more than the elm. This DNA has Alder(vern) and ash openly while the oak and elm are merely initials as usual. It has a treestone and a real Alderman:

503.07-8 awful the dirt. An evernasty ashtray. I see. Now
do

503.05-6 broken pottery and ancient vegetables

503.10-11 Ealdermann Fanagan....Junkermenn Funagin

The Alderman Finn-a-gwern is a triple alder himself.

At the foot of the page is a plain statement of the DNA:

503.32 Oakley Ashe's elm

503.26 flagstone...(30)an overlisting eshtree

503.32 at the ford

The knode continues:

505.26 Now, are you derevatov

505.19-21 rocked of agues, cliffed for aye! Telleth that
eke the treeth?

505.25 feminine ***

523.29-30 numps and dumps

523.31 double gigscrew of suscribers....tour of bibel

523.27 over the old

525.30 newisland. Did a

525.30-1 newisland...lungfush

525.31 fin may cumule
 526.34-5 Nircississies are as the doaters
 526.36-01 poolermates...Iscapellas (parlourmaids and chapels)
 527.03 finweeds
 530.31-2 deified city? Norganson? And
 530.32-3 Kitty... Tipknock Castle
 530.32 pray for
 532.04-6 no other. Doff! -Amtsadam
 532.05-6 cittas...camel act
 532.02 Finn
 546.17 dubildin too, for abram nude
 546.20-1 journeymanright and my otherchurch's
 547.26 I abridged with domfine norsemanship
 547.22 mace to masthigh, taillas Cowhowling
 547.25 from

III iv

558.06-7 and four nostrils' dilatation...for some nepmen's
 eyes a delectation (Double DNA.)
 558.01-2 this pewterpint of Gilbey's goatswhey
 570.33 anointeds. Do not
 570.32-4 Sylvanus ... crimstone
 570.32 ford
 574.31 named after doyles) naturally disagreed jointly
 and (Double DNA)
 574.30 hard coin...the jury
 574.34 altogether
 585.20 dapplegray dawn drags nearing nigh for to wake
 all
 585.21-2 droners that drowse in Dublin. Humperfeldt and
 Anunska wedded now

(Triple DNA.) There are five twins in this chapter of family life. Two extra Fs are available at 585.19 "kindly feel for her."

IV

593.21 Defmut after the night

593.19 A hand from the cloud emerges, holding a chart
 expanded

593.20 cowld owld sowls

F/N knode.

 This knode completes the trend of the previous BRENDAN and OAKLEY knodes by falling apart entirely. It is amazing how it still keeps the shape enough to be easily recognizable without ever presenting a DNA in the traditional, and may it be added, essential form. Clearly the elements cannot be spread and mixed like this and still carry out their vital life function.

 This knode begins by almost making sense:

600.06 Deltas Piscium (D is Oak)

600.10 Funn and Nin in Cleethabala, the kongdomain of
 the Alieni

 Delta serves as a princely D for oak. Then suddenly the old rivals, Alder and Ash appear in Irish as Fun and Nin. But these trees spring from Norse myth where Adam and Eve were made from ash and alder. The Swedish kingdom is a "kongdomain" and Alieni must be the A for Ailm, the Elm. (Aliena was the alias chosen by Celia, daughter of the usurping Duke in AYLI). So two trees are in Irish and two of them are just represented by their initials. Such shifting of gears is suspect. Two more elements are scattered on this page, another Elm and a treestone.

600.20 There an alomdree begins to green

600.31-2 this shame rock and that wispy planter

 Next there is a doubled oak and a fairly clear F for frond, something a fern flaunts constantly:

601.01-2 empalmover...his oakeydoaked with frondest leoves

 The Palm was the original tree for the letter Ailm says Graves. They are common in the South of Ireland.

601.08 dairmaidens? Asthoreths, assay!

In company with a correct Irish oak, Dair, is a misspelling of Asthoreth which ought to begin with ASH. It is followed by a handsome treestone made of daughters and rocks.

601.10 hillsengals, the daughters of the cliffs

Here in detail is the elaborate stack of parts; all the elements appear three times:

Oak: dairmaidens, Delta, oakydoked.

Ash: Nin, Lluddw (Welsh: pronounced cleetha), Asthoreths.

Elm: alondree, Alieni, empalmover.

Alder: Fun (Fearn), frondest leoves, Old Wommany Wyes.

There are three Treestones too:

600.01 cannibal king to the property horse

600.31-2 this shame rock and that wispy planter

601.10 hillsengals, the daughters of the cliffs

The paragraph begins by offering the location of this scrambled feast as "the pool of Innalavia", which explains the lack of rules in the Ricorso chapter. (V. These DNA's cannot be counted as real ones, but the knodes are part of the design all the same, as in the previous cases.) First there were three DNA's without their necessary Alders and Treestones, and then there was one whose DNA was distributed to three different HIM's. And now there is a scattering of three elements over more than a page. ***

614.03-4 Doone of the Drumes, blanches bountifully and nightsend

614.03 Ormepierre Lodge

Orme is a French elm, and *pierre* is a stone.

614.07 Forbeer, for bear! For nought

620.17 as doffered as nors

620.19-20 Mrs Quickenough...Miss Doddpebble

620.18 two old crony aunts

623.07 for a newera's day

623.12-13 me hamage kow bow tow to the Mong Tang

(Mahomet and the mountain.)

That is the end of the Ricorso chapter, but not the end of the Ricorso Quarter. There are still several pages to go before the ginnungagap (Silent.). DNA must get its first or last mention. This first knode matches the OAKLEY knode in its scope. It contains the first ITU (003.09-10) and the first HIM (005.16-005.30) as well as the first C-Word.

Here is the revised DNA map.

F/N 600				
503	OAKLEY		ALD	004
* 501	silence		Silent	014 *
	486	BRENDAN---	OGHAM	018
460	TREES		CLUEKEY	100
398	POEM		LETTER	112
385	DOCUMENTS		SAss	119
359	TELLME		RIDDLE	170
* 334	Silents		<i>Silent</i>	176 *
294	ALP		MOTHERS	199-215
280	LESSONS		AVIGNON	230

HOST 254

The design of Brendan's ship-cum-Church has not changed much though some knodes have done so. Two large knodes for BRENDAN and OGHAM represent the Captain and his Sailing master standing on the Quarter Deck. Brendan's two other foster brothers stand at the stern and the prow and they form a Cross superimposed on the fourteen monks crewing the vessel. Or they might be the columns supporting the arched roof. The most important clue is the presence in

BRENDAN of three crowded DNA's which do not have their Alder/Treestones until several pages later, as an after thought. This matches the appearance of the Saint's three foster brothers at the last moment as he was about to put to sea. Exactly the same situation arose for Bran the Blessed, who combines the Giant King Bran with the God of healing; his three foster brothers turned up at the last moment.

The balance of the top five knodes looks flawless. F/N is the only one of its kind, emphasizing the match between Fearn and Nion, the Norse Eve and Adam. The four trees are given in Irish and English. OAKLEY and ALD both have the trees in English. The -ley of Oakley in Oakley Ash's elm is exactly matched by "Oak of ald now they lie...elms and asks". The repeated HIMs in OAKLEY match the first HIM:

005.16 muzzlenmiissilehims

005.30 ivvy's holired abbles

This means that the ALD knode continues through:

006.01-2 dozen and the noobibusses

And winds up at the very last moment with two more on p.013. A similar balance is seen between BRENDAN and OGHAM. Since BRENDAN has three parts it can be deduced that OGHAM also spreads out considerably. It includes the first conversation, the Three Castles, the alphabets and the Prankqueant as far as:

025.23-4 He's duddandgunne now and

Both of the superknodes then cover ten or twelve pages.

Manifestly the fortunate placing of the Host knode in the centre at the bow of the ship allows it to be seen also as the altar for the Host, or as the OSTIA, the doors of the church, or again the port of Rome. It is flanked by two matching knodes. ALP and MOTHERS solves itself. Joyce declared that Anna was the Pyrrha of Dublin. Finally there are three knodes which should match to form the prow of the vessel: AVIGNON, HOST and LESSONS.

The first link is fairly common, but is three times an accident?

282.17-18 Holy Joe in lay Eden.

254.24 old Joe, the Java Jane.

230.03-4 owld jowly side by Bill C. Babby

The last knode of the trio tells the story in Capitals:

282.R1 ANTITHESIS OF AMBIDUAL ANTICIPATION

Each of the three knodes has two parts. In this case they are divided by the DNA in the right margin and this little exercise in Jesuit devotion:

282.R2 AUGURIA. DIVINITY NOT DEITY

282.06 At maturing daily gloryaims!

Host is divided by the ABJAD code which reveals the number 93, which is that of TSBA, a Hebrew Host. Right alongside it there is this hidden message:

254.16-17 A babbel men dub gulch

A.M.D.G. again, but including men and gulch as a treestone.

The AVIGNON page begins with that same dual ambiprefix:

230.02 he was ambothed upon by the very spit of himself...over on the owld jowly side...

This page is divided into two parts because during the years 1309-1377 the Pope moved to Avignon for safety. The two halves are distinguished by the use of Provencal fifteen times in the top half and Latin similarly in the bottom half. The centre line is the treestone linked to two words of Hebrew. This period was referred to in Biblical terms and the Babylonian Captivity:

230.26 Tholedoth, treetrene! Zokrahsing, stone!

AN gives *toledoth* as Hebrew for histories, and *zachar* as remember. LESSONS has this:

280.L1 *Bibelous hicstory and Barbarassa harestary*

It is very close to the "Dear...A.N." DNA. All three knodes have reflections of each other. This period of history is shown also by:

254.22-3 Potollomuck Sotyr or Sourdnapplous

Alderman

All of that began with examining Ald. It is a subject worth returning to.

160.15 Alderman Whitebeaver

013.25 A bulbenboss surmounted on an alderman
 253.10 turtling of a Londaon's alderman
 197.24 auld min's manse
 325.13 elderman adaptive of Capel Ysnod
 358,26 Till we woksed up oldermen
 593.07 olduman's olduman has godden up
 503.10-11 Ealdermann Fanagan...Junkermann Funagin
 365.30 olderman K.K.Alwayswelly

There is an innate duplicity about an alderman since the man of an alder could be an ash, Adam to her Eve in Norse mythology. In Tree Alphabet their names would be Fearn and Nion, the rivals in the Battle of Trees. Here they are in their everyday pronunciation:

600.10 Funn and Nin in Cleethabala

They live in a metathesized Bally Clay, a common way to abbreviate Town of the Ford of Hurdles, in other words Dublin. "Cleethabala" needs special consideration because it is built up from two Welsh words, *lluddw* (pronounced roughly cleetha) meaning ash (just like nion), and *bala*, which means a lake. So putting them together Cleethabala is the Welsh for Ash Lake. The question must be asked what *is* the Welsh for an alder? It is called a *Gwern*, and just like the Cleetha-ash with its *bala* it has a Lake of its own. It is Glendalough, the home of Saints Laurence O'Toole and Kevin:

433.05-6 within the affianced dietcess of Gay O'Toole and Gloamy Gwenn du Lake

Thomas Moore wrote "By the Lake, whose gloomy shore", a song about the death of Kathleen, a young lady who was much smitten with Saint Kevin; she would be called a stalker nowadays. Her advances were spurned by the Saint, and she drowned in Glendalough. When informed of her fate St. Kevin prayed for her, and then "her ghost was seen to glide, Smiling, o'er the fatal tide." Here is a scattered reference which begins with that Moore song, and mentions some of the famous features of Glendalough, Kevin's "bed" in a cave, the church dubbed his kitchen, and poor Kathleen:

600.36 by that look whose glaum

601.18 Keavn! Keavn!

601.31-2 Ascend out of your bed, cavern of a trunk, and shrine! Kathlins is kitchin

The Welsh alder is *gwern*, and it has an important lake. The same might be true of the Irish Fearn. Since F

and V are interchangeable, V-N words are worth a search. Another alder lake turned up like magic, a voonderpool. It is a companion of Loch Ness, and water sprites; and it leads back to an Alderman:

365.28-30 van Nessies von Nixies voon der pool, which I had a reyal devout for...olderman K.K.Alwayswelly

Two features stick out. Firstly the fact that there is that German-type word "voon" meaning "of the" before the pool. This exactly matches the French *du* Lake which was found with Glendalough, but now it is with the Welsh "Gwenn", rather than the Irish "voon" (Fearn):

433.06 Gwenn du Lake
= Green du Lake

605.11 Glendalough-le-vert

The green element is attached in French to match the "du Lake". Thus green can be added to the alder relatives.

The alderman of the "reyal devout" is K.K. Alwayswelly and he is called an olderman. The similarity of old and ald, was first noted in "the oaks of ald", which one cannot help reading as the oaks of old. In the case of the Ealdermann and Junkermenn pair in OAKLEY, the German words for old and young are used. So this particular "olderman Alwayswelly" is kin to a man with German affiliations:

032.29 Mr. Wallenstein Washington Semperkelly's
immergreen tourers

He was the Actor-Manager W.W.Kelly (note 2), known as The Hustler, who ran the Evergreen Touring Company, which came to Dublin from time to time. Mr.Kelly was fond of playing Napoleon in the W.G.Wills play *A Royal Divorce*, all about his breakup with Josephine, and his subsequent marriage to Marie Louise. The play is often mentioned in the Wake, but the focus is now on the name of Kelly's Touring Company, Evergreen, since the green part of it can become a gwern-alder. King Arthur was entitled to a "Royal" Divorce from Guinevere, after her affair with Sir Lancelot du Lac:

285.L2 *Arthurgink's hussies and Everguin's men*

This is in the note next to a "rainborne pantomomiom" in the body of the text, so it establishes theatricality, as well as queenly birth. Theatrical Companies in Shakespeare's day were identified with their patrons: the King's Men was his group, and the Queen's Men were their rivals. It is easy to rearrange a few letters to make King

Arthur and his wife Guinevere, and then play with the idea that perhaps they were the ones who had agreed to send all of their horses and all of their men to stick poor Humpty together again. Humpty Dumpty after all is a nursery version of that primal egg-faller Adam. Lewis Carroll described him as a great wordsmith. For him words had to mean whatever he wanted them to.

Joyce felt exactly the same way. For this purpose he went one better than Carroll's idea of the "portmanteau" word, and introduced the notion of the 3D WORD, which does not stay in one place but shows all sides of itself in the course of the whole book. The word I've stumbled on is EVERGREEN. It has a good old Irish sound, filled also with echoes of Christmas, and self-renewing foliage. Joyce makes the word pile up on itself, he folds it backwards and forwards, uses puns and homophones and anagrams, and attaches it to all sorts of other ideas. The total effect is that the word acquires three-dimensional solidity.

EVERGREEN appears twice in a blaze of theatrical lights as W.W.'s company is identified quite fully:

032.26-33 Mr Wallenstein Washington Semperkelly's

immergreen tourers in a command performance...of the problem passion play...*A Royal Divorce*...

033.02 ...a veritable Napoleon the Nth

This page concentrates on the universality of Here Comes Everybody, and the touring Evergreen company is identified in two languages as "Semper-" and "immer-green"; and that suggests the further "German" *ewig*-green, an eternal earwig green. Mr. Kelly's own name denotes a popular shade of green too.

The Evergreen combination includes Everguin/Guinevere/quinnysfear. A word search reveals that Guin pairs with Arthur:

044.12 Gunn or Guinn. Some apt him Arth

Her hard G may be softened;

111.27-30 bleak Janiveer...Misthress of Arths

Here is the gwern-alder paired with the full DNA set of elm, ash and oak, and flanked by two Arthur references:

254.29 Defend the King

254.31 a quine of selm ashaker

254.36-1 Artho is the name is on the hero

Here is a Humpty Dumpty reference to his helpless rescuers:

343.22 Of all the quirasses and all the qwehrmin

Guinevere can be spelled with a D:
 318.04-5 Should anerous enthropoise call homovirtue,
 duinnafeare!
 The evergreen circle can be completed by the OAKLEY
 references to alder's opponent, the ash tree:
 503.30 -There used to be a tree stuck up? An overlising
 eshtree?
 503.07-11 An evernasty ashtray...Ealdermann Fanagan...
 Junkermenn Funagin?
 The alteration of the everlasting ash into an
evernasty one includes a "vern," an alder. Now that both
 trees are eternal it must be recognized that Adam and Eve
 share this trait:
 626.03 adamant evar
 They are the same thing, which is what Genesis says.

OLDness

The "Ealderman" is paired with a German young man, a
Junkermann, so he seems to be simply older. But Alder is
 the heart of the matter, because the young man is himself
 connected to age via the dust he deals with. The Junkman is
 an Irish dustman, and on quite another level he is all men
 because "unto dust thou shalt return". He crops up very
 plainly along with ashes, born and reborn, suggestive of a
 Phoenix:

059.16-19 A dustman nocknamed Sevenchurches in the employ
 of Messrs Achburn, Soulpetre and Ashreborn,
 prairmakers, Glintalook
 The monastery at Glendalough had seven churches, and
 seven pilgrimages to them was equivalent to the one big one
 to Rome.

Here is an EVERGREEN which presented difficulty when
 recording the Wake, because of doubts about pronunciation:

098.31-3 the Cassidy-Craddock rome and reme round e'er a
 wiege ne'er a wage is still immer and immor awagering
 over it, a cradle with a care in it or casket with
 a kick behind

The earwig and the nearwig are out in the open, with a
 nod to the German *Wiege*, a cradle; but that implies the
 sound of a German W which earwig doesn't have. The next
 phrase has immer and immor: the German word, *immer*, means
 ever, an Irish *immor* would mean very big. In which case one
 might assume someone is gambling heavily on what the "piece
 of wood" is. Since *immer* is an old friend that innocent

looking word "awagering" must be read with a slightly German W, which gives more than a hit of EVERGREEN. Had I troubled to look it up in the Root Language Concordance the two words are both in the same section, that of -kr-N. "What words of power are made fas between them," it says a few lines earlier, "ekenames and auchnomes". That is surely a very broad hint that HC Earwicker is involved. Bonheim explains this is a German joke using *Wiege*, a cradle, as the hinge between *Waage*, a weighing scale and *wage*, dare. "If I had a cradle I'd dare something" is a German spoonerism for "if I had a scale I'd weigh something". Basically you need to know far too many things before it seems funny, but it does give Joyce an opportunity for expansion. The realization that the earwig is eternal, as in German *ewig*, opens things up greatly. The BBC pronunciation of Earwicker is Erica, which makes the W/V element in EVERGREEN silent, but promotes the R. The word can then become -r-k-r-N, and this explains:

279.03 But Erigureen is ever.

The end of Erica and the start of Green overlap. The comment in the right margin beside these words shows Joyce having a good laugh:

279.R1 MAJOR AND MINOR MODES COALESCING PROLIFERATE
HOMOGENUINE HOMOGENEITY

The two modes then may be Earwicker and Erica, emphasizing earwig and heather, which is not evergreen, unlike the eternal earwig (note 5).

Here is an EVERGREEN which is double encrypted, but it is hard to ignore:

070.15-17 a hikely excellent crude man...his Bullfoost
Mountains like a starling bierd, after doing a long
dance untidled to Cloudy Green, deposend his bockstump
AN identifies many songs here from Petrie's
collection, including "young men of Claudy green". Green
when said with a lisp becomes gwern, so green can be
associated with Welsh allder, *Gwern*; and equally the cloudy
can stem from Welsh *Lluddw*, the ash. The alder-ash pair
together in the same language seems more than coincidental.
It looks like a signpost.

NOTES ON ALDER

[They and Joe Peters, Fox (the Mookse trio for short) listened to the Fable of the Mookse and the Gripes.

On April 16th 1927 Joyce sent Miss Weaver the exuberant Postcard saying his work is not "a silly story about the mooks and the grapes. No it's a wheel. I tell the world. And it's all square." Only three times did Joyce give her a full cheat sheet. The first one was dated 15/xi/926, and it covered the opening page of the Wake. On 26 March 1928 he issued one for the Ondt and Gracehoper. And in between on 13 May 1927 he provided one for page 023 just after the Prankquean. This is the one which includes the Chinese symbol for Hill.]

[**St. Brendan:** His name was to have been Mobhi, but omens led to his baptism as Broen-finn, which means fair rain. His birthname naturally grows into his adapted name; and (Broen)-finn-dan mixes with Nola and me to provide a reading for 'Vauntandonlieme'; and Old Rain-Fin-tan recalls the fact that Fintan was the Irish flood survivor. He had the unique opportunity to live with all fifty of the women who were left alive in Ireland, but when faced with them he ran away and hid in a cave. That saved him from the Flood, but he was left completely alone, and though he survived to a great age he had no children, unlike Noah. He was Fintan and only me: Vauntandonlieme.]

1. (p.8) Since *Bon Marché* means cheap, it may connect with the Cheepalizzy's Hane Exposition at 110.06-7

2. (p.41) I cannot find what Mr Kelly's real W.W. names were, but Joyce considerately provides Wallenstein Washington. From these it is easy enough to derive Wellington and Washenstein. That would yield Napoleon's opponent and a connection of laundry and stone:

106.36-1 *As Tree is Quick and Stone is White So is My Washing Done by Night*

Though of course Washington and Whitestone are NY bridges.

The shift from Alwayswelly to Semperkelly provides a WK inter-change. Here it is made much of:

503.08-12 the wellknown kikkimidden...Ealdermann Fanagan
...Junkermenn Funagin...deed then I do, W.K.

The word semper is given an alphabetic function soon
after the laundry clue:

107.34 it's as semper as oxhousehumper

2 **BRÜNO**

Sir Humphry Davy.

There are lots of Davies in the Wake. And there is even one who has managed to get himself totally overlooked. 070.13-17 Humphrey's unsolicited visitor, Davy or Titus

Titus makes an obvious link with:
070.18 quaker's (for you Oates!)

It is evident that Oates and Titus are both Janus figures. Quaker Oats has the distinction of creating the first registered trademark in the world, their Quaker logo, in 1887. Their mill was in Ohio, so the logo in fact sprang from an article on Quakers in an encyclopedia, which praised them for their "integrity, honesty and purity", a popular image. Titus Oates on the other hand was found to have lied about a Popish Plot aiming to replace Charles II with his Catholic brother, later James II. His lie cost many people their lives. In the short piece called "*A peep into History*" in *The Critical Writings* Joyce singled out the comment of King Charles: after skillfully examining the supposed whistle blower, he called him "a most lying knave".

Humphry Davy came from Cornwall, where mining was a way of life. His name became a household word when he invented a lamp, which allowed miners to detect firedamp, and work in safety at great depths. But Enc. Brit. credits him with a great deal more.

He was the pioneer in the field of electrochemistry, the first to understand the relationship that exists between charged particles. Humphry Davy's Bakerian Lecture on "Some Chemical Agencies of Electricity" in 1806 won him the Bonaparte prize from the Institut de France. His discovery was of such earth-shaking importance that, even though the two nations were at war, he was invited over to France by Napoleon. He met the great man, and was duly presented to his wife Marie Louise. So it looks as though Joyce's "Emperor" on the same page as Humphry does not apply solely to the Roman Titus:

070.25 (or theumperom's or anybloody else's)

Davy's first experiments were in the creation of nitrous oxide, or laughing gas, and testing it for the relief of medical conditions. He got his friends to try the gas; Samuel Taylor Coleridge and Robert Southey both did so, and swore by the experience; it was quite a trip. He found personally that it relieved the pain of his wisdom teeth for a short while. On one occasion he nearly lost his life by over-inhaling what Enc. Brit. calls "water gas":

067.07-9 We might leave that nitrience of oxagiants to
take its free of the air and just analectralyse that
very chymerical combination, the gasbag where the
warderworks

"Water gas" turns up in the gasbag where the warderworks. Joyce plays with the idea that chemical combinations are similar to those he made himself by combining words, or syllables, into new words. Analects are literary combinations so "Analectralyse" is a good place to begin seeing how Joyce reworked words into different patterns, using their innate electro-chemical nature. The passage continues:

067.09-10 And try to pour somour heiterscene up
thealmostfere

Heiter is German for merry; and a merry scene can happen when there's laughing gas in the atmosphere. Even now two hundred years later, Dr. Sherwin Nuland in his definitive work *The Origins of Anesthesia* gives Davy several pages and a picture. He quotes this sample of Davy's Conclusions:

"As nitrous oxide in its extensive operation appears capable of destroying physical pain, it may be probably used with advantage during surgical operations in which no great effusion of blood takes place."

But nobody took him up on this, and his caveat about the circulation was correct, Dr. Nuland told me.

Another early focus was studying the properties of chlorine, which is named after the Greek for pale green, the colour of the gas.

070.14-18 Humphrey...Davy...after doing a long dance
(untidled) to Cloudy Green

This is a beautiful confusion of elements, as Davy was not yet knighted when he worked on "Cloudy Green". While most of the peculiar words in this passage stem from the names of the *Airs* used by George Petrie, as found in

Stanford's collection of his work (AN), the song says "Claudy green". Analectrolysis produces a new phenomenon, the "book-ends" word, formed in this case thus:

Clo (udy g) reen = Chlorine which is
a cloudy green gas.

Now all that earlier thought (in *Alder*) about the word Evergreen pays off, because the Welsh words involved, Lluddw (Ash) and Gwern (alder), can be persuaded to do duty for cloudy (as in Cleetha-bala) and green (as in Everguin's men). (Note 1) Ash and alder are the warring trees in Irish lore, and also "Adam and Eve" in Norse lore. So it is a nice surprise to find how closely Davy's work corresponds with the Eden pair.

Alum and Eve crops up a lot, sometimes in chemical company:

086.01- with all the fluors of sparse...all the sulfeit of
copperas...quartz unaccountably like the chrystalisations
of Alum on Even

Adam and Eve begin the Wake, so they are at the heart of things, and now they are chrystalisations which form a node between two multiple concepts.

160.15-16 Why roat by the roadside or awn over alum pot?

Alderman Whitebeaver

Alum is the Irish pronunciation of Ailm, the Letter of elm, or Eve. Right next to the Alderman is an *aune*, a French alder. The bearded alder does come in a variety with a white "beard" or catkin.

Davy did major work on alum pot, and gets credit for naming it. Alum, $KAl(SO_4)_2$, is a double salt of Aluminum (Al) and Potassium (K) Sulphates. The word pot has a chemical connection since potash, made from wood ash, was the substance from which Davy isolated Potassium, and it remains another name for it. Alumium is what he called the light silvery metal he found in alum, but bowed to popular usage and accepted aluminum.

Alum fits with other "Eves" in the Wake:

393.24 alum and oves

Oves are Latin sheep and the context is from down under, where alum is used for Botulism vaccinations of sheep. So widespread is its use that it has become the acronym of the Australian Land Use Management department.

Next comes the Hill of Allen:

377.16 Ivy Eve in the Hall of Alum

Two fairly primary elms in the bunch are:

423.23-4 The alum that winters on his top is the stale of
the staun.

153.10 parched on a limb of the olum...the Gripes...

153.22 Hic sor a stone
Alum's use as an astringent is transferred to the
elm
tree, which is often contrasted with a stone. This new
connection means that alum-Adam is the same as elm-Eve
This unisex feature is also found when HCE is called
"Unfru-Chikda-Uru-Wukru" (027.04). *Unfru* is an Icelandic
Miss, a young lady who is not married, as opposed to a *Fru*,
or in the more familiar German, a *Frau*. Another variation
is this:

073.03-5 Earwicker or...Messrs or Missrs Earwicker, Seir,
his feminisable name of multitude

Here are a dozen ways to look at Davy.

1. At 070.13-14 "Humphrey...davy" appears in full and
"Cloudy Green" refers to his work on Chlorine. A longer
reference on 067 covers his electro-chemical and nitrous
oxide work.
The Tom, Dick and Harry's initials, used in Titus,
Davy and Humphrey, usher in the subject of trios. The text
is also heavy with warring brothers.
2. Davy occurs early in the Wake as one of the three
Lipoleum soldiers. They are fighting on both sides in the
Museyroom War, an "inglis" from the North of Ireland, a
Scot and a Welshman:
008.23 this is an inimyskilling inglis, this is a
scotcher grey, this is a davy, stooping
A few lines on they are Tom, Dick and Harry:
008.26-7 Touchole Fitz Tuomush. Dirty MacDyke. And Hairy
O'Hurry
3. Davy soon pops up again as Taffy who stole a piece of
beef in the Nursery Rhyme:
010.01-2 Toffeethief, that spy on the willingdone
from...Capeinhope
The battle now takes place in South Africa at Spion
Kop during the Boer War. South Africa is also indicated by
the Cape of Good Hope. The dual element is continued by
General Botha who defeated the English under Buller. Conan
Doyle in his book "*The Great Boer War*" gives details of the
soldiers involved, and they included the Iniskillings, as
well as the Camerons and the Welsh Borderers.

4. Glasheen reports just one occurrence of Davy Jones, the baleful spirit of the sea, to whose locker drowned sailors go:

316.19 Divy and Jorum's locquor

This is the "Yohoho and a bottle of rum!" piratical version complete with drinking bowl, and the notion that diving is part of the process.

A long lecture on trees is given by Davy Jones:

160.18-19 a jones in myself I'd elect myself to be his
dolphin in the wildsbillow

The doubling of the word "myself" echoes the "mishe mishe to tauftauf" (003.09-10). Tauftauf also doubles "Dave".

5. Davy on two occasions is paired with Dick. This stems from Gogarty's ballads of his student days about Medical Dick and Medical Davy:

494.22-3 Her sheik to Slave, his dick to Dave and the fat
of the land to Guygas

This combines with other elements: David the slayer of the giant Goliath, and Davy the maker of laughing gas are hinted at.

Here are the presents for a pair of ALP's children:
210.28-9 a reiz every morning for Standfast Dick and a
drop every minute for Stumblestone Davy

AN records that Standfast Dick is a rocky reef in the Liffey, which would certainly count as a stumbling block. Tumbledown Dick was the nickname of Richard Cromwell, who succeeded his father Oliver as Lord Protector for only three years. Tumble-down is also Australian slang for grog, which would belong in Davy's "locquor".

This pair is transformed at one point into the Tom, Dick and Harry trio, and AN reports they are actors who had played Richard III; Richard is given a humpback, like Humphrey's:

134.11 Crookback by the even more titulars, Rick, Dave
and Barry

6. The next reference belongs to the Litany of Our Lady of Loreto, where the words "Tower of David, Tower of Ivory" are found. The Congregation responds to these invocations with the words "Pray for us". They come from separate sources in the Song of Solomon (4.4 and 7.4), and both are complimentary about the neck of the beloved. However I can't help but notice that her "nose is like the Tower of Lebanon" is part of the continuation:

557.10-11 tocher of davy's, tocher of ivileagh

The tower is now a "tocher", which means a dower, or dowry. Dower fits the case here. The insertion of "IL" into the undoubted Guinness name Iveagh suggests the American Ivy League. Originally this signified the eight top Colleges of the North-East which met each other in sporting events. Anyone who has sung the Ivy League fight song knows that he has sent his "regards to Davy". This hero was "fast" Davy Jones (he went to Brown); he won the League title in the 100yd freestyle from 1922-4. It is fitting that Davy Jones should be a swimmer, one who is a "toucher" of the end of the pool on arrival.

7. The next quotation gives Davy credit as the inventor of the new miners' lamp. "New lamps for old" was the street cry used by the villain to get hold of Aladdin's wonderful lamp:

412.02-5 New worlds for all! And they were scotographically arranged...by a scripchewer in whofoundland who finds he is a relative. And it was with my extravert davy.

Humphry Davy may well have been an extrovert. But the slight alteration of the word extrovert deserves notice. He is an ex-travert, in the sense that he was made from Travertine marble. He is therefore Michelangelo's David. He is also "extra-vert": that is, he is more than usually green, over-green in fact.

This is complicated by the events of Feb. 1st 1898, which would be reported on Joyce's birthday. A terrible storm hit the Maritime Provinces of Canada (Note 2), and ten ships went aground: the Davy Crockett and the Frank Scripture came to grief in Nova Scotia.

8. Shaun leaves Dave behind to take his place. He is carefully identified as an alter ego of Shaun, because Shem has one too. His duality is paired with the space/time one:

462.30-1 darling Dave, like the catoninelives just in time as if he fell out of space

There is something French about him, which might suggest the painter Jacques David, famous at the time of the Revolution. It seems that he never painted a landskip:

462.34 after his French evolution

464.35-6 the landskip from Lambay?... Faith I'm proud of you, french davit!

464.02-3 Mushure David R.Crozier

This reminded me of Maupassant's *Rosier de Mme Husson*, the young man selected as the default Queen of the May,

since no other virtuous village virgin could be found. On the previous page his duality is again featured:

463.25-6 red in Rossya, white in Alba and...Ourishman...before or behind from a Yourishman

The "Rosier" is there again.

9. Biblical David, that special friend of Jonathan, famously danced for God:

462.16-17 my darling proxy...Dave the Dancekerl

He gets credit as the psalmist who had a somewhat unconventional relationship:

125.06-8 Diremood is the name is on the writig chap of the psalter, the juxtajunctor of a dearmate and he passing out of one desire into its fellow.

10. Here is a plurality of davy's:

391.27-8 let not the song go dumb...in the Spasms of Davies

AN attributes Davies to a mix of Thomas Davis, and the Psalms of David.

In this case Davy is a Tom! There have already been examples of him as Harry and as Dick. Now he is all three. Tom, Dick and Harry means everybody. So Davy is a true example of everybody. And since he is Here Comes Everybody, he's Humphry too.

Thomas Davis was a Young Ireland pioneer, a patriot who founded the weekly, *Nation*, and wrote the rebel song "*A Nation once again*". He was famous for his spasms of verse. Among them is a Lament for Eoghan Ruadh O'Neill, which Padraic Colum includes in his collection of Irish poets. And opening the lens a little wider there is some evidence of death by water, and poor health:

391.23-30 all drowned too...he was shocking poor in his health...Spasms of Davies...he made his last will

Davy Jones is in charge of death at sea. Sir Humphry Davy was only 49 when illness made him give up his presidency of the Royal Society to Davies Gilbert, his old mentor in Cornwall. He retired to Rome and at last to Geneva. He was partly paralyzed from strokes, which would give rise to spasms. He died at 51. And looking a few lines back there is:

391.14-15 Mark or Marcus Bowandcoat, from the brownesberrow in nolandslan...ally croaker by everybody...through Herrinsilde...(391.21) writing on stamped bronnanoium

Here is a chemical combination worthy of Davy, as Browne and Nolan are fused into the new element called bronnanoium.

11. The Welsh soldier in #3 was called Davy which was doubled into Toffeethief. This originated very early on: 003.09-10 mishe mishe to tauftauf thuartpeatrick

Mishe is Irish for "I am", and *tauf* is German for baptize. They are doubled to commemorate Biblical events. The Lord told Moses that his name was "I am who I am", when telling him to take his people out of Egypt (Ex. 3.14). The inauguration of double baptism of water and of spirit takes place in Acts 8:12-17.

D-f- in its various guises is a hingeword which serves to unite opposites or contraries. The Toffeethief/tauftauf motif is a splendid example. The twice baptized one is both God and Devil. People often say "what the devil" but never "what the God". And commonly they say "God willing" (*Deo volente* in Latin);

287.01-4 What the D.V. Would I do that for?

What the Deva would you do that for?

A Deva is an Indian God as opposed to an Asura or Demon, but the New Larousse Encyclopedia of Mythology warns that it can mean either. The subject of Religious Dancing has already been raised, because in the Letter Chapter (113.15) two of the Indian Trinity, Krishna and Shiva are noted for their dancing. Shiva liked to dance with his wife, the great Goddess Devi.

12. This final Davy confirms the importance of a union of very close opposites:

177.20 one Davy Browne-Nowlan, his heavenlaid twin

DAVY BROWNE-NOWLAN

Three separate elements are fused in this name. The word "heavenlaid" is the clue, because this twin is one of the Gemini, Leda's children by the Jupiter-Swan. Furthermore she had two sets at once, one mortal, the other immortal.

The spelling of Davy Browne-Nowlan says a lot about him, because "Nowlan" occurs in only one other place. The preamble and the epilogue to the Fable of the Mookse and the Gripes both give the names of the three schoolboys who hear the story. Before it they are Bruno Nowlan, Allaboy Minor and Joe Peters...facts. The latter can understand Latin, so he is encouraged to listen with an "Audi...Exaudi!" (152.11-14). When the tale is over they have become Allaboy Major, Nolan Browne, and Joe Peters, Fox. Allah and Jupiter, the Latin scholar, may be taken at face value. But if two

of the three are Gods, surely Browne Nowlan should be one as well. I remember asking my wife Susan many years ago: "What God comes to mind when I say Brown and Nolan?" "Great God Brown," she replied, with hardly a pause. Bull's eye! Eugene O'Neill wrote a play called *The Great God Brown* in 1928, using masks to show the difference between a man, his family and his soul. So Brown is the third member of the God trio.

Shaun's Davy was the dancer, but Shem's Davy is the God.

In the Fable passage the two parts of Davy Browne-Nowlan are separated into Bruno Nowlan and Nolan Browne. Setting aside the two names with a W in them, all that is left is Bruno the Nolan. The spirit behind the masks in the play is that of the God Brown. If Brown/Nolan is religious here the same should be true somewhere else:

291.10 the O'Kneels and the O'Prayins
300.29 the waste of noland's browne jesus
050.18-19 if Father San Browne...is Padre Don Bruno
050.22-3 the rarevalent and hornerable Fratomistor
 Nawlanmore and Brawne

The two priests can be united into a slightly chemical religious lay person, like the "Fratomistor", Giordano Bruno, who was a fully-fledged Dominican friar before he returned to civilian life. But an attachment is possible even for elements as hard to combine (rare-valent) as these, because San and Don are the missing parts of another duality, that of (San)-Coppinger and (Don)-Cockshot, better known as Sancho Panza and Don Quixote. On the other hand the Basque Jesuit pioneers, Ignatius Loyola and Francis Xavier, were both Knights and Saints, or in their language, Dons and Sans. Xavier's initials (S.F.X.) further give rise to the third member of this trio, Fox Goodman. Joe Peters, Fox was also the third one of the listeners to the Fable.

Gods and Theatre

A closer look at the audience for the Fable of the Mookse and the Gripes reveals a signpost to a whole different layer of subtext. Having identified three God individuals, I wondered whether they matched up with the Holy Trinity in some way. I'll try them one by one:

153.11 Bruno Nowlan, take your tongue out of your
inkpot!

This strange request can only be understood with some knowledge of Joyce's letters. Stanislaus wrote twice to say that the Holy Ghost must reside in Jim's inkbottle to inspire him. Joyce's replies on 31 Aug 1906 and 25 Sep 1906 were cordial, and he Incorporated this splendid apercu by calling Shem's house the "Haunted Inkbottle" (182.31). In Acts (3: 35) the Holy Ghost does his work as usual in the form of tongues. The Apostles were thereby enabled to speak in tongues, and there follows a Prophecy from David, which is relevant:

"And there appeared to them parted tongues as it were of fire, and it sat upon every one of them.

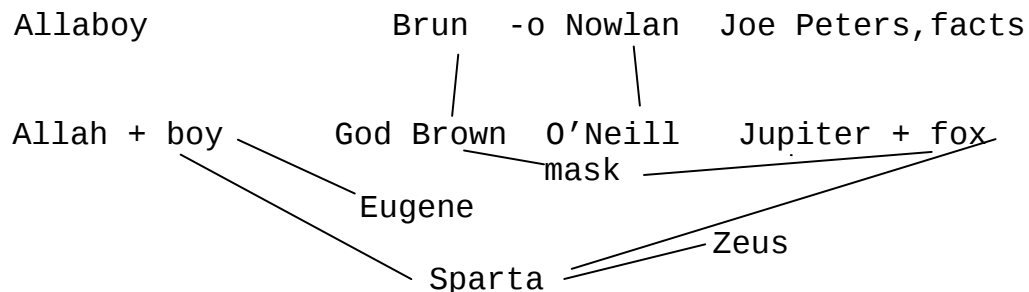
And they were all filled with the Holy Ghost, and they began to speak with diverse tongues...

...every man heard them speak in his own tongue...

For David saith...my heart hath been glad, and my tongue hath rejoiced..."

There is then no problem in identifying Bruno Nowlan as the Holy Ghost. Joe Peters, or Jupiter, is asked to "Audi...Exaudi facts!" The invocations are those used at the end of the Litany of the Saints: "Christe, audi nos, Christe exaudi nos", "Hear us, Christ, hear us clearly". He would be the Son, and that makes Allaboy the Father. At the end of the fable the "facts" have become a fox, and a number of connections manifest themselves which can be tabulated:

Fable



The fable of the Spartan boy and the fox connects Allaboy to Joe Peters. The idea of Sparta connects Jupiter to his Greek counterpart Zeus. The boy must hide the fox-facts at all costs, to the death in fact, as the fox under

his cloak gnaws at his vitals. The "mask", or face of the fox, is used in *The Great God Brown* to hide or reveal the actor's personality. The diagram now needs a matching link on the left side to connect "boy" to O'Neill; it is provided by his Christian name, Eugene or wellborn.

It is a balanced design, and the Gods are always present in the theatre

The Great God Brown.

Before considering the Fable itself it is necessary to understand the nature of the third member of the audience, Brown, the newcomer to the group. When Joyce was asked for his opinion of O'Neill he refused to comment other than to say that he was "thoroughly Irish". Very telling. Here is a synopsis of the play in question, *The Great God Brown*.

The central figures are Billy Brown, the all-American success, and his friend-rival Dion Anthony, the profligate who nevertheless wins the hand of Margaret (Peggy), and has three fine sons. He also wins the love of the prostitute Cybel. Brown tries to cut Dion out by supporting Cybel, but it doesn't work. Billy Brown becomes an architect and takes over their parents' building firm. Dion runs through his inheritance, fails as a painter, and is finally forced to take a job as a draughtsman for his rival. Brown's designs had been far too personal, but Dion's little finishing touches made them an immense success. The unusual feature of this play is that at the start both Margaret and Dion wear masks which indicate the duality of their natures. Margaret's looks exactly like her. But Dion, over his saintly countenance, wears the mask of Dionysus or Pan, the Goat Gods, while Brown, whom he nicknames the "Great God Brown", has none. Finally the booze catches up with Dion and, while cursing Billy with the gift of his mask, he dies. Brown conceals the death, and uses the mask to carry on both lives at once, thus gaining the love of Margaret. He resolves to do away with Brown as more and more the mask takes over, and he is forced to wear a "Brown" mask to cover his own deteriorating features. When he kills "himself" it is the mask that is used as the dead body. The police search for him, and he dies, after being shot, in the arms of Cybel, revealing to her that he is Brown. Asked by the Officer what the dead man's name is, she tells him: "Man".

This final telling stroke has a special relationship with Odysseus who gave his name as Oudeis, or No-man, a major Wake theme. Then too Joyce wrote a piece about Bruno which began in puzzling fashion with the words "No man. said the Nolan." Who gets the blame when there's nobody there?

The central idea of this play is the unity of opposites. O'Neill explained that though Dion Anthony is both St. Anthony and Dionysus, he regresses on the path of Christian resignation, until it is as Mephistopheles that he meets his end. Finally Brown is forced to wear even a "mask of success" of his own face, along with that of Dion, since his lack of belief has made a non-person of him. Yet oddly it is Brown, the creative artist, revolted by Dion's facility, who is the real Creator of things, though Dion was his master in life.

Thus armed it can be seen how neatly the play and its author slide into place beside the monist-dualist, Bruno Nowlan (152.11).

B/N as I shall now call Brown and Nolan explains some questions of identity. Since Brown was in a play there are a lot of theatrical complication:

391.14-15 poor Mark or Marcus Bowandcoat, from the
brownesberrow in nolangland

391.21 stamped bronnanoleum, from Roneo to Gillette

391.23 poor Dion Cassius Poosycomb

Now that Dion Anthony can be seen as the star of *The Great God Brown*, it may be that he has simply lost his Anthony, because Mark Antony has lost his too, though he is further identified by his Latin name of Marcus. Shakespeare must come into the picture because Joyce "learned" him from Fr. George O'Neill (Ellman p.60). Dion was one of the Lords of Sicilia in *The Winter's Tale*. Shakespeare's *Romeo and Juliet* could also be a gateway (via Rome) to the Roman tragedy of Julius Caesar. Cassius was one of the conspirators and Marcus Brutus was another. They were shocked by events back in Rome, which were reported to them as they waited at Philippi for their enemies. Brutus' wife Portia had killed herself, and Cicero was one of seventy (says Brutus), or one hundred senators (says Messala), who had been killed. Looking at the Fable section there is a Cicero there as an afterthought:

152.10-11 etsitaraw etcicero. And you Bruno Nowlan

After losing the battle at Philippi, both Cassius and Brutus ended their own lives rather than yield to Mark Antony and Octavian. And here is another missing term in a logic chain: just like Anthony, the name shared by Mark and Dion, Philip has disappeared too. Bruno was called Filippo until he adopted Giordano at his ordination as a Dominican Friar. Another vanished Philip was named Nolan. Glasheen points out that Edward Everett Hale wrote a book called *"Man without a Country"*, whose hero was Philip Nolan. This accounts for many references in B/N like the one here to "nolandsland". No mans Land is Nolan's land, he is a "nobody", just like Odysseus in his confrontation with Polyphemus. He told the Cyclops that his name was Oudeis, carefully omitting the "Zeus" part. So the poor blinded giant shouted to his would-be helpers, that he had been badly hurt, and it was nobody's fault. Sadly they left him alone. This Philip Nolan offshoot of B/N occurs several times providing a fourth duality, since he makes a bridge via Oudeis-Zeus between Nolan and God Brown. All this must be added to the resident trio of Gods involved in the nexus: Bruno-God Brown-bookshop.

Mark Anthony	Filippo Bruno	God Brown
Philippi	"Fill-up"	Oudeis-Zeus
Dion Casssius	Philip Nolan	Oudeis = No man

Now following the Shakespearean thread I wondered who was the actor in *Romeo and Juliet*. It was not Dion Boucicault, though the games Joyce plays with that name are revealing. AN suggests that "Marcus Bowandcoat" is the Marquess of Powerscourt, since that is what Joyce originally wrote, and it does match with "the old Merquus of Pawerschoof" (386.18). Since a Latin horse (*equus*) has a hoof, it comes to mind that the name Philip means a lover of horses. Counting them up: Bruno and Nolan are both Philips, and Antony and Cassius fought at Philippi.

Taking Bowandcoat to mean Marcus Powerscourt, and separating it into Power's Court, settles the spotlight on one of the most famous actors of his day, Tyrone Power. He was the son of Tyrone Power, and the grandson of a well-known Irish actor, again Tyrone Power. Power was coached in diction and Shakespeare by his mother, and decided to

follow in his father's footsteps. His Broadway debut was made in 1935 as Benvolio in Catherine Cornell's *Romeo and Juliet*. He was signed by 20th Century Fox, and Alice Faye recommended him for "Girl's Dormitory". Thus his meteoric career began.

Now on stage in the Wake are three Irish-American theatre folk, all highly successful. There is Eugene O'Neill, with his play *The Great God Brown*; there is Dion Boucicault, who played Shaun the Post in his own *Arrah-na-Pogue*. He loved New York, and they loved him, so he finally stayed on. And there is Tyrone Power, also not far removed from his Irish origins, and second only to Mickey Rooney in popularity in 1938. Rooney too gets into the Wake with his "Miccheruni's band" at 407.33.

This next example suggests that the actors should be Italian, and "Ithalian" further suggests they should be inspired by the muse Thalia. Here she is in very Irish company:

569.28-35 Call halton eatwords!...mummers! What, no Ithaliens? Not one Moll Pamelas? Accordingly...two genitalknights of Verona, Senior Nowno and Senior Brolano... all for love...Such a boyplay! Their bouchicaulture! What tyronte power! Buy our fays!

AN lists a lot more, but already there are Hilton Edwards, some mummers, the muses of Comedy and Tragedy, Thalia and Melpomene, Cordelia, *Two Gentlemen of Verona*, Nowno and Brolano, *All for Love*, Boucicault, Tyrone Power and Alice Faye, the Irish Fays too of course. The one thing that has not been altered is the name of Dryden's play about Mark Antony, "*All for Love*". I must admit to having a slight advantage with this one because I have played the role; it is not often done. Here is yet another link back to earlier passages because the play opens with me (Antony) saying: "They tell me tis my birthday, and I'll observe it with double pomp of sadness." I was in the Shakespeare version too, at the Old Vic, but at that point I was a simple "spear carrier". Just before the Battle at Philippi where Cassius will lose to Antony, he remarks to Messala that it is his birthday (5:1), but he doesn't believe in the evil omens. As he enters he cries: "Why, now, blow wind, swell billow, and swim bark! The storm is up..." This fits exactly with his appearance as "Dion Cassius Poosycomb, all drowned too" which is full of nautical disaster.

Enough reminiscence! Back on the theatre page there is this:

569.31-2 two genitralmen of Veruno, Senior Nowno and Senior Brolano

Most of Shakespeare's comedies were Italian, and a few of the other plays as well, but no amount of searching would reveal these two characters. The signpost here is Veruno. This word does not appear in a current dictionary, because it is the obsolete form of *nessuno*, probably current in Shakespeare's day. Both words mean nobody, in other words Oudeis. Nowno begins to make sense in English, but Italian gives the real answer. *Nonno* is a grandfather, and Brolano is a variation on the word *burlone* which means a jester. Put them together and you have a pair of old fools, Seniors, Joyce calls them; beyond a doubt they must be King Lear and his fool, who is never named. Bru/no Now/lan is recognizable as the basis of the metathesis into Now-no and Bru-lan, or Brolano.

Here is found the complete trio of Antony (in *All for Love*), Tyrone Power, and Dion Boucicault. On the earlier page (391) they were "Mark or Marcus Bowandcoat", and "Dion Cassius Poosycomb", with Antony/Anthony distinguished by his lack of presence with Mark and Dion.

Many names pair up, while others disappear. Is there some sort of On/Off switch?

The Bruno Nowlan Complex

First of all it is important to grasp the shape-shifting nature of Brown and Nolan. As a pair they make the following major connections: Bruno of Nola, the great philosopher; Brian O'Linn, clothing pioneer; Browne and Nolan, books and stationery; Barnes and Noble, education books; *The Great God Brown*, by O'Neill (who forms a trio with Allaboy and Joe Peters, fox).

In trying to make a list of all the B/Ns it has come to light that each appearance has a contrasting pair, or a familiar trio, in the immediate vicinity. I take this to be in honour of Bruno's discovery that all things divide and are reunited. Furthermore because B/N shows no bias towards any one group, it connects to very many of the vital ones. The work of Frances Boldereff has been a great help.

Up and Down:

006.22-3 Belling him up and filling him down...Priam Olim
First and Last:

006.26-7 laid him brawdawn alanglast bed...a bockalips of
finisky fore his feet...guenesis hoer his head

ALP and HCE:

007.22 Bronto loved and Brunto has a lean on

007.22-3 *Hic cubat edilis. Apud libertinam parvulam*

The Latin includes Hecuba and Daedalus. They both fell
from their former positions.

Howth and Chapelisod:

The sites of the head and heels of fallen Humpty
Dumpty.

007.28 Brontolone slaaps, yoh snores.

007.28-9 Upon Benn heather, in Seeples Isout too.

Prankquean

021.18 porter (Peters?0

021.25 brannewail (anagram of Brown and Nola

022.03 a paly one

022.35 allabuff

Irish chiefs:

024.34 Broin Baroke and pole ole Lonan

Lonan is an anagram of Nolan.

The senses:

037.21-3 softongue's pawkytalk mude

unswer...while, studying castelles in the blowne and
studding cowshots over the noran

Hearin and seeing.

038.09 (knee Bareniece Maxwelllton) with a quickear

Annie Laurie takes place at Maxwellltoon.

038.12 ...broke of the matter

Hearing and speaking.

038.26-8 Mr Browne...was overheard...as a Nolan and

underreared

Hearing and deafness.

042.08-10 Browne's first...in their sad rear...wiping their

laughleaking lipes Bruno's motto was "Sad in
happiness, happy in sadness."

042. on this planet's melomap.

This map is melodious, for hearing and black to the
sight. (Greek *melos* and *melas*).

043.27-33 brown...Mr Delany

043.34-5 piped out of his decentsoort hat, looking still
more like his pursyful namesake

One would expect to hear *Parsifal*.

Hard and soft

050.05 outandin brown candletock melt Nolan's into peese!

San and Don:

The special "titles" of San-cho Panza, alias the Rev.Coppinger, and Don Cockshott, alias Don Quixote.

050.18-19 Father San Browne and Padre Don Bruno...

050.23. Fratomistor Nawlanmore and Brawne.

Time and Place:

056.30-34 the hat of Mr Melancholy Slow...O'Breen's not his name nor the brown one his maid...the placewheres?

...kitnabudja

The Hindi for what's the time is "kitni baja hai", "how much time is there?"

Business and Pleasure:

070.03-7 beesnest with blessure...the Lynn O'Brien

Oliver Twist:

088.13-14 Be the lonee I will. It was Morbus O, Somebody

Morbus contains an anagran of Brumo. There is a chiasma of Morbus and Somebody to make bus and body for the contrast, and "Some more" to conquer the sickness of Morbus.

Tom, Dick and Harry:

093.01-4 Nolans Brumans...trailing his Tommeylommey's tunic in his hurry

Two bawds:

094.35-6 war of the two roses

095.03-4 O'Moyly gracies and the O'Briny rossies

095.07 ginabawdy meadabawdy

Self echo: (repetition of B/N in code)

097.5-6 a white noelan which Mr Loewensteil Fitz Urse's basset beaters... a bruin of some swart

Ear and Eye:

113.27-8 the ear...the eye, whether browned or nolensed

Boys and Girls:

114.27-31 we were all biribiyas or nippies and messas)...brown study all to oneself

Quinet and Michelet:

117.11-12 quiqui quinet to michemiche chelet and a jambebatiste to a brulobruilo

A *quiqui* is a chicken, a *miche* is a loaf of bread, a *jambe* is a leg. All can be baked. This stems from:

003.09-10 avoice from afire bellowsed mishemishe to tauftauf thuartpeatrick

Taufen is German for to baptize. John the Baptist did so in the Jordan, linking Giambattista Vico and Giordano Bruno. Bruno died in the fire. The brulo needs some letters to complete the name: bruNO AloN. They are found twice, first in Italian ("They have or they don't have, that is the problem"):

182.18-21 Uldfader Sardanapolus...Nichiabelli...*Hanno, o Nonanno, acce'l brubblem'm'as*

Sardanapalus burned himself and his wives to death. With apologies to Hamlet the problem has become one of having rather than being. The required letters (ANNO) are doubled, so just one set matches one of the brulo's in brulobrulo.

The other ANNO pairs with the brulo in "acce'l brubblem'm'as". Their contrasting pair is self evident, Hanno o Nonhanno, the haves or the nothaves. This is the solution for the Fire, or cooking half of the problem.

The pairing for the other brulo has a very similar situation except for the fact that here the problem involves Water, and sailing. Hanno is the Navigator from Carthage (c.500 BC), whose *Periplus* (it means a ship's log) described his voyage down the African coast. The Root Language Periplus matches the parapluies in being watery:

123.22-3 littleknown periplic bestteller

123.25 Punic admiralty report

123.31-2 The original document was in what was known as Hanno O'Nonhanno's unbrookable script

Again the brulo fits with the ANNO to make Bruno of Nola, and the other anno finds a brulo in unbrookable. Their contrasting pair is made up by the two sides of a piece of paper, held to a flame for examination:

123.34 yet on holding its verso to a lit rush...its recto let out the piquant fact

There is also a translation of the Italian just after the diagram with its thalassa and two boats:

295.23-4 Gyre O, gyre O. gyrotundo

295.26-7 And makes us a daintical pair of accomplasses

295.L2 *The haves and the havenots: a distinction.*

HCE:

128.24-5 hock is leading, cocoa comes next, emery tries for the flag

128.25-6 O'Bruin's polerpasse at Noolahn

Allaboy and Peters:

152.11-14 Bruno Nowlan, take your tongue out of your
inkpot! Allaboy Minor...Joe Peters!*Exaudi* facts

159.21-3 Allaboy, Major...Nolan Browne...Joe Peters, Fox
Light and Sound:

158.10-13 brune...an eaulande... sound eyes...light ears
Burrus and Caseous, or Brutus and Cassius:

163.08-9 Caseous the brutherscutch or puir tyron

163.15 *burro num fit mercaseus?*

163.23-4 heroicised furibouts of the Nolanus theory

Twin Sets:

Leda gave birth two pairs of twins, Castor and Pollux,
and Helen and Clytemnestra.

177.20-21 Davy Browne-Nowlan, his heavenlaid twin

Mamalujo:

184.33-6 (Ah ho!...Father Mathew and Le Père Noble and
Pastor Lucas and Padre Aguilar...Ah ho!)

Noble was the lion in the Reytard fables.

Mercy and Justice:

187.21 mercy or justice

187.24-28 JUSTIUS (to himother): Brawn is my name...all's
righ...Brown Bess's...I'm the boy...Stand forth Nayman
of Noland

Yeats and Shaw (William and Bernard)

211.02-3 Will-of-the-Wisp and Barny-the-Bark two mangolds
noble

Jekyll and Hyde:

211.31-2 a jack with hide for Browne but Nolan

Fox-Goodman:

212.07-9 Briery Brosna...Ena Lappin...Fauna Fox-Goodman

Jacob and Esau:

246.24-32 newknow knowwell...Jerkoff and Eatsoup...healing and
Brune is bad French for Jour d'Anno

Sodom and Gomorrha:

251.34-6 B.Rohan meets N.Ohlan...since songdom was gemurmal
Ondt and Gracehoper

268.08-9 Browne and Nolan's division tables

268.11-12 andt's avarice and grossopper's grandegaffe

Heber and Heremon:

271.19-21 From the butts of Heber and Heremon, *nolens*
volens...brune in brume

Guilt and conscience:

"Braham" Baruch cuts two ways. He is the Biblical prophet
who overstepped his bounds, which made his ass speak to him

reprovingly. Baruch was wealthy and wielded great influence. (Note 3)

284n4 Braham Baruch...Braham the Bear...H for Lona the Konkubine

Same and Other:

300.20-3 that Other by the help of his creative mind...

Our Same with the help of the bounty of food

300.29 noland's browne jesus

Compromise: (a way to reunite the split unity)

303.n3 The Brownes de Browne-Browne of Castlehacknolan

303.L2 *Conception of Compromise and finding of a Formula*

Far and Near:

321.07-9 from the outback's dead heart, Glathule Bourne
or Boehernapark Nolagh

321.10 tall hat blown...nightcap of that silk

Napoleon Bonaparte:

327.33-4 let aloon an old Humpopolamos with the
boomarpooter on his brain

Huggin and Munin: (Odin's crows)

327.36-02 old cawcaws huggin and munin...Bruin O'Luinn

Wellington and his horse:

334.13-16 willingtoned in with his glance down his browen
and that born appalled noodlum...his speak quite hoarse

Gladstone and Napoleon:

334.06-10 Mr 'Gladstone Browne'...Mr 'Bonaparte Nolan'

334.07 Browne' in the toll hut

334.10 Nolan' under the natecup

The Phrygian cap, emblem of freedom looked like a
nightcap on the statue of Attis. Wearing one showed hatred
of the aristos.

This and That:

336.33-5 The Nolan of the Calabashes...by this sum taken...by
Saint Bruno as that

Two Roses:

337.15-16 nay brian nay noel, ney billy ney boney. Imagine
twee cweamy wosen

337.16-19 Imagine twee cweamy wosen. Suppose you get a
beautiful thought and cull them sylvias sub
silence...Suppoutre him to been one biggermaster
Omnibil

Buckley and the Russian General:

341.24-9 (with burning briar) Mr Twomass Nohoholan...(in
browne bomler)...Backlegs shirked the racing kenneldar

Arms:

351.01 nowells and brownings
Percy O'Reilly:
 352.10 Percy rally got me
 352.16 *they have given bron a nuhlan*
All Saints and All Souls:
 359.16-18 lyonesslooting but with a layaman's brutstrenth
 ...all saults or all sallies
Umbrella and Parasol:
 361.19 Ombrellone and his parasollieras
Strong v. Weak:
 362.13-16 insurrectioned...could tell pullyirragun to
 parrylewis... *they have given bron a nuhlan*
Funn and Nin:
 Alder and Ash are named Fearn and Nion in Tree
 Alphabet.
 372.29-32 Brownaboy Fuinnninuinn...for a lyncheon
Sheep and Goats:
 373.13-14 shepe in his goat
 373.16-17 Bruni Lanno's woollies on Brani Lonni's
 hairyparts
Goat and Ox:
 They are the other halves of sheep and ass, counter-
 mixed):
 380.31-2 widow Nolan's goats and the Brownes girls neats
 Shaw wrote about a Brown Girl in Search of God.
Wind and Water:
 391.14-17 brownesberrow in nolandsland...making wind and
 water
Romeo and Juliet:
 391.21 bronnanoileum from Roneo to Giliette
God and Devil:
 412.36 Nolaner and Browno, Nickil Hopstout, Christcross
Mookse and Gripes:
 418.31-2 *Nolans go volants and Bruneyes come blue...quit*
 your mocks for my grapes
Three squared:
 422.26 Braham and Melosedible hat, tryone, tryon and
 triune
Schism (splitting in two):
 424.35-6 rightdown lowbrown schisthematic robblemint
 In this case the Nolan is hidden. Father Henry Browne
 forbade the publication of Joyce's *The Day of the*
Rabblement. It began with: "No man, said the Nolan".
Allaboy and Peters

441.25 Brahaam's ass...
 442.05 Attaboy Knowling
 442.11 Twoways Peterborough
XYZ:
 443.20-2 brown...Arnolff's
 443.24 XYZ type
One True Catholic and Apostolic church
 449.10-13 Mona Vera Toutou Ipostila, my lady of Lyons...
 brownie's tea
ALP:
 461.13 afterdoon my lickle pussiness
 461.12 Bruin and Noselong
Old and Young:
 485.17 an old fellow, me boy
 485.18-19 Brian's the Vauntandonlieme
 This has a cryptic Allaboy as do some of the seven
 Bruno-Nola references on page 488.
 488.20-1 deeply belubdead; my allaboy brother, Negoist
One and two:
 488.03-4 entwined of one or atoned of two...Dearly beloved
 brethren: Bruno and Nola
Oranges and Lemons:
 488.04-07 leymon bogholders and stationary lifepartners off
 orangey Saint Nessau Street...Nola Bruno
Self and Other:
 488.07-8 Ipanzussch...monopolises his egobruno most
unwillingly...alionola
 God Joe Peters is a trinity of I-Pan-Zeus.
Equal and opposite:
 488.09-10 equal and opposite brunoipso, *id est*, eternally
 provoking alio opposite
 The Latin word *aliō* means elsewhere, which is opposite
 to the time-centered world of eternity from a space-time
 viewpoint.
All and one:
 488.10-11 as Bruno at being eternally opposed by Nola. Poor
 omniboose, singalow singelearum
Bear and Lion; Singular and Plural:
 488.14-18 Bruin goes to Noble...Or you mean Nolans but
 Volans,
 an alibi...suffering from the singular but enjoying on
 the plural...thou breather
Allaboy and Jove:
 488.29-31 Alby Sobrinos, Geoff...coglional

Castor and Pollux:

489.13 E. Obiit Nolan

489.16 bro and sis over our castor and porridge

Fair and Foul:

490.15 impersonating pronolan, fairhead on foulshoulders

Pronolan is a postmanteau of Bruno and Nolan.

Gottgab: (Gift of God. Anagram of Baggott)

490.07-8 who...is the Nolan as appearant nominally?

490.08 Mr Nolan is prounominally Mr Gottgab

490.20-3 Holy Baggot Street...Noel's Arch

Left and right:

490.25-7 She's write to him, she's levt by me...Detter for
you Mr Nobru. Toot toot! Better for you Mr Anol

DNA:

503.34-5 Browne's *Thesaurus Plantarum* from Nolan's

503.32 Oakley Ashe's elm

Cats and Dogs:

520.17-18 let Brown child do and to leave he Anlone

520.21 cads in togs blanket

Good and Evil:

522.32-4 Get yourself psychoanolised! ...broons quadrooms
and I can psoakoonaloose myself

523.02-4 the evil what though it was willed might
nevewtheless lead somehow on to good

Up and Down:

524.33-4 briam eggs...noose all...little upandiwn

Eye for an eye and a tooth for a tooth:

541.16-18 Daniel in Leonden...Atabey! I braved Brien Berueme
to berow him

541.19-20 ire back of eyeball they got danage on front
tooth

541.22 Walhalloo, Walhalloo, Walhalloo

Army-Navy:

567.22-3 brigadier general Nolan or and buccaneer-admiral
Browne

No such Saints:

569.09-10 Bruno Friars, S.Weslen-on-the-Row, S.Molyneux
Without

Comedy and Tragedy: (their muses are Thalia and Melpomene)

569.28-9 no Ithaliens? How, not one Moll Pamelas?

569.32 Senior Nowno and Senior Brolano

Feste the Jester (*Burlone* in Italian) and King Lear
(*Nonno*, a grandfather) cover the two fields.

Jack and Jim:

587.36 Jocko Nowlong...
588.13 Jimmy, my old brown freer
Thomas (the name means twin):
599.23-4 Take Tamotimo's topical. Tip. Browne yet Noland.
Tip. Advert

Here are some special cases side by side:

Brian Boru and Lona (N for L)

024.34 Broin Baroke and pole ole Lonan
284.n4 Braham Baruch...Lona the Konkubine

Internal D

006.26 brawdawn alanglast
334.14 browen and that born appalled noodlum

Internal H

251.34 B. Rohan meets N. Ohlan
341.24-7 *burning briar) Mr Twomass Nohoholan...browne bomler*

Internal S

212.07-8 Briery Brosna...Ena Lappin
461.12 Bruin and Noselong

Internal T

007.22 Brunto has a lean on
007.28 Brontolone

Mela (M for N)

422.26 Braham and Melosedible hat, tryone, tryon and
triune

056.30-34 the hat of Mr Melancholy Slow...O'Breen's not his
name nor the brown one his maid...the placewheres? ...
kitnabudja

Both examples of Nola with an M have hats. A Greek
black hat would involve their word melas, meaning black.

Moyly (M for N)

095.03-4 O'Moyly gracies and the O'Briny rossies
569.09-10 Bruno Friars...Molyneux Without

Nowell

351.02 nowells and brownings
246.24-32 newknow knowwell...Brune is bad French for Jour
d'Anno

Setting aside the three God trios, the big picture is
that over seventy times B/N makes firm connections with
different contrasting possibilities. This displaces Mishe
mishe as the most numerous motif, and it connects with it.

Total separation

Bruno of Nola may be divided, and his separate parts may be scattered. The first example seems simple but ends up at the diagram. "Opposition brings reunion" is what Joyce wrote about Bruno. A large chunk of the Letter Chapter seems to be enclosed by bookends of separated parts of B/N. First this appears in Mark's paragraph:
117.11-12 and a jambebatiste to a brulobruolo!

The doubling of brulobruolo demands explanation. Joyce left a note that "khaibit = umbrella-parasol". The khaibit will need to be looked at again, but for now, what I am seeking is the pair of brollies. It is a curiosity of language that our word umbrella comes from the Latin word which meant a parasol, a provider of *umbra*, or shade, from the *sol*.

Brulo would need the letters of ANNO to complete the name: bruNO AloN. But the duality of brulo protection against either fire or water means that some thought is required. The watery presence of John, the Jordan Baptist, is contrasted with the fiery death of Giordano Bruno. The very first page of the Wake offers that same contrasting pair of fire and the water of Baptism:

003.09-10 avoice from afire bellowsed mishe mishe to
tauftauf thuartpeatrick

The michemiche recurs in the brulo lines, and a fuller reading shows they are heat-related:

117.11-12 quiqui quinet to michemiche chelet and a
jambebatiste to a brulobruolo

A *quiqui* is a chicken, a *miche* is a loaf of bread, and a *jambe* is a leg. They are all foods that need to be cooked. So the ANNO they pair with should be this one:

182.18-22 Uldfader Sardanapalus...reciting old

Nichiabelli's monolook interyerear *Hanno*, o *Nonanno*,
*acce'l brubblem'm'*as, ser Autore, q.e.d.

Sardanapalus burned himself and his wives to death.

The nearest candidate to the fiery brulobruolo occurs on p.123 but it is thoroughly watery. It uses the Hanno formula, but it is not the Italian for "they have". This Hanno is the "Navigator" from Carthage (c 500 BC), and this page is filled with watery references. He described the voyage of his fleet out of the Mediterranean and far down the African coast in his *Periplus*:

123.22-3 littleknown periplic bestteller

123.25 a Punic admiralty report

123.31-2 The original document was in what is known as

Hanno O'Nonhanno's unbrookable script

The same letters to fit with brulo (ANNO) can be found here too. The word "unbrookable" is seen to contain a perfectly good Bruno/brulo of its own, and this dovetails with the unused "O'Non" to make a Bruno of Nola. This B/N follows the usual rules, and it is accompanied by a contrasting pair: verso and recto, the opposite sides of a piece of paper.

But now this watery Hanno O'Nonhanno must connect with its own pair of watery brulo's, to match the fiery ones that were found with Sardanapalus. The first one was easy to spot. Hanno was a great and fearless sailor, though his name is not a household word nowadays. Another seaman of the same type was Admiral Richard Howe, and he has a cool broolly:

315.20 Howe cools Eavybroolly

The other "brulo" is a surprise, though it is much closer to the required spelling, and the match between Levi and Eavy is more than encouraging:

151.11 Professor Levi-Brullo

And he is an avatar of:

150.16-18 Professor Loewy-Brueller...his whole account of the Sennacherib as distinct from the Shalmanesir sanitational reforms

That provides a lock between the two sets, because Sardanapalus, who died in the fire, was the grandson of Sennacherib.

The Pattern

There is one example of Gladstone Brown and Bonaparte Nolan isolated from each other.

The first one is part of a longish sentence which offers Bruno's motto "In tristitia hilaris..." quite fully:

031.29-32 his haunts in his house in the mourning. (One still hears that pebble crusted laughta, japijap cheerycherrily among the roadside tree the lady Holmpatrick planted, and still one feels the amossive silence of the cladstone...outs ide Bourn.)

It is all antithesis: mourning and laughter (and the bourne from which no traveller returns); sound and silence; the vital living tree, and the inert stone. Gladstone is on both sides of the equation, since AN offers his nickname "merry pebble". Glasheen says Lady Holmpatrick was Wellington's granddaughter.

Mirroring this at the very end of the Wake there is a Bonaparte with "only a" as his Nola:
627.22-4 You're only a bumpkin. I thought you the great in all things, in guilt and in glory, You're but a puny. Home!

This is by no means as clear as the "cladstone", but the matching pieces are here, with again a hint of Holmes, and a banished Emperor Bonaparte who has become "a puny but". The contrast is provided by guilt and glory, as well as great and puny. Home, whether or not he might be Sherlock, is a contrasting pillar to lady Holmpatrick. There are three elements to this super sign: p.031 has Gladstone Brown, p.627 has Bonaparte and Nola; Gladstone has Brown only, Bonaparte has Nola only; and midway between them is everybody. And they are as near to 300 pages apart as dammit.

Here is the beautiful decoration on this summit of the design. It begins with a clear Bonaparte sandwiched by a B/N:

327.33-4 aloon an old Humpopolamos with the boomarporter on his brain

Then just over the page is a very simple B/N, which virtually echoes "brain aloon":

328.02 Bruin O'Luinn

The true centre occurs a few pages later, and it focuses very clearly on the usual suspects:

334.06-7 Mr 'Gladstone Browne'...it was choractoristic

"Both all characters" is a staple of the C-words.

334.09-10 Mr 'Bonaparte Nolan'

334.13-14 willingtoned in with his glance down his browen and that born appalled noodlum

334.16 And thisens his speak quite hoarse

A complication here is that Gladstone contains the letters of NOLA while Buonaparte contains those of BRUNO, and therefore they form a B/N contrasted pair themselves.

The pattern now looks like this:

Bruno	Nola
Nola	Bruno
Wellington	

Gladstone Born apart
Brown Napoleon

W's Horse

In *Alder* it was shown that DNA-Alder passages could be arranged in a pattern of twelve columns interconnected as two groups of six by themes they had in common. B/N seemed to be somewhat of a stranger among the other linking themes, Tristan and Isolde, ALP, HCE and so forth. Now it is explained by the importance of B/N's own pattern making abilities.

The B/N nexus offers a way of uniting the genders of the two Creation passages, the feminine breathing one and the masculine Aran man whispering through the hole in his hat. The latter is a most unlikely event and yet it also happened to the hat of Mr Melancholy Slow, a B/N event: 056.28-30 (Nonsense! There was not very much windy Nous blowing at the given moment through the hat of Mr Melancholy Slow!)

Checking over the B/N references it turns out that the "Nolan" in this case was Melan-, the man with the windy blowing; and the woman was the maid found with breathing and Breen:

056.32-3 (O'Breen's not his name nor the brown one his maid)

This quotes a Moore song: O Breathe Not His Name (The Brown Maid). "O Breathe" is convertible into "O'Breen" because *en* means *the* when a *the* comes at the end of a word in Norwegian.

The Fable of the Mookse and the Gripes.

Space and Time are a major duality, one of particular importance in the Theatre. "All the world's a stage and all the men and women merely players... One man in his time plays many parts." Is it possible to have one without the other?

A central feature of this fable is the contrast between the purely spatial world where the Mookse dwells, and the world of time that is the Gripes's domain: 152.18-19 Eins within a space and a wearywide space it was ere wohned a Mookse

No "Once Upon a Time" for him. His Church does not change, it is strictly spatial. But as the passage continues suddenly a familiar key word appears, Romeo:

152.18-21 Eins within a space...ere wohnd a Mookse. The onesomeness...and a Mookse he would a walking go (My hood! cries Antony Romeo)

There is an emphasis, first in German, then in English, on the number one. Then there is the old song about a frog going wooing, but the original had "Heigh ho, says Anthony Rowley", and here it is "My hood, cries Antony Romeo". Rowley was Charles II, a man famous for his hats, and Ho in the Wake can be short for a hole in a hat. It is the Greek for one too.

Those words "Eins...onesomeness...wohnd a Mookse...Antony Romeo" reveal the identity of the fabulist. He is the Persian Sufi poet Rumi, a famous teller of fables. He informs the children that he will translate it from the "javanese", since they don't know that language. But they certainly should, because in Farsi *javan* means the young, so javanese should come to them quite naturally.

But how did Joyce get from Romeo to Rumi, the Sufi poet? The signpost is there to follow. It is that repeated word *one* in German and English, with another German word (*wohn*) close by. This clue leads to the Questions chapter, and the one about the meaning of the square sign, which Joyce used to symbolize his book. The answer begins like this:

139.35 not O'Faynix Coalprince not Wohn Squarr Roomyeck

The Persian word for one is *yek*. A Sufi seeker may be called a coalman, a member of the "Carbonari". The Phoenix can be the object of the Quest. The "I" at the end of Rumi's name can be taken as "one", thereby reaching all sorts of variations. Roomyeck gives a solid Persian clue, and here is another version of it:

144.04 Jolio and Romeune. I haven't felt so Turkish for ages....Come big to Iran

The French for one is *une*.

And elsewhere there are Romain (302.25), with a Scottish one, and Ruman (518.22) with an English one. OED even gives "o" as meaning one. So Romeo is also Rumi encoded a little.

The story Rumi tells resembles the Aesop fable of the Fox and the Grapes. The "fox" pairs with Joe Peters before and after the telling of the fable:

152.14 *Audi*, Joe Peters! *Exaudi* facts!

159.20-1 Joe Peters, Fox

The question of why there is this emphasis on listening can wait for a minute, because with Rumi in mind the grapes have greater importance.

Idries Shah devotes a whole chapter in his book *The Sufis* to the fable of "The Travellers and the Grapes", which runs like this. There were four men, a Persian, a Turk, an Arab and a Greek who were quarreling in a village street. They had but one coin between them and they wanted to buy food. The Persian wanted *angur*, the Turk said *uzum*, the Arab asked for *inab* and the Greek said they should buy *stafil*. A traveller passing by who was a linguist said he could satisfy all their desires, if they would trust him with their coin. They overcame their reluctance, he went to a fruitseller's shop, and returned with four small bunches of grapes. "That is my *angur*". "But this is what I call *uzum*!" "You have brought me *inab*." "No!" said the Greek, "this in my language is *stafil*".

Their problem was entirely due to misunderstanding. The linguist is the Sufi. Rumi, in his version of the story (*Mathnawi* Bk.2), says of the training system that the grapes pressed together produce one juice, the wine of Sufism. The root of Disharmony is a failure to grasp the essential unity of all religions. We have different words for the same thing, and moreover we do not trust people who speak other languages.

Joyce's Fable retains the emphasis on religious quarrels, and his auditors are similarly afflicted, each bound to his own type of God, exemplified by their names, Allah, Jupiter and Browne; that is the spelling of "Bruno" used at the end of the Fable. Robert Browne (1550-1633) was the founder of a non-Conformist religion which became the Congregational Church. A man of violent temper he was imprisoned at the age of eighty for attacking a constable.

Three other religious figures are mentioned. George Fox (1624-91), also at the end of the fable, founded the Society of Friends, known as the Quakers. Glasheen has noted his presence at 289.n5 and in the related text. Here he may be recognized by the company he keeps.

Hugh Peters was an Independent divine of the same period who returned to England in 1641 and fought on the Cromwellian side, only to lose his head later for complicity in the murder of King Charles I.

Joe would have to be Joseph Smith, who wrote the "*Book of Mormon*" and founded the Church of the Latterday Saints.

He was lynched in 1846. Each of these names is associated with a mutually incompatible religion.

In Rumi's world the grapes symbolized religions, and in Joyce's text religions take centre stage. The fable tells of a language problem, and this is how Joyce embodied that idea. The grapes came in four languages. The Persian grapes are *angur*, and that word does turn up in vinous company elsewhere:

351.30 in vinting her angurr can belle the troth

But here it is in the fable too, accompanied by the actual Welsh words for death, *angeu*, and love, *cariad* (AN):
158.35-6 plucked down the Gripes...in angeu from his limb
and cariad away

Angeu and *angur* are as close as Gripes and grapes, but the Fable does not feature grapes in the other three languages. What Joyce did instead was to use four foxes, and just the one bunch of grapes. And there are four foxes within the fable:

156.07 Conning Fox by Tail

154.02 sly toad lowry

(OED gives *tod laurie* as a Scottish familiar word for a fox)

155.31 Niklaus Alopysius...popwilled nimbun

Alopex is a Greek fox. The *Ingoldsby Legends* (cf 156.03) gives the Saint a similar affliction when saying: "Nicholas's self, and his shaven crown had a glow-worm halo of heavenly light". The hairless head can be attributed to alopecia, and his halo is a "popwilled nimbun".

The Persian word for a fox is *rubah*:

156.26 Ruby and Roby

Two of the fable languages are represented by the two foxes in Greek and Persian, but there should be Turkish and Arabic foxes as well. They have scampered off, taking with them the evidence about one of the key issues in the fable: the Papal Bull *Laudabiliter*. It is mentioned at 154.22, though rather self effacingly in small italics. This was the Bull, proclaimed by the English Pope Hadrian, which granted his country the right to take over Ireland. The Bull turns up more than sixty pages away, and it has been torn in two by that pesky pair of missing foxes:

090.02-4 setting odds evens at defiance, took the laud
from Labouriter? What displaced Tob, Dilke and
Halley, not been greatly in love with the game.

First the Bull Laudabiliter must be restored from its constituent parts, laud and Labouriter. Then using the same technique the missing foxes emerge from "displaced Tob, Dilke and Halley". That trio is so like Tom, Dick and Harry as to escape notice, which makes excellent cover for the foxes to hide in. A Turkish fox is a *tilki*, a close match with Dilke. Tob and Halley must be knitted together, like laud and Labouriter, to make an Arabic *tha'leb* (De Lacy O'Leary's *Colloquial Arabic* also offers *ta'aleb* and *ta'lab*).

Right away in the story, as the Mookse prepares himself for departure, he does some peculiar things to himself:

152.23 (he) flabelled his eyes, pilleoled his nostrils,
vacticanated his ears

The flabellum and the pileolus are the fan and skullcap the Pope has, but this "Vatican" effect on the ears is odd, unless one knows that Rumi would call time *vaqt*.

The world of the Mookse consists only of space, so he is "vacticanating" himself against timely hearing. The word vaccine comes from the use of Jenner's cowpox serum to prevent smallpox (*vacca* is a Latin cow). The very first words of the fable are just like the opening words of *A Portrait*: "Once upon a time and a very good time it was there was a moocow." Separating "vacticanated" into its components: *vaqt* (time in Farsi) is the thing he hates. The Mookse has no time and thus cannot hear, just as the Gripes who has no site cannot see, because there is no place in which to do it.

And that is the reason why Joe Peters is twice urged to listen:

152.14 *Audi*, Joe Peters! *Exaudi* facts!

His world is that of *vaqt*, of time and sound; while Allaboy's world is spatial:

152.13-14 Allaboy Minor, take your head out of your satchel!

After the fable the time word "facts" has changed into a Fox, and during it there was this reference to the Chapters of the Coming Forth by day in the Egyptian Book of the Dead:

156.06-7 Chapters of the Conning Fox by Tail

The fox then is linked to time and to Egypt.

Rumi's most major work, the "*Mathnawi-i Ma'nawi*" is described by Idries Shah as containing "jokes, fables, conversations, references to former teachers and to ecstatogenic methods, a phenomenal example of the method of scatter, whereby a picture is built up by multiple impact" (p.133). This is a fine definition of the Wake. Rumi was also very fond of the use of homophones (e.g. *kalb* and *qalb* are equated), a very common Sufi practice, and one dear to Joyce's heart, used for instance in equating facts with fox.

Here are three more Rumi sightings in the Fable:
153.21-3 Allmookse...much as allrouns...in roaming run through Room

The Gripes greets him thus:
153.36-06 the jackasses within bawl laughed and brayed for his intentions for they knew their sly toad lowry now.
I am rarumominum blessed to see you, my dear mouster...all about aulne and lithial...allinall about

First of all Rumi, known as the Master, is embraced by the Scottish fox (tod laurie) and most of Allaboy. The spelling of "lithial" might well be taken as an indication that Lithium, with its Greek implications of stone, is part of the picture, paired with a tree, a French alder (*aune*). "Rarumominum" looks like a chemical element. Then there is:
154.33 My tumble, loudy bullocker

The Gripes addresses the Mookse thus because *Balkhi* is another title for Rumi, based on his birthplace.

It is always hard not to take sides in the Shem-Shaun arguments, but the fact is that both points of view are valid. This is nowhere quite so plain as in the identification of the Sufi poet Rumi with the Mookse, but he is just trying to squeeze the grapes to produce the wine of truth.

Giordano Bruno, the Nolan

It is embarrassing to admit that I had forgotten about Frances Boldereff's book *Hermes to his son Thoth*, though my copy is well thumbed. She has studied Bruno's work in great depth, and shown that Joyce used it as primary scaffolding in FW.

Filippo Bruno was his name when he was born in Nola in 1548. At the age of fourteen he went to Naples and studied under the Averroist, de Colle. Thomas Aquinas loosely defined an Averroist as one who has imbibed the doctrine of

monopsychism, which is to say that for him there is only one intellective soul for the whole of humanity, an idea that was put forward by Aristotle. Aquinas thought this was wrong, though Siger of Brabant weighed in on the other side. It is hard to grasp nowadays how much Averroes dominated Western and Christian thought from the 12th till the end of the 16th century.

After he had become a Dominican friar, and adopted his new name of Giordano, Bruno was criticized for heresy, and was even suspected in a murder case, so he left the Church, and took off for Protestant Geneva. He then spent his whole life travelling. He lived in England for a long time, in highly placed company. Unfortunately he left this sanctuary, and back on the mainland the Church caught up with him. Bruno seems to have been overconfident, thinking his new-found wisdom, and a copy of his latest work, would charm the Pope into letting him collaborate in converting the world. What an opportunity to explain that everything was all ONE. Alas, he had espoused the heliocentric system of Copernicus which had been published in 1543, just five years before his birth. This was to be the undoing of Galileo too in 1613. But any novelty less than a couple of centuries old was frowned upon, just like Darwin's work within more recent memory. Poor Bruno was imprisoned, and tried for heresy in 1593 in Rome. The trial dragged on for seven years, and finally he suffered death by burning at the Campo dei Fiori in 1600. Romans now regard him as a martyr.

His main line of thought is that all things in the enormousness of infinity are part of one thing. Enc. Brit. conveys Bruno's philosophy as "the basic unity of all substances as well as of form and matter and the coincidence of contraries." It goes on: "He sees the essential unity but also the impossibility of confining the infinite fluidity of nature within the limits of quantitative systems."

Here is Joyce's précis of Bruno's ideas:
488.07-11 When him upon Nola Bruno monopolises his egobruno
most unwillingly seses by the mortal powers alionola
equal and opposite brunoipto...provoking alio opposite
equally as provoked as Bruno at being eternally
opposed by Nola,

That is hard to follow and I have to admit at this point that the only Bruno book I have is the one on the

Composition of Images, Signs and Ideas. Which doesn't help. For current purposes I am just trying to grasp what Joyce actually wrote to express his thoughts, since this must be more to the point than the famous quotation from "the Nolan" which begins *The Day of the Rabblement*. That and his review of McIntyre's book on Bruno are to be found in the *Critical Writings*.

Here is what he put in a letter to HSW (*Letters* 1.224, or *Selected Letters*, 305)). In his introduction to the latter volume Richard Ellman specifically mentions that he has made additions to this letter. Here for instance he filled in the ellipsis in Gilbert's far larger collection, which chose to ignore what was indeed difficult to understand. Ellman suggested the underlined words filled the space:

"The Irish alphabet (ailm, beith, coll, dair etc) is all made up of trees. nath (orah) is H. oyin O. Bruno Nolano..."

The word "nath" is quoted in Irish script, the letters are N A T with an accent on the T, which turns it into a silent TH. But the tree letter for H is Uath in Irish, so clearly Joyce's U must have looked like an N. The word is pronounced as OOah, which Ellman must have read as orah; again a very understandable mistake. And the tree for O is Onn, the furze. Again there is trouble with the letter N, which has been interpreted as YI. This is not possible because there is no letter Y in Irish. But the puzzle is easily soluble. The words should read: "uath (ooah) is H. onn O." But what a fortunate error. It has drawn attention to a most vital point.

Why on earth did Joyce choose the letters H and O? And why did he repeat the letter H in Irish and "English", but not the letter O? Is there something special about the Hawthorn and the Furze? Then he turned immediately to Bruno, and his own essay about the Rabblement. Is there a connection?

The answer came to me in the shower this morning, rather fittingly since water consists of H₂O. Chemistry provides part of the solution, since H and OH are the markers of what is acid and what is alkali. The subject here is the tree alphabet, and in *Alder* I have shown Joyce's knowledge of the numbers associated with each tree. So he knew that Uath had zero value, and the letter O can be taken as the Number 0. The two things cancel out.

Equally he has gone to the trouble of doubling Uath with ooah. Because two H's and one O make water.

It is amazing that no chemical reactions could have taken place on this forming planet until it cooled down enough for water to be present. The results of the 1953 experiment in search of the beginning of life have recently been confirmed by today's far more sensitive laboratory equipment. Could Hydrogen, Oxygen, Nitrogen and Carbon somehow knit themselves together if subjected to lightning for instance? Only if there was water. With water it was found possible for the primordial soup, which had combinations of elements, such as methane and ammonia, to develop via amino acids into more complicated material, leading ultimately to the creation of RNA, and finally into "Oakley Ashe's elm", DNA itself. The prime necessity for life is water.

Joyce singles out H and O in the Irish tree alphabet and immediately jumps to Bruno. There are two reasons. Bruno is recognized as the great expert on mnemonics as well as monism. Frances Yates wrote several books about him, including one about memory, and another on his relationship with the Hermetic tradition.

One of the most important features in the training of the would-be ollave was the memorization of the many oghams. This is a prime connection. Each Tree Alphabet list is connected to the Irish tree alphabet, rather than to the various Atria and Fields of Bruno's syllabus, but the idea was the same. We can remember things better when they are compartmentalized. Ollaves could send elaborate coded messages to each other, using all the various letter attributes. That exactly describes what Joyce has done in this very brief interpolation between the two subjects. His symbols can be taken to mean different things: there is the zero sum solution based upon the numerical significance of the letters H and O, there is a chemical solution based on the letters themselves, and the fact that when united they become water. In his letter to HSW Joyce turns immediately from Tree Alphabet to Bruno and his own "first pamphlet...*The Day of the Rabblement*". He goes on: "His philosophy is a kind of dualism-every power in nature must evolve an opposite in order to realize itself and opposition brings reunion etc etc."

The kernel is that all things must split and reunite.

The Bruno division of anything into two parts should result in the creation of equal opposites; though in fact we tend to be biased in our judgment of the resulting pairs. One thing is certain, that you cannot have one without the other. Good without evil springs to mind, with the concomitant notion that the best way to get rid of criminals is to shoot all the saints.

Bruno's motto (*In tristitia hilaris hilaritate tristis*) introduces another dip in the same pool. Sadness and mirth are contrary, though they touch at the edges:
092.06-11 The hilariohoot of the Pegger's Windup cumjostled as neatly with the tristitone of the Wet Pinter's as were they *isce et ille* equals of opposites, evolved by the onesame power of nature or of spirit, *iste*, as the sole condition and means of its himundher manifestation and polarised for reunion by the symphysis of their antipathies.

AN identifies this as an almost direct quotation from Coleridge's *The Friend*. Coleridge, it may be remembered, was a friend of Sir Humphry Davy, and shared with him the trip of sniffing Nitrous Oxide, which proved to be a useful anaesthetic.

Another working of the same material takes more than two pages in the Wake, and cites several Arabs, Avicenna an early Aristotle commentator, Averroes with similar interests and Ibn Ishaq who wrote a History of Mohammed. It is easy then to recognize de Colle as the man Bruno went to Naples to study with:

488.14-16 Felin make Call.Bruin goes to Noble, aver who is?

If is itsen? Or you mean Nolans but Volans, an alibi

It is worth noting that Joyce continued that very same letter with a quotation from Ibsen. But before this excerpt there is a fine confusion of elements. The world here is that of *vaqt*, Farsi time without space:

488.04-11 Dearly beloved brethren: Bruno and Nola, leymon bogholders and stationary lifepartners off orangey Saint Nessau Street...avicendas all round each other ere yesterweek out of Ibn Sen and Ipanzussch... Nola Bruno monopolises his egobruno most unwillingly seses by the mortal powers alionola equal and opposite brunoipto, *id est*, eternally provoking alio opposite equally as provoked as Bruno at being eternally opposed by Nola. Poor omniboose, singalow singelearum; so is he!

"Through all the ages for ever and ever" is how it

ends in Latin, followed by the telling statement "so is he." The difficulty is caused by the utter impossibility of either time or space recognizing the other. Time is blind, and space is deaf. Things can only be resolved by returning everything to singalow singelearum.

During Mass one of the things which gives the server a clue as to when to be ready for the next event, in this case the Pater Noster, is a paroxysm of Signs of the Cross being made, with the words: "Per ipsum, et cum ipso, et in ipso, est tibi Deo Patri omnipotenti, in unitate Spritus Sancti omnis honor et gloria per omnia saecula saecularum. Amen." I am drawing attention to the "ipso"s here, but I cannot help noting that the Trinity is lacking a Son at this particular point. Going back to this Wake page there is an "ipso" attached to a Bruno, with an "est" following, and the end of the prayer from the Mass:

488.08-11 alionola equa and opposite brunoipso, id est,
eternally...Poor omniboose singalow singelearum

Having said the Pater Nster the priest continues with the breaking of the bread, which my missal says is associated with the oneness of the Eucharistic sacrifice in time and place. The host is carefully broken into two halves and then a small segment is broken off one of them:



The little piece is now used to bless the chalice three times, and then dropped into it. It is consumed with the wine during the priest's Communion (note 4). Two immediate echoes demand attention. First of all there is this notion of unity in time and place, suggesting that in some way the division of the host, each part of which is still complete in itself, continues to symbolize two very different things, which were essential for the creation of the universe, space and time. If this is taken as an image of the Wake separation of unity into duality, what then does the third bit stand for? This may be the model for the division of the unity into a trinity, since Wake trios often have a smaller member, the "pettiest of the Lipoleums", for instance.

Another idea is suggested by the B/N nexus, the missing connector, so important in the case of Gladstone

and Napoleon, the absent Wellington. Perhaps absence is worth pursuing.

THE MAGAZINE WALL

This very special wall deserves a special effort since I ignored it in considering wallholes. Here is a very special case of the interlinking of majof motifs.

The Magazine Wall has been accepted as equivalent to the Magazine Fort in Phoenix Park, but why should it be?

The word Wall is a shape-shifter, it can be a hall too:

497.25 reunited magazine wall, by the magazine wall

The Ballad of Persse O'Reilly repeats the words "Magazine Wall" four times, twice in the music version, and twice in the text; and there's no mention of the Fort. It is the Wall from which Humpty Dumpty took his thunderous fall, and perhaps Joyce intended to rebuild it and him:

045.01-6 Have you heard of one Humpty Dumpty
How he fell with a roll and a rumble
And curled up like Lord Olafa Crumple
By the butt of the Magazine Wall,
Of the Magazine Wall,
Hump, helmet and all?

This variant of "Lord Protector" Oliver Cromwell is neatly combined, as "Olafa", with the Norse Kings Olaf and Ivor, proud wearers of their horned Helmets. The last line is a rich compound: a helmet could be a casque, something found in a Magazine or Arsenal. A cask in turn could be a butt, and a butt is an arse. Secondly a lot is missing from that final Hump. The lost part turns up later, side by side with "Ironsides", Olafa Crumple:

362.04-5 totomptation...till his reepulation upon old
nollcromforemost ironsides

Hump-totompta is Humpty Dumpty, and Old Noll was another nickname for Cromwell. It turns up again in the list of names before the Ballad, and in interesting company. Tindall pointed out that Persse is Estonian for an arse; naturally it is quietly "parsed":

044.13-14 Coll, Noll, Soll, Will, Weel, Wall but I parse
him Persse O'Reilly

This division of Hump/ty Dumpty is a vital clue since the parts are so different. The Hump is up, the Dump is down. The head of this Hump is at Howth Head or Hill, the "tumptytumtoes" (at 249.19 the maggies are called "tempt-in-twos") are at the knock, or hill, in the Park:

003.23 where oranges have been laid to rust upon the
green

His fall turns him into eggshell garbage in the
orangery/ midden where the Letter is found.

Here is a Magazine Wall along with Humpty Dumpty's
rescuers:

334.24-6 On the mizzatint wall. With its chromo for all,
crimm crimms. Showing holdmenag's asses sat by
Allmeneck's men

They turn up again in the last verse of the Ballad:
047.26-7 And not all the king's men nor his horses
Will resurrect his corpus

Hart has catalogued the doubled sound of "crimm
crimms" as the Magazine Wall Motif. Here are some more
Magazines with their sounds:

314.12-16 Where the muddies scrimm ball. Bimbim bimbim. And
the maidies scream all. Himhim himhim...that mortar
scene so cwympy dwympty

The crimm has become scrimm, part of a scrimmage yes,
but to a theatre person it is unmistakably that loose woven
material which creates stage magic. Painted and lit
frontally it is a mizzatint scene, but when the lights come
up behind it, the audience can see the "holdmenags asses".
The third one is slipped in as a "mortar scene", and a
mortar would be found in a Magazine. The wall is found in a
C word just a few lines before as a "-humptadumpwaul-"
(314.09). In another development the crimm was given a
lisp. Though *cwymp* is a Welsh fall, and *cwm* is a Welsh
hill, the main point is that Humpty Dumpty is presented
with the two sound words: cwim dwim.

The Magazine Wall is often accompanied by all or fall,
though sometimes it is merely a wall, and therefore a
whirl/world with a whole hole in it. The central statement
of this theme occurs four times in the Ballad, and it ends
with that hard to notice word "all":

044.04-5 butt of the Magazine Wall, Hump, helmet and all
(this occurs four times)

Immediately after the Ballad there is a complete
example, but it is scattered across the text:

048.10-11 mime mumming the mick and his nick miming their
maggies

048.15 with his merrymen all, zimzim, zimzim

Zemzem is the name of the well at Mecca; "simsim" is the magic word Burton used as the key to open Ali Baba's cave.

The first appearance of the motif has a different kind of sound:

007.31-34 by the mund of the magazine wall, where our maggy seen all, with her sisterin shawl...beyind Ill Sixty, ollollowed ill! bagsides of the fort, bom, tarabom, tarabom,

The word "mund" demands a gloss, since the Ballad says the "butt" of the Magazine Wall. A German *mund* is a mouth, or in general an orifice; a hole in fact. But insert an O, and it becomes a mound, which could be a butt or a butte. It could be the bottom, a "bagside", or even the arse, easily found in an arsenal. Hill Sixty was the much holed and hollowed mound, of hallowed memory in W.W.1.

In order of appearance the others are:

013.14-15 see the old butte new. Dbln. W.K.O.O. By the mausolime wall. Finnfinn finnfinn

116.18-19 near a makeussin wall (sinsin! sinsin!) and the curate one who brings strong drinks (gingin! gingin!) but also

262.23-6 As over all...booth of Baws...So let Bacchus e'en call! Inn inn! Inn inn!

294.24-6 King? (ting ting! ting ting!) By his magmasine fall. Lumps lavas and all. *Bene!* But

314.13-16 the muddies scrimm ball. Bimbim bimbim. And the maidies scream all. Himhim himhim...that mortar scene so cwympty dwympty...but

331.29-30 the mounth of the yare...seomen assalt of her (in imageascene all; whimwhim whimwhim!).

[A neat portmanteau of mouth, mount and month]

334.23-5 while the whole...On the mizzatint wall. With its chromo for all, crimm crimms...asses
[whole with wall = hole = *mund* = mouth. The asses are butts]

553.23-4 -lickybudmonth and gleanermonth with a magicscene wall (rimrim! rimrim!) for a Queen's garden of her phoenix

Budmonth combines the butt and the mund.

560.13-15 What scenic artist!...Lingling, lingling. Be their maggies in all...(20) booty with the bedst

615.31-2 harmed butter! It's margarseen oil. Thinthin thinthin.

That final "harmed butter" turns out to be an echo of the repeated butters and horns in the Ballad:

045.22-4 All your butter is in your horns.

His butter is in his horns

Butter his horns.

The first Magazine had an irregular sound motif, "bom tarabom tarabom", which sounds like a drumbeat, but the others are more easily described as beatings on the eardrum. They usually come in groups of four, and pretty much run the gamut of the Irish Tree Alphabet consonants (Note 4). The absence of M or N from the group sent me searching, and the N turns out to be anomalous. It is now apparent that the "bom tarabom" is the tilly, and there are exactly twelve Magazine-motif sets. Here is the new twelfth:

256.33-6 Singabed...thin butter...Gaylegs to riot of us!

Gallocks to left

The Charge of the Light Brigade is here; and "thin butter" fits the complaint that margarseen oil was "Thinthin". Then:

257.07-8 all boy more all girl singoutfeller...whilest nin
nin nin nin

Removing "all out" leaves a recognizable Magazine, with an L in it: "more-girl-sing" fell or while. I still had some qualms about this cryptic version, until the idea that "all boy" meant Allaboy convinced me that this is a point of contact with B/N. The children who heard the Fable were Allaboy, Joe Peters, and Bruno Nowlan, and each of them accompanies a Magazine Wall. Here is Peters with the magazine and a mole, or sea-wall:

310.01-3 This harmonic condenser enginium (the Mole)... to
be worked from a magazine battery (called the Mimmim
Bimbim, patent number 1132, Thorpetersen and Synds,
M and B are the initial letters of the Magazine
Battery.

And here is Bruno Nowlan. He/they occur twice on the page which features the Charge of the Light Brigade in Crimea:

334.07-10 Gladstone Browne...Bonaparte Nolan

334.14 brownen and that born appalled noodlum

334.24-6 mizzatint wall...holdmenags asses sat by

Allmeneck's men, canins to ride with em, canins
that leapt at them

The net of associations spreads even further. Lord Wellington (aka Arthur Wolseley) was absent from the B/N nexus, but he does turn up with two Crimean-type walls:
347.09-19 Sirdarthar Woolwichleagues...in Crimealian wall
347.32 all over Crummwilliam wall.

The second one even has an obvious Oliver, though the spelling of Crumm is more closely related to Crimm. It must be both.

The Magazine wall itself is equally duplicitous. It may be huge and ancient:

137.17 a footprinse on the Megacene

or totally a thing of the mind an image-scene wall, created as a magicscene. How close magazine and magician are in Root Language!

To be fanciful I'll say this wall encloses the generator chamber, the heart of the Joyclid diagram. It would account for the recurring butt, since ALλα on the diagram is the Greek for but.

The new reference to a battery can be easily explained since it is a logical thing to find in a Fort, along with the typical Magazine double sound:

310.01-3 This harmonic condenser enginium (the Mole) they caused to be worked from a magazine battery (called the Mimmim Bimbim, patent number 1132, Thorpetersen and Synds

The engine which drives the Wake is the interface where sparking takes place between one plate of the battery and the other, or from the condenser, symbolized by a pair of T's on their sides. It is the junction between tree and stone, Tristan and Isolde, earth and water, "swerve of shore to bend of bay", Eve and Adam, life and death, a wake and waking. Attention is often drawn to this sort of thing by the appearance of the magic time 1132, which is to say 28 to 12, a combination of the lunar and solar, or night and day.

The shared number is 1132. Here is the secret link:

003.09-19 from afire bellowsed mishe mishe to tauftauf
thuartpeatrick...

Mishe means I in Irish. So the number is code for I I, T T, thuartpeatrick = Thorpeter-sen and Synds. Three "sons" make the peatrick. Thirty two is a TT.

This whole area is a minefield of HCE's and words indicating doubling/Dublin. Here is a sampling:

309.13 Ibdullin..daildialler...Bellini-Tosti coupling
system...harbourcraft emittences...harmonic condenser
enginium (the Mole)...Mimmim...number 1132
Thorpetersen and Synds...twintriodic..with a
hydrocephalous enlargement...antidulibnium
The Mole might dig a hole, it might be a Roman
mausoleum, or it might be something like the North Quay
Wall, where people arriving in Dublin by sea disembarked to
catch the train.

The Magazine is frequently followed by an all-wall.
And together they make an arsenal: magarseenall. Magazine
and Arsenal are synonymous. Not only that; OED very rarely
has to use foreign typefaces, but both these words come
from Arabic originally. They are store houses, and need not
be military.

A Magazine might be a mass of written material. The
doorposts framing the holes in the wall of "Valhalla" were
described as pencils, writing implements. There had to be a
reason for them. Four of the twelve Magazine Walls are on
the same page as a C-word. I am counting the repetition of
the Walls in the Ballad as one, and there are ten C-words,
so it is beyond coincidence.

Many of them have a theatrical aura. They begin with
Humpty Dumpty and the "mime mumming the mick and his nick
miming their maggies" just after the Ballad. This is the
title of the Play at the start of Book 2:

219.18-19 *The Mime of Mick, Nick and the Maggies*.

The word Pantomime comes from the Greek *Pantomimos*, an
imitator of All. On pp.256-7 along with a Magazine Wall
there are Singabed and Sindat a saildior, and the next page
has "panto's off and the fall of the curtain. On p.314 the
C word includes "-humptadumpwaul-", and cwympty dwympty is
followed by "sinner the badder". The "imagescene wall" is
on p.331, and p.334 has the mizzatint painted scenery and
the horses and men to help Humpty. Then p.553 has a
magicscene and a Queen; p.560 has Aladdin and Beauty and
the Beast; p.615 has Goldilocks, pulltomine, Jack and the
Beanstalk, Sleeping Beauty. The "keys to dreamland" and the
"cavern door" frame this last Margarseen oil.

Three of the Pantomimes, Aladdin, Sinbad and Ali Baba
are based on the *Arabian Nights*.

NOTES FOR BRUNO

1. (p.59) The word "cloudy" is often mystifying. I really screwed up on this one:

568.09-12 mark one autonement when...Cloudia Aiduolcis...soon seen swopsib

Aiduolcis so clearly begins with the Greek word *aei*, which means always or ever, that I wasted several days in attempting to make sweetness equate with greenery. It is not so hard to solve: Cloudia backwards IS Aiduolc! Let that be a warning to me. This may throw some light on the *dullcisamica* in the abiad passage:

254.16 How sowesthow *dullcisamica*?

Clodia (born Claudia) was the aunt of Clodia Pulchra, wife of Octavian, rival of Mark Antony, and step daughter of Mark A. Clear? She got a bad rep from Catullus who confused her with the unfaithful Lesbia in some of his poems. This is probably not true but what a pretty mess. They had a war (the Perusian War) over Pulchra's divorce (pulchra = pretty) which crops up in the prankqueen:

021.18 her petty perusienne. Mark the Wans...

2. (p.62) The innocent question: "Who found Newfoundland?" produces an interesting answer. Cabot saw it first, but the territory was claimed for Queen Elizabeth by Humphrey Gilbert, half brother to Walter Raleigh.

This Gilbert was an explorer, a man who believed in the existence of a North-West passage to the Orient. Another Gilbert was called Davies, so at once there is a crypto-pairing latent in Humphry Davy; they are both Gilberts. It turns out that Davies Gilbert was the very same chap who befriended Humphry as a young man, and showed him his laboratory. Why the name change I don't know, but he was then called Davies Giddy, and he was a geologist. He is credited with restoring Christmas to its rightful place after the fiasco of the Puritans. He is named, with Washington Irving and Charles Dickens, as being responsible for Yuletide festivity with his book of West Country Hymns and Carols.

3. (p.75) The protagonist in Ibsen's play *The Pillars of Society* is Karsten Bernick who married the sister-in-law of his sweetheart Lona Hessel, because she had more money. Now she and Bernick's brother, Johan, who had taken the

blame for Karsten's misdeeds, have returned from America, and he is threatened with exposure. Lona persuades Karsten to confess to the town all the harm he has done, and throw himself on their mercy.

4. (pp. 97 and 101) Here is a wall with no Magazine in sight but with the characteristic double paired sounds. Panis and Vinum are the bread and wine transubstantiated into the body and blood of Christ during Mass:

598.18 Panpan and vinvin are not alonety vanvan and
pinpin

in your Tamal without tares

598.20-2 Himkim kimkim...and the pitcher go to aftoms on the
wall. Mildew, murk, leak and yarn

However there is a Mamalujo foursome, and all four AL words which end the Wake (a lone a last a loved a long the) are here:

598.06 a long

598.18 alonety

598.20-1 yesterloaves

598.23 last words

The panpan and vinvin have to be related to the bread and wine on the altar. AN offers also an Italian saying, akin to calling a spade a spade: the wine is wine and the bread bread. The text agrees by continuing with "they are they". I am embarrassed to find that I did not spot panpan as also being Greek ALL, after emphasizing it is a keyword.

The two pairs are contrasted: panpan and vinvin with pinpin and vanvan. Taking pan as "all", it is the opposite of *vana*, the Italian for space or emptiness. It is feminine like Mother species. Another way to go is that the vino could be a pinot. Pins go in pairs when they are objects of worthlessness:

238.01 were drawpairs with two pinmarks

The appearance of vinvin elsewhere is worth noting:

437.10 your weak abdominal wall and your liver asprewl,
vinvin

C - WORDS

THE SEA

In The Hunting of the Snark the Bellman navigated by a unique system:

He had brought a large map representing the sea
Without the least vestige of land

And the crew were much pleased when they found it to be
A map they could all understand.

I am trying to make a more complete chart of the largely unexplored Wake sea. There would be a better chance of survival if the rocks and reefs were marked on it, not to mention any lands worth a visit.

Since Deucalion and Ulysses famously sailed over this sea, it might be called a "thalatta" or a "thalassa". That was the repeated cry of the Greek soldiers when at length they stood on Madur, a mountain in Armenia near Trebizon, and saw the Black Sea, their pathway home. That makes it unlikely that they cried:

547.32 Galata! Galata!

The Galata Bridge spans the Golden Horn in Istanbul, or Byzantium as it was called in 400 B.C. The lines just before Galata offer some bridge clues:

547.29-32 he flung blissforhers, I cast my tenspan joys on
her arsched...from bank of call to echobank

Galata (note 1) is on the European side of the Bosphorus, so it is the first step on the land route home via Macedonia. Sinbad is on the next page, perhaps he too visited this region:

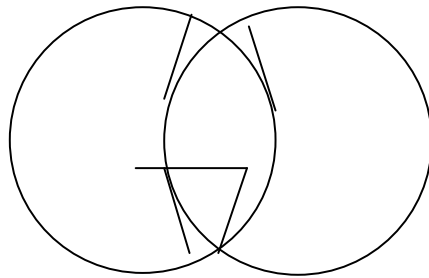
548.14-16 my sumbad, if I farseeker itch...constantonoble's
aim

This has elements of Sinbad and Persian Farsi as well as Turkey, where Constantinople stands. Oddly enough the Greek sea can be linked to Ireland, because Thalatta was the word that inspired Buck Mulligan to tell Stephen to study Greek:

324.07-10 the sphinxish pairc while Ede was a guardin...They
hailed him...wallruse, the merman, ye seal that lubs you
lassers, Thallasee or Tullafilmagh

This is a splendid glorysign. Ulysses and thalassa appear side by side. Then swapping the letter R for the L in Tullafilmagh, it becomes Terra Firma, a landing place. But *tulla* is Irish for a hill, and *magh* means a plain (GL). A *fili* used to mean a poet.

Here is the useful Wake map.



This is the geometrical diagram from p.293 and it also features this sea, though it is well hidden. The central part of the figure, the paired arcs containing the rhombus, is divided by a straight line from A to L, and α to λ . Taken as a whole it looks very much like a version of θ , the Greek letter theta. And theta with AL inside it, THE-LA-TA, does make a credible Greek sea, "the latter", with a nod to its cousins the letter and the litter. But surely Joyce would have left some clue to show that this putative sea combination of theta and AL was deliberate. First I looked for theta, and found it in this version of the Greek alphabet:

568.32-3 alfi byrni gamman dealter etcera zezera eacla
treaccla

The theta has become "treacly", which is reminiscent of the dormouse at the Mad Hatter's Tea Party. Further search revealed my Greek letter hidden in company with the Flying Dutchman and Magellan. Sinbad the Sailor is here too enclosing a curtailed Theta:

620.07 a wonderdecker I once. Or somebalt thet sailder,
the man megallant

To make things plainer Joyce has included a matching truncated omega, drawing attention to it by his misspelling of Magellan. He gets it right elsewhere:

512.05-6 Megalomagellan of our winevatwaterway, squeezing
the life out of the liffeey

He mentions Homer's wine-dark sea in the same sentence along with the Liffey.

That was the route I took long before the real clue turned up. Finally while looking at Hayman's pages for quite another reason, there it was! In his picture of the diagram on p.163, he shows Joyce's handwritten labels, and there plain as day was my theta, right next to the letter P below it.

Since the line AL on the diagram is doubled by $\alpha\lambda$ in Greek it does add up to the cry in Xenophon's Anabasis of "Thalatta thalatta!" That does offer two seas, which is reminiscent of the divided waters in Genesis (I.6-7), even though waters had never been mentioned before as part of God's Creation program. The first thing created was Time, because a Night and a Day are mentioned, and it was daylight which revealed the presence of these mysterious "waters". Next God made a "firmament" to separate the waters below from the waters above. Joyce records this event with enviable economy thus:

029.14 Creator he has created...

029.20-1 this timecoloured place where we live in our
paroqial fermament one tide on another

AN gives necessary help with the Hebrew word *raqia*, a firmament. Joyce has followed the biblical pattern and doubled his firmaments too.

Here is a paired example very like the Greeks' double shout:

100.01-2 whether by land whither by water...The latter! The latter!

The next latter-letter has gates in the vicinity, as well as ALP:

337.08-9 and let annapal livibel prettily prattle

337.10 ingate and outgate

337.12-13 the letter that never begins to go find the
latter that ever comes to end

Here's one with the double S instead of the TT. Waters are present before and after it:

328.22 from Coxenhagen till the brottels on the Nile

328.29 (tha lassy! tha lassy!

328.33-4 the oversear of the seize who cometh from the
mighty deep

I am indebted to Clive Hart's *Structure and Motif in FW* for pointing out that the "the soother the bitther" is another version of "the sooner the better":

093.22-4 And so it all ended...Ask Kavya for the kay. And so
everybody heard their plaint and all lisened to their
plause. The letter! The litter! And the soother the
bitther!

I cannot find the hymn that he identifies, but that is what children used to write on their letters to encourage the postman.

Here is a final one with 'the ladder' for the sea, and Sinbad to sail on it:

314.17-18 luck's leap to the lad at the top of the ladder...

Why the sinner the badder! Ho ho ho hoch! La la la lach!

Sin-bad would be the opposite of Felix Culpa, hence something like Tristis Peccatum?

I am now committing one by jumping from topic to topic seemingly without a plan. But after all that is what writers of adventure stories do, so the reader can follow several lines at once, and wind up with some chance of understanding the final outcome.

Sinbad the Sailor

Certainly Sinbad and Ulysses sailed these same waters. Burton says in the notes to his translation of the complete work: "Our Arabian Ulysses had probably left a Penelope or two at home". Sinbad's third voyage mirrors the Cyclops story, and the fourth one echoes Lotus Eaters.

Joyce makes Sinbad a soldier as well as a sailor just like his Greek counterpart:

256.26-7 Sindat...a saildior

620.07 somebalt thet sailder

Sinbad (Burton spells him Sindbad) is present on the page which lists the various episodes of Ulysses:

229.13-15 Loathers' Leave...Bullyfamous...

229.26-9 He would jused sit it all write down...in blotch
and void...owing to the condrition of his bikestool...

This makes two important connections. Firstly in a cyclewheeling (186.02) world one might expect a "bikestool", but this "contrition" takes place in a German

Confessional, a *Beichtstuhl*. And secondly the writing motif is emphasized by Mark's comments on the Document:

118.13-14 Coccolanuis or Gallataurus, wrote it, wrote it all, wrote it all down, and there you are, full stop.

But that seems to be about the Bible. The Ulysses page continues with Sinbad's version of Jeremiah:

229.29-32 And reading off his fleshskin and writing with his quillbone...a most moraculous jeeremyhead sindbook
The method described in Latin for making indelible ink to write with on the "only foolscap available, his own body" (185.35-6) is suggested here too. This unison of the fecal and sinful themes leads me to believe that Joyce is saying that the Original Sin (Note.2) was excretion, and that is what made this indelible stain on arseholes, oops, our souls.

DBC was interested in the linkage of Sinbad to the Zurich festival of Sechselauten, when Bogg, the winter demon is blown up. In her chapter "H.C.Earwicker as Odin" she comments at some length on what she calls the Cyclops Chapter in the Wake, where there is this unique link to Sinbad. The change from bogg to boyg made her check her Norwegian dictionary, and she found that Bojg was listed as the Old Man of the Sea, Sinbad's unwanted burden during his fifth voyage. She quotes:

313.12-13 he is consistently blown to Adams. So help me boyg who keeps the book!

And she points out this example where Sinbad attends the Bogg festival:

327.24 when Kilbarrack bell pings saksalaisance that Concessas with Sinbads may (pong!)

Sinbad connects with a wide range of topics. Quite naturally Joyce makes the connection between bad sin and felix culpa, and of course from Sailor to sea:

363.20 Guilty but fellows culpows! It was felt by me sindeade

363.21-25 waterside...the wind ships...thud of surf

In my section devoted to the Bruno/Nola pairings the division of the Prankquean into a pair of bawds, both of whom are sailors, was noted without spotting that Sinbad was very slyly involved:

095.03-5 The O'Moyly gracies and the O'Briny rossies chaffing him bluchface and playing him pranks. How do you do todo, North Mister?

The girls' question is a version of the one Parsiful had to ask in order to achieve the : "How are you today,

mine uncle?" When he says it in German it turns out his uncle might be in blackface, since *dunkel* means dark:

466.29-30 Fee gate has Heenan hoity, mind uncle Hare?

His uncle was the Fisher King. The man the girls are teasing is named at the foot of the previous page, and here is what it says:

094.33-5 And do you remember, Singabob, the badfather, the same...his old nickname, Dirty Daddy Pantaloons

Joyce uses his word-halving trick, so the Sing- goes with the bad- to make Singbad, and the -abob should refer to the -father. The expression "Bob's your uncle!" is quite helpful. Singabob's nickname is 'Dirty Daddy Pantaloons', and he must have got it by committing that bad original sin.

Ali Baba and the forky theagues

Ali Baba is surely related to Allaboy. He appears five times in different roles, in one case twice on the same page. First he is the Egyptian scribe Ani, and a mother:

243.04 Ani Mama and her fierty bustles

In a Pantomime the mother is played by the Dame, who is always a man, and very often wearing a bustle. On the same page she turns up again as a pair of owls, one German, the other Latin:

243.24 Ulo Bubo selling foulty treeepes

Though a lobo is a Spanish wolf, the next one looks very much like the twin owls again, but teamed with a fox:

622.23-4 Olobobo, ye foxy theagues

Not far from the foxy theagues is a variation of Uncle Tom's Cabin:

622.07-8 Uncle Tim's Caubeen

This in turn links directly with the "Ali Baba" who lived there:

176.12-13 Healy Baboon and the Forky Theagues

Tim Healy lived in "Uncle Tim's Cabin", as the Vice-Regal Mansion in Phoenix Park was nicknamed during his Governorship. So there is a double linkage between the first and the last of the Ali Babas. The Theagues, both foxy and Forky (and that is as close as ever they come to being Forty), and Tim Healy bridge the gap.

On a more spiritual level Ali Baba can be related to the third member of the Trinity, the Holy Ghost (Ge. for holy is *heilig*). AN gives *babau* as an Italian bogey, a spook of sorts:

481.19-20 Gun, the farther...Ouer Tad, Hellig Babau

In their natural state Theagues are far from divine, for this is what your typical Irish Labourer is called. One such man is being deported:

210.20 a seasick trip on a government ship for Teague
O'Flanagan

281.F2 Translout that gaswind into turfish, Teague,
that's a good bog and you, Thady,...there's a nateswipe,
on to your blottom pulper

O Hehir says that Teague and Thady are versions of the same name, Tadhg. They are familiar with the sounds and materials to be found in the WC, or the "bog"; which could also be a Slavic God.

Another one is part of a trio of very common folk. In view of the Irishness of Teague, Don and Harlech must be emblematic of Scotland and Wales:

337.30 Donn, Teague and Hurleg

THE ARABIAN NIGHTS

I recorded a good chunk of the Burton Arabian Nights a few years ago, so the material should be familiar, but only a few of the stories stick in my memory, the ones I knew in childhood: Ali Baba, Aladdin, and Sinbad the Sailor. Other bits and pieces survive, like the very short story of poor Hassan, who farted on a solemn occasion and fled for years. When he cautiously returned he overheard a woman telling her son that he was born on the very day Hassan farted.

The format is well known. These are the tales told by Scheherazade to stave off the imminent death meted out, after just one night, to all Shahryah's wives. Her stories were so good he couldn't wait for their continuation so she survived. Right away here she is with her sister, and a reference to the Pantomime format:

032.07-11 not the king kingself but his inseparable
sisters, uncontrollable nighttalkers, Skertsiraizde
with Donyahzade...were staged in the pantalime

Sir Richard Burton's translation must have been well known to Joyce, since he too was a gifted linguist, and moreover Burton had spent nearly twenty years as the British consul in Trieste, and finally died there. His encyclopedic work came out first as ten volumes, followed by another six to complete his task. The last story of the collection, that of the Cobbler Ma'aruf and his wife Fatima, is singled out:

357.17-19 Not the king of this age could richlier eyefeast
 in oreillantall longuardness with alternate nightjoys
 of a thousand kinds but one kind. A shahrriyah cobbler
 on me

The cobbler had to run away from his wife, who was
 furious with him for not getting the right kind of honey
 for her vermicelli cakes. She was a noted shrew, known far
 and wide as The Dung. This is her reaction to the lack of
 bees' honey:

548.17-18 my vermincellly vinagerette

She lost her temper and hounded him out. In a deserted
 spot Ma'aruf found an abandoned "cell", and lay there
 bemoaning his fate. Suddenly a giant figure emerged from
 the wall, amazed to find a human there at all. The djinn
 offered to help, and flew with Ma'aruf on his back around
 the world to a place where Cairo was thought to be a year's
 journey away.

"Aubeyron Birdslay" appears at the top of the cobbler
 page (357.02-3) with quite a lot of Farsi. Aubrey Beardsley
 drew that very famous picture of Ali Baba, which makes him
 look rather like a eunuch. This became the Arabian style
 used by other artists:

357.30 manmade Eonochs Cunstuntonopolies

Kunst, the German word for Art or skill, occurs halfway
 between Beardsley and his eunuch:

357.15-16 Ars we say in the classies. Kunstful

Next "Bismillafoulties" is based on the invocation of
 the name of Allah, the only God, combined with the Irish
 for a thousand welcomes, *mile failte*, and the Irish spirit
 Bushmill's:

357.04 Bismillafoulties. But the hasard you asks

AN points out the Persian for 1001, *hazaruyak*, which is
 sketched in here, though the fact that the *yak* is a little
 hard to see suggests that the Irish thousand too might have
 a hidden "one"; an Irish one is a hen (*haon*). Noting that
 the *failte* has become foulties suggests an answer: the hen
 is a fowl. It is peculiar that the Irish numerals for one
 to three match the Greek quite closely. One is hen in Greek
 too.

The title of the book in Arabic is *Alf Layla Wa Layla*,
 and it occurs just twice:

511.14-15 A loyal wifish woman....the laylylaw was all

515.13 laylaw too. We

The material of the 1001 Nights is Arabic, Persian and
 Turkish, and the words for 1001 in the first two languages

are in the Wake. The Turkish would be *bin bir*, which turns up in reverse. But then that is a feature of 1001:

490.18-20 Poke me nabs in the ribs and pick the erstwort
out of his mouth. -Treble Stauter

There is a slight alteration of the expression "His Nibs" into plain "nabs", and the beard of the prophet has become merely beer.

Another pair of characters are Dalilah, the Wily, and her daughter Zaynab the Coney-Catcher. When Zaynab's husband died she persuaded her mother to join her in fleecing the gentry of Baghdad by "feint and fraud". And they set about it with enthusiasm and great success.

067.29-36 these camelback excesses are thought to have been
caused by one or either of the causing causes of all...
it is a horrible thing to have to say to say to day
but one dilalah, Lupita Lorette...the other...Luperca
Latouche

The two Latin wolf girls are no better than they need be since a lupa is a prostitute, but Luperca, the Roman Festival, links them to Romulus and Remus the wolf twins.

THE C WORDS 101.

There are ten C words of a hundred letters each, which adds up to 1001, since the last one has one extra to make 101. That final word is on p 424, leaving a considerable gap till the end of the book. I have found 25 examples of 1001 (Note 3 lists them in full).

The initials of ALP were found 1112 times in the Wake, which is 1001 plus 111. 111 is the sum of her initials in Numerology, and also represents her three children. (They are listed with those of HCE in *Trios in Finnegans Wake*). The initials of HCE occur a total of 1001 times too, a fact which causes comment in the text:

254.19-20 his thousandfirst name, Hocus Crocus, Esquilocus

CL explains the magic formula "Hocus Pocus" as mock Latin based on the words of the Consecration at Mass: Hoc est enim Corpus Meum. These words transubstantiate the Host into the Body of Christ. CL continues bravely and usefully with a literal translation of "Esquilocus" as the "you are who place". It does sound silly, but surely it is exactly what Joyce intended, because "Who made you?" are the first words in the Catechism. It is paired therefore with the other meaning of Esquiliae, oak trees. In the Roman world the oak was taken to be the father of mankind.

A detailed examination of the C words themselves is necessary. The first and the seventh, for instance, are very similar:

Bababadalgharaghtakamminnarronkonbronntonneronntuonnthunnt
rovarrhounawnskawntooohooorderenthurnuk
Bothallchoractorschumminaroudgansumuminarumdrumstrumtrum
ahumtadumpwaulopoofoolooderamaunsturnup

The last syllables, -denenthurnuk and -deramaunsturnup match closely, given the P/K equivalence. And the two words begin similarly with "both all characters coming around", which is to say those beginning with the letters AL, like Ali Baba and Aladdin. Further light is provided in the text by:

098.09-10 Magrath (badoldkarakter, commonorong canbung

Tindall pointed out these three comparable versions of the opening, and drew attention to the presence of Cambronne as "canbung" and "konbronn-". He was the wounded French General whose reply to the British demand for his surrender was, quite understandably, "Merde!" It was claimed he had said something quite heroic about Guards never surrendering, but only dying. It does seem unlikely - but he had his fans. In any case his name came to mean shit. He should get extra Wake credit for having served in Hoche's useless expedition to Bantry Bay in Ireland in 1796, long before. This new short Magrath version does not actually say Cambronne, but "commonorong canbung" which is suspiciously close to "common Orang can bung", and what he throws could well be shit.

The first of the C words is the thunder of the Gods. That first word from above terrified the caveman, scared the shit out of him in fact. The result led to both his fall and his rise. To make things plain Joyce offers Cambronne, and for good measure an English "toohoooord-". Turning to the last of the C words, it seems to be a list of Gods, and their paraphernalia, but winds up with Ragnarok, the final battle in which everyone got killed:

424.20-2 Ullhodturdenweirmudgaardgringnirurdrmolnirfenrir-
lukkilokkibaugimandodrrerinsurtkrinmgernrackinarockar

AN gives the Old Norse as Ragnarokr, which explains the final r in "-rackinarockar". The word occurs first in Root Language reversed as "regmnirk", and the two versions are separated by the letter N.

This repetition of Ragnarok is found also in the Games Chapter (II i). In the highly theatrical opening the word

keeps company with nightmares, and the first and last syllables are transposed around the central NA:

221.23-4 Hexenschuss, Coachmaher, Incubone and Rocknarrag

As the curtain falls at the end of this chapter the doubling occurs again:

258.01 Rendningrocks roguesreckning reigns

A close look at the opening syllables of the last C word reveals a hidden turd:

424.19-21 Ullhoddurdenweir...rackinarockar

The Turd is within the body of Aladdin (Ullhoden is a very close likeness) so potty training does the trick.

C word character offshoots

Tindall's offshoot Cambronne passage leads to some interesting "characters":

098.06-10 stowed away...in a dutch bottom tank the Arsa, hod

S.S.Finlandia...Cornelius Magrath's (badoldkarakter, commonorrong canbung) where as Turk of the theatre

"The Terrible Turk" was a Pantomime, and since Cornelius Magrath was a giant he connects with another Pantomime "Jack the Giant Killer".

AN gives two separate notes taken from the Daily Mail in 1923 as origins of Joycean passages. The first confirmed that this stowaway escape from Galway prison really did take place. The other one recorded the fact that the Beacontree earwig carries off its dead for burial:

079.16-19 to carry, as earwigs do their dead...frockfull of fickle

The earwig belongs to the genus Forficula.

While reading Tindall to see what he had to say about the "Thunderwords", I stumbled on his discovery that *Persse* is the Estonian for arse. That was an eye opener. And in Finland, just a short boatride away, it is a *perse*.

This means that *Persse* O'Reilly must be reassessed, since his ballad connects to some of the C words, and because his name in French means an earwig. Another connection between the C words raises a lot of questions about a lot of characters:

1. The C words on the first page and the center page of the Wake begin with the identical phrase "Both all characters." To complete the pattern there is a final vestigial C word on the last pages; and there is a Humpty Dumpty too:

003.15-17 Bababadalgharaghtakamminnarronkonbronntonnerronn-
tuonnthunntrovarrhounawnskawntooohooordenenthurnuk

003.20-1 humptyhillhead...tumpytumtoes

314.08-9 Bothallchoractorschumminaroudgansumuminarumdrum-
strumtruminahumptadumpwaulopoofoolooderamaunsturnup

314.16 cwympty dwympty

627.15-16 One in a thousand of years of nights

628.06-7 Avelaval. My leaves have drifted from me.

All. But one clings still...Lff!

628.11 humbly dumbly, only to washup

Only "but" and "all" remain. That's not quite true:
one leaf (Lif/Liv) still clings to the river as she is
united to the sea.

2. The passage about the Arsa at Finlandia now yields two
small bonuses:

098.07-11 dutch bottom tank the Arsa, hod S.S.Finlandia...

(badoldkarakter...) where as Turk of the theatre

Firstly the Finnish word for an arse harks back to the
defecation theme of the first C word. But simple proximity
made me check in my Turkish dictionary for the word *arsa*.
It means a "building-ground", which I take to be a building
site. That links to the historic fall of Tim Finnegan, as
he carried bricks in his hod up the ladder to build a wall.
The word hod here had always puzzled me, and now it is
explained at last. Arsa is fundamental; it might connect to
an arse or an earwig; or it could be the workplace of a
builder (Note 4).

3. Another K version of character seems to belong to the
Dublin tailor Kerse:

085.32-3 appatently ambrosiaurea-lised like Kersse's

Korduroy Karikature

Here the obvious explanations are subverted by the P/K
alteration of Persse, and the subtle undercurrent of "not
openly ambrosia-urea-lised".

4. Here is a most important offshoot which appears on the
page immediately following the Ballad of Persse O'Reilly:

048.06-7 Yet all they who heard or redelivered are now
with that family of bards and Vergobretas himself and
the crowd of Caraculacticors

The arse theme of persse is maintained by a French *cul* slipped into the middle of car-acticors. The scene for the delivery of the message of the Ballad is very difficult of access. It lies far to the East in Caracul, where sheep herders are milking (-lactic-) their ewes. After a couple of songs there is:

048.15-17 the zitherer of the past with his merry men all,
zimzim zimzim. Of the persins sin this Eyrawyggla
saga

Joyce has knitted three stories together. The most obvious is the Merry men all, who are Robin Hood's band, and therefore reminiscent of the robber chief and his men in the tale of Ali Baba. "Zimzim zimzim" is very much like the simsim which Burton preferred as the cave opening word over the sesame of the French translation. The simsim is echoed by the "-sins sin" immediately afterwards. Robin Hood is now remembered as a foe of bad King John, and thus an ally of Richard Lionheart. That explains the zither since King Richard was himself a troubadour, says Enc Brit. On his way home from the Crusades he was taken captive in Vienna by his enemy, Duke Leopold of Austria. A legend grew up of how his fellow troubadour Blondel went from castle to castle to locate his friend, by singing a song they had written together. This is not likely to be true, since it was common knowledge where the King was being held. Happily he was ransomed at last, and lived to greet Robin Hood and his merry men all - in the movies.

5. The next two examples belong with Caraculacticors since they can be combined to create that word. They share both culs and twins:

518.21-2 betwinst Picturshirts and Scutticules, like their caractacurs

6. Magrath was called a "badoldkarakter" in 2. Old and bad are common words in the Wake, but "bad old" (note 5) only occurs once more; and "characters" are nearby. The passage is loaded with Pantomime material:

617.13-14 Both are Timsons now they've changed their
characticuls during their blackout

617.17-21 Good licks!...all his fury gutmurdherers...The big
bad old sprowly...Allso brewbeer

7. The next offshoot occurs just after the Euclid diagram. It show a linkage between Open Sesame and OK:

302-12 me elementator joyclid, son of a Butt WHEN THE
ANSWERER
IS A
LEMAN

302.L2 Sesama to the Rescue.
The Key Signature

302.21-3 Ohr for oral, key for crib, olchedolche
and a lunge ad lib

302.31-2 And ook ook fanky! All the charic- ALL
tures in the drame! SQUARE

The slight alteration of the magic doorway to "Sesama" also focuses attention on the letter A; so does the payback "drame" for drama. An actual "Key Signature" occurs only once in the Wake, and it is that for the music of the Ballad of Persse O'Reilly. The key is A Major, or La in tonic solfa. Since a key in music is known by a letter, one is reminded that a character can be just a letter too.

033.14-15 A baser meaning has been read into these characters the literal sense of which decency can safely scarcely hint.

This refers to the "sigla H.C.E." at 032.14.

8. The ninth C word ends with this stammer:

414.20 -ashlcarcarcaract

It is a version of all characters.

9. 578.33-4 vesting their characters vixendevolment,
andens aller, athors err

10. 602.22-3 exhabiting that corricatore of a harss,
revealled by Oscrur Camerad.

11. 054.03-5 Farseeingetherich and Poolaulwoman
Charachthercuss and his Ann van Vogt

Poolaul represents "Poor Old" as in the Irish "Poor old woman". This "character" seems to refer to Caractacus, the rebel against Rome, just as his friend seems to be Vercingetorix, but there can be no doubt that the language of Iran, Farsi, is invoked, as is that of Erin in the "Shan Van Vocht".

LOTS OF CAMELS

The surprising thing is how often camels turn up. That was to be expected in an environment of the Arabian Nights, but now I am finding that they cover a lot more territory.

The Ballad of Persse O'Reilly was written by an Estonian ass, Persse (WYT), and it has camels in it.

But asses and ordinary camels, well fairly ordinary camels, are found side by side in the Wake:

086.18 amadst camel and ass, greybeard and suckling

This is based on a Biblical passage: Samuel
I 15.3 "slay both man and woman, infant and suckling, ox and sheep, camel and ass"

There are three of them in the Ballad. Persse O'Reilly "translates" as Earwicker, and that idea is developed in the text as "Norveegickers" who come from norewhig, and are N-earwiggers at heart. They are camel folk:

046.22-4 Thok's min gammelhole Norveegickers moniker

Og as ay are at gammelhore Norveegickers cod.

(Chorus) A Norwegian camel old cod.

Thok was Loki disguised as an old crone living deep underground in the desert; in Danish gammel means ancient, or hoar, and that describes her. A.S.Byatt tells the story behind these lines in her *Ragnarok*. Loki had slain Baldur with a mistletoe spear "by accident". Baldur could only be saved, and his light brought back to the world, if everyone mourned for him. Word went out, and it seemed that everyone had agreed; but somebody somewhere was not mourning. Searchers were sent out, and finally, in a deep dark hole, this old woman was discovered, who said in a thin whispery voice that she was called Thok. They begged her to grieve to help them save Baldur, but Thok said: "Hel can keep Baldur for all I care." This was reported to Frigg, who pointed out that Thok just meant darkness. So the Gods knew that Loki was the lone dissenter.

Gammel means old in Danish, whence gammelhore. But in Persian *kamel* means whole, whence gammelhole. An Iranian friend tells me that this wholeness or completion leads to *kamal*, a high level of excellence. This word pairing is like that of the Latin *gemellus*, a twin.

The Hebrew letter ghimel is a camel, and in the Bible it could not fit through the eye of the needle, the small door in the big gate:

120.26-7 constant labour to make a ghimel pass through the eye of an iota

The eye is the gammelhole/camel-hole in a needle.

O Hehir (GL p.390) points out that Humphrey and ALP both have the hump to qualify them as camels, because the Irish word *alp* means a hump.

The animals may have one or two humps, a camel with two is a Bactrian, while the Arabian has just one, and it is called a dromedary. OED offers many spellings of it, drumbledary is my favourite. Joyce treats spelling with Elizabethan freedom, so it can become a dreamydeary, a dreamadoory, a drumadunderry or even a druriodrama.

Camels belong in many places:

005.23-6 bedoueen the jebel and the jpysian sea. Cropherb
the crunchbracken...She has a gift of seek on site...the
dreamydeary

Mahomet had a camel known as "crop-eared" (AN). The jebel and the jpysian sea sounds like the Devil and the deep blue sea, but in this case a jebel is an Arabian hill, and the sea sounds quite Egyptian.

Camel and ass are paired again rather subtly:

323.21-3 Drumadunderry till the rumnants of Mecckrass...a
hill of a camelump bakk

This ass comes from Mecca. Camels are not ruminants says Enc Brit, because, though they do chew the cud, the third stomach is a bit different. Joyce solved the problem by cutting out the middle I, and making him a rumnant. The hill is echoed by a Danish hill, a *bakke*. In Norwegian it would be an *aas*.

Here is a Middle Eastern camel who really lights up the sky:

034.01-3 stambuling haround Dumbaling...(let us hue him
Abdullah Gamellaxarksky

The simplest way to break it down is gamel-lax-ark-sky, which translates as old (in Danish) -salmon-arc in the sky = rainbow. These elements are featured among the host of motifs which first appears on the opening page:

003.13-17 Jhem or Shen brewed by arclight and rory end to
the regginbrow...The fall (1st.C word) of a once
wallstrait oldparr is retaled early in bed

Gamel can also be a twin; a parr is a young salmon. The camel has to fill any number of functions, since in the Ballad he is called a "gammelhole", a whole hole.

The Hebrew alphabet begins with Aleph Beth Gimel, meaning ox-house-humper, so a house belongs next to a camel:

377.01-3 keykeeper of the keys of the seven doors of
dreamadoory in the house of the household of Hecech...

The word Hecech looks like an innocent HCE variant but includes Hec, which means a door, a half door such as might be found on a farm. So the squared off (fig 1) when upended

into (fig 2) is seen as a simple picture of a barn door.

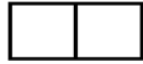


fig. 1



fig. 2

The camel is obvious in three of the four languages in "The Fable of the Traveller and the Grapes", which I will call the Sufi set. In Arabic a camel is a camel, and Greek follows suit with κάμηλος. Farsi is less obvious. This passage comes from Book 2 of the Supplemental Arabian Nights (AN): "three whales of the sea of fraud and deceit" in the original:

241.28-9 two Whales of the Sea of Deceit, they bloodi-
blabstard shooters, three Dromedaries of the Sands of
Calumdonia

A Persian camel is a *shotor*. The fourth language of the Sufi set is Turkish. Their camel is a *deve*, which fits well with the camel and devil pairing. The Latin *gemellus* naturally makes it form twins:

287.01-4 What the D.V. would I do that for? ...What the Deva
would you do that for?

"Deevee" is a common Irish way of saying God willing; it may be either spoken or written. "What the devil" is equally common, so there is an inbuilt contrast of Devil and God. It occurs with Issy and her other self:

527.24-6 It's meemly us two, meme idoll...D.V., with my
lovebirds

And it is woven neatly into the family description of the twins as:

566.20-1 daulphin and deevlin...the dame dowager's
duffgerent

The Dauphin, eldest son of the King of France, has been subtly altered into a dolphin, and the little devil retains the dee spelling which indicates DV, therefore God.

Since the DV and the camel constitute a symbol of extreme duality this passage is immediately clarified:

123.30-1 The unmistakened identity of the persons in the
Tiberiast duplex came to light in the most devious of
ways

Tiberiast suggests the opposition of Roman and Jew, and devious confirms it. The very sneaky "came to light" provides a smile since the rushlight shines through a page of the "new book of Morses". On the next page is a plain camel linked to both Norse and Irish elements:

124.28-30 So be it. And it was. The lettermaking of the
 exploits of Fjorgn Camhelsson when he was in the
 Kvinnes country with Soldru's men

This brand new simplified version of the Letter is about Finn MacCumhail in the role of a Norwegian with a camel. DBC says Fjorgyn is two people: male Odin, and female Jord (earth). Like the Ask and Embla myth there is another version: the man could be the father of Frigg, Odin's wife, and the lady then is Thor's mother. The name means earth. So too does Urd. This gives a good reading for Soldru as Sun and reversed earth. While I like Glasheen's simple soldier, it has to be more complicated than that.

This raises a vital point which is easy to overlook. Joyce never gives MacCool his "correct" spelling. He never obeys the rules; though there don't seem to be any in Irish. MacLennan's *Dictionary of Gaelic* offers *Cámhel* (pron. Cavul) as a camel. Modern Irish seems to go for *camall*. I asked Finnuala Murphy, an Irish speaking vet in Kerry, how she would pronounce it. She said she'd call a camel a camel since that was what it was. But Joyce liked his smile at the old Irish spelling. Consider in a context of warfare:

009.24 This is camelry

That unites the two sides of *Cámhel* (pron. Cavul).

A word search of Finn MacCool begins with Glasheen's rightly generous listing. I was amazed and delighted by her claim that all words of f-N form refer to him. I would like to add Fearn, the Alder.

I have thinned out her list to focus on complete "MacCumhail"s, and square bracketed some useful Buckley and Earwicker connections. Much as Joyce admired the ollaves, he found the old spellings a source of fun. The underlying point is that Finn is to some extent the son of a camel:

048.14 *Fenn Mac Call*

073.35-01 cumule...(some Finn, some Finn

105.03 *Fain Me Cuddle*

[105.21-2 *Finns This Funnycoon's Wick, How the Buckling]*

[108.21 the ear of Fionn Earwicker....(Hear! Calls!
 Everywhair!)]

124.29 Fjorgn Camhelsson

139.14 Finn MacCool! (The answer to Question #1)
 243.14 Hetman MacCumhal foots the funeral
 277.3-6 Mogoul!)...fewnrally...fiannians all
 319.03 fine me cowheel
 332.08-9 Fine again Cuoholson! Peace O wiley!
 354.06 Faun MacGhoul
 371.22 Fingool MacKishgmard
 374.21 Finnish Make Goal
 375.29 Fummuccumul
 380.10 finst homy commulion
 488.14 Felim make Call
 525.31 the great fin may cumule!
 569.23 Old Finncoole
 578.6 Macfinnan's cool Harryng
 581.11 find me cool's
 593.12 Foyng MacHooligan
 [616.01-2 Molloyd O'Reilly, that hugglebeddy faun...that
 Coolock ever]
 617.11 funn make called Foon MacCrawl brothers
 624.28 Finsen makes cumhulments
 626.17 *Find me Colours*
 626.23 fan me coolly

When Finn MacCool is reborn he is Finnagain. But he can also be Finn O'Reilly, giving his ending to Pierce in this striking chiasma:

447.23-24 Pierce Egan with the baugh in Baughkley of Fino Ralli

That is valid on its own, but surely it is a signpost to another "Fino Ralli" featuring a funeral word, a reminder of what the book is about.

277.03 (Mogoul!)...fewnrally...fiannians all
 277n3 warriors bard

Fewn Mogoul the warrior bard is still recognizable, and he is akin therefore to Persse O'Reilly, the bard of the Ballad. The occasional glimpse of Huckleberry Finn is a reminder that he too had a funny funeral.

More than a quarter of the time Finn's father was a camel/cummal (he turns up at 289.11 and 334.15). He was old, he was all, he was a twin. He was Irish, he was Norse, he was Persian.

THE C WORD CAMEL SOLUTION

The idea of a one shot solution for the C words dies hard. Shit is common, and can be detected in all of them, but only with considerable effort. Now here is a new

starting point. Manifestly the C words connect with 1001, and therefore with the Middle East, and camels keep pestering me; they are so often present, but I don't see any in the first, the middle and the last ones. And that is a pattern in itself ... as I was on the point of discarding this whole idea, it struck me that it might be the stone the builders rejected. So I gave it one more try.

Leaving the reluctant trio for the moment. Here are the other seven C words, four have obvious camels, two are more subtle, and one is a Lewis Carroll version.

#3. The Ballad of Persse O'Reilly has this::

046.21-5 Thok's min gammelhole Norveegickers moniker

Og as ay are at gammelhore Norveegickers cod.

(Chorus) A Norwegian camel old cod.

He is, begod.

Lift it, Hosty, lift it, ye devil ye!

The gammel is paired with -hole and -hore. In Persian *kamel* does mean whole. Though in Norway *kamel* means a camel. The Norwegian *gammel* means old, and old could be hoar. The Persian and Norwegian words might be paired to make "the hole of a whore" since OED allows hore for whore.

OED says the English word camel probably came from the Hebrew and Phoenician *gamal*. An Arabian camel is a *gamal*, very variable in its spelling. Ghimel is the third letter of the alphabet in Hebrew, and that too is a camel.

The "Norwegian camel old cod. He is, begod" has overtones of divinity. Duality abounds; it is the name of the game.

The Ballad words after the gamel/camels are: "Lift it Hosty, lift it, ye devil ye!" Host is a multiple word: God/One, host/all, innkeeper/enemy, victim/saviour. And suddenly too the devil is seen as a playful fellow. The derivation of devil is odd. It comes from the Greek *dia*, through, and *ballein*, to throw. When this is restructured into Latin via *trans-ducere*, a transducer is a bit more recognizable as one who leads astray. Most European languages follow this lead, even the Irish *diabhal*. The German *teufel* is a reminder that theophil offers the contrary notion of one who loves God.

The Norwegian rune for God is As. The camel is specifically paired with the ass in the Wake, and that pair accompanies three other extreme examples of duality: old/young, rich/poor/ and saint/sinner:

086.18-19 amadst camel and ass, greybeard and suckling,
priest and pauper, matrmatron and merrymeg

They are not a duo like cat and dog, or ox and ass. They were found together in I Samuel 15.3: "slay both man and woman, infant and suckling, ox and sheep, camel and ass." The word suckling makes this the likely Joyce source. Matthew famously warned of the impossibility of a camel passing through the "eye of a needle":

551.33-5 made not I to pass through twelve Threadneedles...
 my camels' walk, kolossa kolossa! no porte sublimer
 benared my ghates

The great gate here is the Sublime Porte, the seat of Ottoman Government. And there's a new thalassa variant to go with Galata.

#4 This C word is a list of whores, or "doors" in slang. Just before it there is this example of the reckless duality of camel words:

090.18-20 And Camellus then said to Gemellus: I should
 know you? Parfaitly. And Gemellus then said to
 Camellus: Yes, your brother? Absolutely

CL gives camellus as Latin for a camel, and gemellus as Latin for a twin. The camel has now accumulated a number of meanings: old, all/whole and twin. Thus camel words bring together elements of the "both all" and "hole in the wall" motifs. Yet another addition to the list is provided by AN: Gamel and Camel were the names of the doorkeepers of King Nuada's castle in Tara. They therefore qualify as Porters.

The Twin connection is plain in this passage which also involves the 1001 Nights character, Dalilah the Crafty, who did wind up as a Porteress:

067.29-36 these camelback excesses are thought to have been
 instigated by one or either...one dilalah, Lupita
 Lorette...Luperca Latouche

The two wolf ladies immediately signal the twin wolf children, Romulus and Remus. Lupercalia was their Roman festival.

#2. These camels are close to the Prankquean's C word:

022.28 in front of the arkway of trihump
 022.30-1 for like the campbells acoming with a fork lance
 of lightning

This has little to do with the Scottish clan. The lightning which accompanies thunder has a forked look to it. Pairing.

#5: Again the camel is effectively disguised:

113.17-18 Honeys wore camelia paints...Add dapple inn

The Garter motto "Honi soit qui mal y pense" underlies this. The camellia is named for its discoverer Fr. Kamel, a Jesuit priest. Dapple was the name of Sancho Panza's ass. Camellia pants are being worn and pants come in pairs. Pairing again.

#7 Here is an even more extreme coupling of camel and devil. This is the opposite of that between the camel and the ass (God):

313.36-1 how the camel and where the deiffel

The connection to the Eiffel Tower has other levels but basically the contrast is Saint/Devil, as can be seen in this paired reference:

086.23-5 Holy Saint Eiffel, the very phoenix...between the deffodates and the dumbscene

087.02-3 Sacred avatar, how the devil did they guess it?

The Devil and the deep blue sea gets a nod. The Phoenix sits on a column in the Park of that name in Dublin.

#9 An orifice could be a door. Door equals whore:

414.27-8 there mouthparts to his oreifice and his gambills
to there airy processes

#10. This C-Word is about Norse Mythology, ending with Ragnarok and including some participants, in particular Like and Fenrir who were to blame for it.:

424.19-21 Ullhod...fenrirlukkilokkibaugiman...
rackinarockar! Thor's for yo!

Three unmentioned camels?

That completes the seven easy camels, but what of the other three C words? All ten of course have the Arabian Nights in common, along with the fact that HCE and ALP each recur 1001 times. The puzzle now is to discover what there is about the first, sixth and eighth C words that seems to make them camel-free zones. Since the beast is so obviously connected with the Arabian Desert, it could be the undeniable presence of Ali Baba opening the first word:

003.15 bababadalghar..

Al ghar means the cave in Farsi. That might solve the first, but then what about #6, the "close the door" word, and #8?

At length Aladdin shyly revealed himself in #6 split across two words with a stammered word in between:

257.20-1 Missy Cheekspeer, and your panto's off!

...illed Diddiddy Achin

The "Diddiddy", though based on Daddy, is pure stammer because "illed" already provides the letter D. The "Ach" is unnecessary, so that leaves just "illed in", a recognizable Aladdin, especially in a context of Pantomime, and a Principal Boy in the role of Shakespeare.

After the death of his father, Aladdin was a notorious layabout, a kid who did no work. He would be called a *ludraman* in Irish, a lazy idler, and GL identifies that word twice in the text after C word #6:

257.33 Uplouderamain!

258.19 Uplouderamainagain!

"Up" is the great joke word in Ulysses, and it dawns on me that the word *ludraman* is itself another Aladdin with a stammer. The same root word can become Lutheran, the result of Tristopher's Prankquean re-education:. While Hilary becomes a tristian, he was convorted:

021.30 and he became a luderman

A luderman is even more obviously Aladdin. And he is both a gamesman and an idler. GL gives this one too, and another in C word #7, a "-looderamaun-". Bravo O Hehir! What he did not spot however, and it has taken me months to do so, is that the "lock the door" C word, begins with a decorated version of Aladdin/looderamaun:

257.27 Lukkedoeren-

Throw out the K and the R, and L-D-N is left. So two of the camel-free zone C words begin with the AL boys, and #6 is sprinkled with Aladdins. I am buried in them after all, and that is the Joyce joke. Because that is exactly the situation Aladdin found himself in, when he had taken possession of the Lamp. The magician left him there and piled a mountain over him to make sure.

Number 8 is a different problem. This is more of an encryption than a disguise:

332.23-4 his loudship was converted to a landshop

Lewis Carroll's sheep-ship-shop is the key. A lordship is converted into a land ship, or a ship of the desert. The Aswan Dam is present a few lines later:

332.29-1 the first cataraction! As if ever she cared an

assuan damm about her harpoons sticking all out of him

The "real" solution to the three missing camels finally turned up. Most people agree that the camel is a camel; only the shotor and the deve in Iran and Turkey are different. I wondered what the ancient Egyptians called a camel. Budge's *Egyptian Language* was consulted. It ignored camels; nothing, not a picture, not a name. I googled it. An article from some Academic Proceedings came up. In 1998 A.S.Saber of the Veterinary Faculty at the University of Assiut in Egypt was equally puzzled. There were pots shaped like camels, there were rock engravings of them. There had been camels in plenty since 3000 B.C., but there was no word for them. They must have been regarded as unclean or taboo, he says. This explains my missing camels, they are Egyptian, and presumably they can only be named if they have 'names'. The Pharaoh could command that Ariadne and Osostris should be saddled up for his morning ride, but he could not say let's have a look at my racing camels. So Joyce labelled his camels Ali Baba, Aladdin and Landship. The landship was found right next to the first cataract in the Nile, and Assuan the city in Egypt where it is located. The two Egyptian clues are a vital point.

The Arabs, like Root Language, don't care about vowels, so Aladdin is called Illedin. Illedin is the Root Language remains of:

257.21-2 illed Diddiddy Achin...a pease of bakin

"Old Daddy Dacon bought a piece of bacon", ran the Nursery Rhyme. And there it is: the connection to a taboo animal. The pig was unclean to someone who rode a ghimel.

THE DOOR SOLUTION

Since doors may also be a uniting factor among the C words, here is a list of door allusions in each of them.

- #1 Ali Baba finds the cave of the robbers and overhears the Open Sesame that is necessary to open it.
- #2 The Prankquean asks the door to let her in three times. Jarl van Hooter comes out, and the duppy "shot the shutter clup". Morgiana finds the robbers' marks on the door, and she "marks" all the doors in the neighbourhood in the same way.
- #3 Ali Baba's brother got stuck in the cave because he could not remember the password to open the door.
- #4 The C word lists names for prostitutes in many languages. Door is a slang word for a whore.
- #5 The C word contains "lookingated".

#6 This C word is made up of injunctions to close the door in many languages.

#7 Aladdin is freed from his imprisonment in the cave by the Jinn of the Ring.

#8 "Why...what o szeszame open, v doer s t doing...K? An o.

#9 414.06 "the Bois in the Boscoor, our evicted tenemants". The Opening of the fable of the Ondt and the Gracehoper.

#10 The curtain makes its final fall.

The Prankquean.

It is not possible to consider C word #2 without giving some thought to the Prankquean. Her identity is rather complicated. At the heart of it is a triple-triple combination. This has already been dealt with once in connection with the Holy Trinity, so that thought may be worth keeping in mind.

The basic story is that of Grace O'Malley, or Grainne Ui Mhaille. Already she connects with Grania as in Dermot and Grania, so that becomes part of the episode. She lived on Clare Island, and they tell the story this way in the local town of Louisburg. She decided Ireland needed a woman's hand to govern it, so she sailed off to London to visit the English Queen, Elizabeth I. QE1 was impressed with her, and gave her control of the West of Ireland. When she reached Dublin on her way home, she asked for hospitality at Howth Castle, and was turned away. The nerve of them! She was a naval power in her own right back at Clare Island. So she kidnapped a child, until they agreed to keep open house. GH tells the true story, but that was not always Joyce's focus. In his hands the tale becomes very involved, and demands close attention.

The first points of interest are that the Prankquean is a "niece-in-law", and that she addresses the door three times as Mark. Given that the first Lord of Howth Castle was Sir Armoricus Tristram, Mark could be King Mark, Tristan's uncle. Tristan after his great disappointment over Iseult of Ireland went back home to France, and married Iseult Blanchemain, so she became Mark's niece-in-law.

The text presents some basic facts about the Prankquean, which can be examined a piece at a time:

068.21-3 A reine of the shee, a shebeen quean, a quean of pranks. A kingly man, of royal mien, regally robed, exalted be his glory! So gave so take!

The king is easily covered: Jarl von Hoother wears the seven garments of royalty, and his glory is exalted because he:

021.10 had his burnt head high up in his lamphouse

The kingly man turns out to be in the 1001 Nights too. The only time HCE is named in full in this first chapter he is:

004.32 Haroun Childeric Eggeberth

Haroun, the Caliph of Baghdad, would seem to be the adult. The other two names, child and egg-birth, are those of Saxon and Merovingian Kings.

The quean is another matter. She is described as a reine, a quean of the shee, or the fairies, but in Grainne's case that would also mean a Queen of the Sea. From her island fort in the mouth of Clew Bay she did control shipping traffic on the West coast of Ireland, and she was on board to command her ships in battle. The scene of this episode is laid in "all the flamend floody flatuous world" (023.10) which includes all four elements, but the family members all have maritime interests:

023.12-15 The prankquean was to hold her dummyship
and the jimminies was to keep the peacewave
and van Hoother was to git the wind up

The Prankquean leans towards fire ("she lit up" and "she lit up again"), so here she has a dummy ship to be fired at; probably a fireship filled with combustibles and explosives; either way they are "flamend". The jimminies have "-wave" to match "floody". Van Hoother has wind for "flatuous". The passage concludes with "the whole of the polis" which equals the "world".

The maritime motif of the Prankquean is carried out in her C word too. It begins with Ahab's craft, the Pequod:

023.05-6 Perkodhuskurun-

Serendipity followed this discovery, because if his ship is here, then certainly Ahab should be in the Wake too. Glasheen rightly suggests:

492.22-3 Afamado Hairductor Achmed Borumborad...of a 1001

These initials are those of AHAB. There is a "packet" just above them, and a "watergood" just below, to establish the environment. But Ahmed, in company with 1001, on this very Indian page, must refer to the youngest of the three Indian princes in the Arabian Nights. The three sons competed for the hand of Princess Nur Al-Nahar, which means Light of Day. Ahmed won because he brought her back from death's door with a magic apple. That would make him a lay

doctor, a "Herr Doktor". She and the apple can be found, just like the watery references, both above and below the Ahmed:

492.08 his daintree diva in deltic dwilights

492.22 Achmed

492.31-2 forbidden fruit

Looking back at the Prankquean's C word, it contains another lady from the Arabian Nights, Dalilah "the Crafty":

023.17 -didillifaititillibum-

In the end she was caught, but crafty as ever she just sold her pursuers into slavery under the Chief of Police, while she herself wound up as the caretaker of the Caliph's pigeons and the portress of his Khan. That is Kate's job at the museyroom.

So far then the Prankquean has a youthful aspect as Iseult, and a crone persona as Dalilah, the portress. The role of Anna remains to be filled.

Here is the information again:

068.21-2 A reine of the shee, a shebeen quean, a queen of pranks.

Irish *sidhe* (shee) are the fairies, and a *bean* is a woman. Since a queen of pranks is a Prankquean, the syllables of shebeen may be reversed to provide a banshee, a wailing fairy woman. Though a *sibin* is a low tavern, I think a shebeen is just as likely to be a fairy woman, indeed a queen of the fairies; because that leads to the Morrigan, literally the Great Queen, a central core of the Irish triple Goddess. Her components may be named Ana, Babb and Macha (note 6), and together they constitute the Morrigan, the Fate Trinity. Graves says that Ana was the Goddess of Plenty in Munster (WG 370), but as maleficent Ana she was one of the Fates. Babb means boiling and scaldcrow; she is an old hag of a witch who turns up with her companion Ana at:

179.14-15 badbad case...Annamite Aper of Atroxity

Latin *aper* means a wild boar, and *atrox* is gloomy and horrible. The trio were known for turning themselves into animals very easily. Here they are again:

376.24 Scaldhead pursue!

376.26-7 Skerry, Badbols and the Grey One.

These can now be properly identified. They have been called Finn MacCool's nurses. All Wake glosses are useful to some extent, but Skerry has been entirely overlooked, even though she appears also on the previous page:

375.25-6 little Mrs Ex-Skaerer-Sissers...her widower in his gravest embazzlement

DBC glosses Skaerer as a Danish cutter, and a few lines further on there is a "cutter out". This gives the game away; she is Atropos. The trio is that of the Fates: Clotho with the spindle to make the linen thread, Lachesis with the measuring rod, and Atropos with shears to cut it off. The last is the smallest and most terrible, says Robert Graves, which would account for "little Mrs Ex-Skaerer-Sissers". The three fates are the Norns in Norse myth, so "Skerry" is being their Atropos. Irish legend calls the Fates the Morrigan, and that includes Badb. But why does Joyce call her Badbols? I think she includes a bad spirit, for that is what Bols is to drinkers of English Gin.

The Grey One is also a classical figure. In Greek myth the Children of the Sea are the 50 daughters of Nereus, the old man of the sea. Collectively they are the Nereids, but some of them form separate groups of three, like the Gorgons and the Graeae. The latter, the Grey Ones, were a trio of swanlike women with grey hair, who shared the one eye and the one tooth. Perseus robbed them of both, as they passed them to one another, and thus forced them to tell him where to find the Stygian Nymphs, who kept the things he needed to slay Medusa, the worst of the Gorgons. All in all it was a rather "House that Jack built" operation, but it did work out well for Perseus.

Graves equates the Triple Goddess with the moon phases, the Maiden in Spring, the Nymph in Summer and the Crone in Autumn. ALP has a similar system since she is Ana, Iso and Kata, the Greek prefixes for growth, parity and decay. The name Issy indicates the present, Anna the mother is past and Kate the witch figure will be the old hag Hecate. But both the mother and the crone still see themselves as forever youthful. Naturally so does Issy.

The Morrigan very easily slides herself into another Root Language trio. The legendary Morgana le Fay was King Arthur's sister. She was a witch who plagued her brother during his life, but when he was mortally wounded at Camlan she took him to Avalon and lovingly cared for him. She is a designated prankster:

020.32-3 Maye faye she's la gaye, this snaky woman

020.35 Flou inn

AN glosses this last word as a *flouin*, a boat in Old French, suitable for the transport of her brother.

The Morrigan herself fell in love with Cu Chulain, and she took the form of a young girl to woo him. He was not interested, so she set about foiling him in battle, until finally she changed her mind, took Ulster's side and tried to save her hero; only to change again and feed him forbidden hound meat. Alas, he was under a *geas*, and had to die in the only way he could, by means of his own spear. And Morrigan in the form of a crow stood on his shoulder. The Morrigan is usually thought of as a baleful death figure. Curiously enough Morgiana, the heroine of the Ali Baba story, managed to kill 38 of the thieves entirely on her own. And as a legitimate niece-in-law she must be given extra points in her candidacy for the role of Prankqueen. All three women were given to "pranks" mostly of the cruel variety.

Here is the Tale of Morgiana and the Forty Thieves.

Ali Baba's rich brother Kasim found out about the robber's cave, and visited it on his own. Are they not thieves? He had piled up some gold ready to go, when he found he could not remember how to get out: Open wheat! Open barley! Open oats! No good, he was stuck, and the robbers found him. They cut him into four pieces and left them as a warning.

Ali found him and took him home for burial. His brother's slave girl Morgiana told him to pretend Kasim was dying, and she went to the pharmacy and asked for drugs to give a man at death's door. She found a tailor to sew the shroud, and persuaded him to be blindfolded on the way, and then to work in a dark room. Coins changed hands. The Imam was brought, and there was a funeral. Ali moved in and married Kasim's widow.

The Captain of the robbers never heard anything about the body he had cut up, so he suspected the dead man had an accomplice. One of the robbers volunteered to go into town and see what had happened. He found the tailor at work in the market place, before it got light. How can you see to sew? He asked. Mustafa boasted that he had sewed a body together in the dark, and made a shroud for it too. The robber bribed the tailor to put on a blindfold, and try to remember where he had been taken. When they got there the robber marked the door with white chalk and went back to report. But when the thieves came to check it out, they found white chalk marks all over the town. Morgiana had spotted the sign on her door, and knew what to do about it. The Captain punished the first man and sent another one,

with the same result. This time they found red chalk marks all over the place. Now it was the captain's turn, and he cleverly committed the location to memory. He got nineteen mules and 38 huge leather bags, one each for his men and one for oil. He went into town disguised as an oil merchant, and found Ali taking a post-prandial stroll outside his house. "I'm too late to find anywhere to stay! What can I do?" Ali, as a good Moslem, offered hospitality. "Put your mules in my shed, and come into the house for supper and a good night's sleep!"

While Morgiana was doing her chores, the lamps ran out of oil, so she went out to get some from the merchant's supply in the shed. Suddenly a voice came from the bag: "Is it time to sally forth, master?" "No, not yet!" she whispered, disguising her voice. Morgiana saw the depth of the plot as bag after bag asked the same question. She took the oil from the one full bag, filled a large cauldron and began to boil it. One by one the robbers were scalded to death, and when the Captain came out to alert them, he saw the game was up and scrambled over the wall. In the morning Ali and Morgiana dug a huge grave, and buried the bodies. Now the Captain badly wanted revenge. He found that Kasim's son had taken over the family business. He disguised himself as Kwajah Hasan and befriended the lad, worming his way until he was invited to dinner with "uncle Ali Baba". The dinner was a great success, but Morgiana saw through his disguise. She entertained the guests by dancing for them, and came up to each of them for a tip. When the Captain struggled to get his purse out, she stabbed him to death. "What on earth?" cried Ali aghast. She opened Kwajah Hasan's robe, and showed Ali the dagger in his waistband ready to slay him. "Look! It is the robber Captain, the oil merchant!" "Oh frabjous day!" cries Ali Baba. "I set you free, and my nephew shall be your husband."

It is funny how one does not remember Morgiana. And she fits so beautifully in Joyce's pattern of Anna trios.

Anna, Issy and Kate.

Morrigan = Ana, Babd and Macha.

Morrigan, Morgiana and Morgana.

ALADDIN

Aladdin is another imperfectly remembered character.

His name in Arabic means the Nobility of God, which has to be a clue. Only once does he appear in the Wake properly spelled:

407.27-8 -Alo, alas, aladdin, amobus! Does she lag soft
fall means rest down? Shaun yawned

This excerpt follows two passages involving first of all Marconi's radio, and then the gestures used in oratory. The inventor and the orator are both trying to convey messages over a distance by sound or by sign. That does suggest a hidden message. So does the inverted solfa scale. The passage continues to show that the letters carried by Shaun are those of HCE:

407.27-30 alass, aladdin...dough for the carrier and the
hash-say-ugh,

The same connection to radio (Marconi) and HCE is made by another Aladdin:

108.23-8 (Hear Calls Everywhair!) then as to this radio-
oscillating epiepistle...in this Aludin's Cove of our
cagacity...to slip us the dinkum oil?

AN offers *cagare* as Italian for to shit, and it is *sitta* in Estonian, says Tindall. Cagacity covers both. The Root Language Concordance uncovers some more words of this exact -L-D-N shape, and the silly thing is that I have quoted a few without noticing them. In pointing out the nature of doors, holes in the wall, or at the ends of tubes in living creatures, I cited this:

090.21-3 If he was not alluding to the whole in the wall?
That he was when he was not eluding from the whole of
the woman

And now I pay attention to the WH of the "whole in the wall". Here is a matching passage:

507.26-9 -You are alluding to the picking pockets in Lower
O'Connell Street?

-I am illuding to the Pekin packet but I am eluding
from Laura Connor's treat.

The thieves are reminiscent of those in Ali Baba, but the Aladdin story in fact take place in China.

And here is that WH again along with another cryptic Aladdin, who is just half a page away from the AHAB initials:

365.16-17 wholenosing at a whallhoarding from our Don Amir
anent villayets prostatution

The hole in the wall is cleverly hidden in the first syllables of the opening words, and they each have W and H added to them. The main sense literally concerns Persian

provincial prostitutes, the fallen women of C word #4, where the revelation was made about "eluding from the whole of the woman". But now the "alluding/ eluding" is elaborated to include the robbers looking for a wallet, and Ahab's sailors on the scent of a whall-horde or herd of whales. That was all well and good, but I had not yet taken a good look at Burton's actual text for Aladdin. Mea culpa!

He went to great lengths to describe the circumstances of the Moorish dervish's plot to steal Aladdin's destiny from him. Three times over he calls it the "Hoard"; then twice more: "...Hoard could be opened only by the presence of the lad Aladdin"; "for he might obtain the Lamp by means of the lad for whom this Hoard had been upstored".

In order to reach the Lamp Aladdin first had to give the password in order to lift the stone, then go through four great halls crammed with silver and gold, then give the password again to enter the garden with the fruit trees of precious gems, and finally climb the ladder to the Lamp itself. So the "whallhoarding" was an accurate description. Aladdin had to go through the wall at the end of the hall, by saying his family names (the password), to establish his right to the Hoard.

This word for word adherence accounts for another strange passage about the use he made of the Lamp Djin (Burton uses the spelling Jinn). He asked him to build a pavilion for his bride, Badr el-Budur, whom he first encountered on her way to the bathhouse. So he had a special one built for her, a Hammam, in the palace, and upstairs a "kiosque", or belvedere, with windows of emeralds and rubies. Burton, a great linguist (15 according to his own modest count in his *Kasidah*, but probably more), used many neologisms, just as Joyce did. Hence in the *Wake* there is this:

597.13-15 we have the Moskiosk Djinpalast with its twin
adjacencies the bathhouse and the bazaar...allahallah-
allah...the alcovan and the rosegarden

The two areas are contrasted, the opulence of the Djin Palace, and that of the alcovan and the rosegarden. On the face of it they sound much the same, but in Arabic *al kafan* is the shroud, and the innocent rosegarden is the title of a Sufi allegory called *Gulistan*. To the ear this seems to be the country of the ghouls. Once that is accepted it is easy to grasp that the "bathhouse" could have been a madhouse, and the "bazaar" a place for the weird. Even Aladdin's Hoard had its dangers. When he was buried there

by the Moroccan magician, all the doors were locked and the lights were out. It was luck and praying to Allah that made him fondle the seal-ring on his finger, thus accidentally summoning the Slave of the Ring to rescue him. Prayers are constantly being said in the tale of Aladdin. Here's an odd thing. After this rescue he turns over a new leaf and becomes a model citizen, but one rich and powerful beyond belief.

There is a lot about Aladdin that is strange. But then there is a lot about the whole collection of 1001 Tales which is odd. Why would a man with Richard Burton's language facility, a man who made the hadj to Mecca, spend many years of his life slaving away at the enormous text of *The Arabian Nights*? His translation took up sixteen volumes! Wouldn't one expect him to pick something a bit more prestigious, something less overwhelming in size, for his efforts? Idries Shah, in his book *The Sufis*, gives Burton half a chapter of praise for his "burst of Sufi activity in *The Kasidah*", with its refrain of the tinkling of the camel's bell. But Shah does not even mention *The Arabian Nights*.

Joyce's philosophy of universal acceptance, is very much like that of Burton in *The Kasidah*. His refrain finds at least an echo in the Ballad:

045.21-4 Like the bumping bull of the Cassidys

All your butter is in your horns...

Butter his horns!

The hump of the camel and the tinkling bell make just as much sense as the town of Bullycassidy, perhaps far more. Were not horns a symbol given to Moses? There is some doubt about it, but there is biblical support for those "horns". They were probably rays of light, the Hebrew *melammu*, emanating from his forehead, a divine attribute. Here is the tinkling bell in divine company. Bog is an Eastern European God, but in the context of bells he is Bogg, the spirit of Winter destroyed at Sechselauten:

560.13-19 By hims ingang tilt tinkt a tunning bell, that

Limen Mr, that Boggey Godde be airwaked. Lingling,
lingling...Chump do your ephort. Shop! Please shop! Shop
ado please! O ado please shop! How hominous his house,
haunt it...Here are his naggins poured, his alladim
lamps

Shah also has a lot to say about Attar's great poem *The Conference of the Birds*, the allegory about the search for the Simurgh, the King of Birds, whose name means 30 birds.

The Simurgh had once shed a feather which was kept in a gallery in China. I would like to mull over that for a few moments, because Aladdin's Tale takes place in China. When Aladdin asked for a Rukh's Egg for his wife, the Jinn suddenly became violently enraged at the idea that he would bring "our Liege Lady for thy pleasure", and cried: "Now by Allah, ye deserve, thou and she, that I reduce you to ashes this very moment and scatter you upon the air." That was exactly what befell the first Moor who tried to pull a fast one on Aladdin, a terrible end.

What was it about the Rukh's egg that made it so very special? Rarely does a Jinn become angry, and never to this extent. They are famous for saying, "I hear and I obey!" Burton in a note reminds the reader that "the Egyptian Rekhit has the ideograph of a monstrous bird", which denotes "pure wise spirits". And he says the bird may be mixed up with the mysterious Simurgh. Others suggest it is related to the Phoenix, and the Garuda. According to Sinbad in his second tale the egg is fifty paces in circumference, so certainly an adult bird could pick up an elephant as Marco Polo claimed. He said he had been shown the feather of one in Madagascar. But the Jinn says the Rukh's egg is his Liege Lady. These birds have resurrection in common. The phoenix is burnt to provide the new phoenix; the egg of the Rukh is the new Rukh. The female bird lays the egg. God in this case is a Lady.

When Aladdin takes charge of his legacy, and the Jinn of the Lamp is at his command, he is totally changed. Now he can slay two Necromancers from Morocco, he chats companionably with the King and the Wazir, and he marries the Princess Badr El-Budur, the "Full Moon". He has the Lamp.

Light is the power, "by the light of philophosy (may she never folsage us)". There's many a true word spoken in jest.

THE "1001" C WORDS

1. Literary Origins

It is now apparent that there are at least three literary sources underlying the C words. Norse mythology is one structural component. The Thunder in the first two C words, the threatening presence of Ragnarok and Gotterdammerung in #6, and the list of Gods and their adjuncts at the end, are all of a piece. The number of

letters in the words makes a solid connection to the Thousand and one Nights. This has always been a very popular source, inspiring Pantomimes, children's books at all levels, and movies. But Robert Graves, that tireless pioneer, points out, in his preface to Idries Shah's book *The Sufis*, the singular ignorance of Western readers about the true nature of the Tales. Even the title of the book is in code; its secret name is "Mother of Records". This is reached by means of the Arabic code known as Abjad, which Shah explains in some detail in his chapter on Attar. In order to encode Attar, its letters are first given their numerical values. These are the same ones used in Numerology, the Tarot and, closer to home, in assigning numbers to ALP and HCE. Attar gives a sum total of 289. This number is then separated into its elements, 200, 80 and 9, and each of these is given its appropriate letter: R, F and T. This is the "trilateral Root", a term Joyce uses, along with some birds and a desert, the material of Attar's fable:

505.01-4 tomahawks...creatures of the wold...hermits of the
desert...her trilateral roots

The letters may be regrouped in any order, and their meanings studied. This is reminiscent of the use of Tree Alphabet by Irish ollaves; their secret speech was incomprehensible to the uninitiated. Joyce has gone one step further by inventing a Root Language, in order to establish just what it is that connects words of similar structure, by leaving out the frivolous bits. Above and below the last of the C words there is this:

424.17 For his root language...

424.20-3 Ullhoddurden...(the C word)...

424.24-5 The hundred-lettered name again, last word of
perfect language

The Language of the Birds is one way to translate the title of Attar's *Mantiq Ut-Tair*. The speech of birds was known in mythology as the mystical, perfect, divine language for magical communication with the initiate. Taking the Root Language of Joyce's last C word, it begins with -L-D-D-N (note 7), and the skeleton of Aladdin appears like magic. The "last word of perfect language" is open to interpretation. It could mean simply the last word of the last of the Tales, that of Ma'aruf and Fatima:

"And glory be to the Living who dieth not and in whose hand are the Keys of the Seen and the Unseen."

Allah is the person so addressed.

On the other hand it may refer to the last words of the Wake which include:

628.14-15 thousandsthee. Lps. The keys to.

The third source for the C words is Irish. Persse O'Reilly is heavily featured in #2 and #8 (I'll call them Ballad and Papa in future, they're easier to remember that way), and as an earwig he would link to their propensity for burying their dead, and hence to the coffins in #9 (Coffins, in future).

The general source for the C words is the 1001 Tales. The Irish material, legends of Finn MacCool and the Annals of the Masters too, is familiar. But the C words were first dubbed the Thunder words based on the Norse myths. This is not well-known terrain, the Eddas and the Sagas, and they are of similar length and complexity to the Tales.

Ellman's Life of Joyce cites the source of his knowledge about "the Scandinavian origin of the legend of Finn MacCool, Arthur and King Mark of the first Irish epic" as a special summary made for him by Heinrich Zimmer's son. Accordingly Joyce's book gave Finn and his modern avatar, Earwicker, a Scandinavian origin (p.735).

Joyce has considerably emphasized the earwig match between all three languages:

048.14-19 *Fenn Mac Call and the serven Feeries of Loch*

Neach...his merrymen all, zimzim, zimzim. Of the persins sin this Eyrawaggla saga (which, thorough readable to int from and, is from tubb to buttom all falsetissues...and this applies to its whole wholume)

Here is a treasure chest. The merrymen have been observed already, as has the presence of "simsim", Burton's Sesame. Now checking more carefully into the origin of the 1001 Tales, I find that the first version was printed in Persian and was called simply *Hazar Ansana*, which means one thousand tales. But the point is that it was originally Persian, hence "persins" along with the sesame, which opens things up. The alteration of "from end to end" to "to int from and", implying reversal, is a reminder that DNA is the essential beginning. The emphasis on "all" and that of "tubb to buttom" restates that the Greek for "but" is the reversible $\alpha\lambda\lambda\alpha$. Then there is "whole wholume", two words which echo the "wholenosing" of the "whallhoarding", and need to be kept in mind.

The vital Norse component is the "Eyrawyggla" saga which is so close to the real *Eyrbyggja Saga*. DBC is certain Joyce read some of the famous Sagas, but this one

has been considered as of minor importance among the forty or more which exist. That leads me to believe that it must deserve a very close look. One detail in it would fascinate Joyce. This saga is about the settlers at Ere or Eyrr (variously spelled), and it mentions the settlements in Greenland and Vinland (America), which followed the Norse arrival on Iceland in the 9th century (Irish hermits had lived there in isolation since the 4th century). The Norse were gluttons for travel, and one of these Ere settlers, Gudleifr Gudlaugsson, took his crew to a land beyond Vinland called Great Ireland, where the people spoke Irish. They had been forced to flee from earlier Norse incursions, so it is small wonder that they should have plotted to enslave Gudleifr's party. The visitors were only saved by the intercession of a Norwegian called Asbrandsson, who had been exiled there from Vinland thirty years before.

Here is Great Ireland in the text:

025.27-8 never a warlord in Great Erinnes and Brettland

Since Bretland was the name given to Wales in the sagas, it is more than likely that Great Erinnes is based on the Eyrawyggla saga. DBC makes much of the fact that Earwicker is both Norse and Irish, both a dweller in Eire wick and an Erievikkingr. She also connects Sinbad to the Norse myths, so I am indebted to her for this first discovery of the importance of the trio of Norge, Erin and Iran. There is an obvious relationship between Iran and Erin, and Persse O'Reilly has links to Persia as well as Ireland. He is a central figure. His ballad is full of Norwegian references and his name Persse is a Norse arse. It connects to Ireland via ereperse (117.15), and the O'Reilly which makes him an earwig. Both ere and Oreille offer ears, one English and one French. And the latter was the Lingua Franca back then after all.

2. Earwigs.

This Persian Irishman, Perse O'Reilly, can also be taken as a Norse earwig:

021.01 in rearing of a norewhig

Nore-egg is the modern pronunciation of the word Norge which means Norway. Here it links to Eire, to ear-wadding and to camels:

327.30-3 give Norgeyborgey good airish timers...set an

Eriweddyng on fire, let aloon an old Humpopolamos

The Norwegian Captain speaks a mixture of Norsk and Celtic as he seeks the services of a "taler":

311.21-2 sagd he...in his transatlantic norjankeltian

The clear suggestion of "transatlantic" means that a close look at the swiveled letters might be helpful. They could show a latent talent for a late tale, perhaps the last of the 1001, the one about Ma'aruf.

Focusing on earwigs more closely there seems to be only one Persian example. In Farsi it is called an ear-creeper, a *gushxazak* (goosh hazak is near enough). The two parts of an earwig are separable in English, French and now in Persian too:

467.26-9 homely gauche as swift...as allemanden huskers.

But the whacker his word the weaker our ears for
auracles who paroles parses orileys

The identification of *gauche* as *gush*, a Persian ear, is supported by the fact that *droit*, its opposite in French, can be substituted for it. Here it is with a French ear, and O'Reilly too:

572.23 droit d'oreiller

So there are references to Persian, Norse and Irish earwigs all in the same passage. A very Irish version keeps company with an Icelandic Wake, a Vaka:

310.11-12 Vakingfar sleeper, monofractured by Piaras

UaRhuamhaighaudhlug

The Persian elements are provided just down the page:

310.20 man of Iren

310.24 lur of Nur

Lur means whey or new milk, and *nur* means light. The Princess Nur al Nahar, Light of Day, was saved by the three Indian Princes in one of the Tales.

3. Letters.

The word Farsi provides entry to a new coffin-letter connection involving a variant form of Vercingetorix:

054.03-5 Farseeingetherich and Poolaulwoman Charach-

thercuss and his Ann van Vogt. D.e.e.d! Edned, ended
or sleeping soundlessly

Waking the sleeper is a little bonus, and he does seem to be dead. The termination "-getherich" does not look helpful, but other Vercingetorix's are found split into two parts, and they too connect with variable characters:

617.12-14 Force in giddersh!...changed their characticuls

518.22-5 their caractacurs...Farcings gutterish

It has been found that characters are often letters, and that is the answer, because he is the postman, a carrier of letters:

066.10-12 the postal unionist's (officially called
carrier's, Letters...Fierceendgiddyex, he's hight...

The letter lies in a changeable place:

066.26-8 lurk dormant in...a pillarbox? The coffin, a
triumph of the illusionist's art

"Dormant" repeats the sleeping notion, and a pillarbox
can be looked at as nothing more than a coffin for dead
letters. The key to the identity of this mailman is found
in a footnote:

281.n1 Valsinggiddyrex

He is a "giddyrex" (n.9), a God King. He is the fierce
and multi-talented King of Persia in 500 BC, and his name
was Darius or Dar-yoosh' in Farsi. The three variants of
Vercingetorix end in "-therich", "-dyrex" and "-terish",
which correspond with Darius in root language. And one of
the things Herodotus famously gave him credit for is
running a great postal service:

"Neither snow nor rain nor heat nor gloom of night
stays these couriers from the swift completion of their
appointed rounds" (8.98).

Any New Yorker will tell you, that that is the motto of
the postal service. I'd like to think so. It is on the wall
of the James Farley Post Office, across from Penn Station
and the Garden. And here is that indefatigable courier in
the Wake:

570.05-10 forain dances...viceuvius pyrolyphics, a snow of
dawnflakes, at darkfall...Some wholtime in hot town
tonight...master currier with brassard was't

He is identified with Shaun the Post:

092.21 postheen flowns courier

125.14 Hans the Curier

And *The Arabian Nights*:

407.27-30 Aladdin...dough for the carrier and the hash-say-
ugh

In Greece Hermes is the Messenger of the Gods, the
bringer of sleep and good dreams, and also the conductor of
souls to the afterworld:

066.26-8 lurk dormant in the paunch of that halpbrother of
a herm, a pillarbox...The coffin

The corresponding God in Egypt was Thoth, who is found
on the Darius postal page with a background of waiting for
letters:

570.10-13 how one should come on morrow here but it is
never here that one today...it is always tomorrow in
toth's tother's place. Amen.

This heart rending theme of eternal hope, a particular speciality of the Holy Ghost, continues to the very end:

623.29-30 At the site of salvocean. And watch would the letter you're wanting be coming may be.

One particular word here is worth noting, and the word is "watch", especially as it occurs in a time situation.

4. The RNA trio.

The vital conjunction of the three nations, Erin, Iran and Norge leads to the notion that these words themselves have a lot in common:

ERIN

RN

NORGE

IRAN

The letters can cancel each other out just as in a math equation: two E's and two I's disappear, leaving just O and A between Norge and Iran. And those are exactly equivalent in the Norse runes. The RN is what is common to all three. My imp suggests that I symbolize them as RNA, which used to be called messenger DNA. They both carry the personal characteristics.

These three nations share control of the C words and each of them bestows its literary heritage. The RNA's are frequently found together. For instance *Barq* and *ra'd* are Persian for lightning and thunder; they are united as Bygrad:

491.34-6 by Thunder...Baltic Bygrad...the bold bhuoys of Iran wouldn't join up

The text says Iran but the song says Erin. Another example is this obvious pairing of Eire and Iran:

358.19-21 win a gain was in again. Flying the Perseoroyal ...the sens of Ere with the duchtars of Iran

Finnagain's flag, the Perseoroyal, includes the three RNA nations. At first sight the Farsi daughters of Iran are matched by the sons of Eire, but the spellings are subtly different. "Ere" was the Greenland settlement celebrated in the Eyrbyggja saga, and sen for son is Danish or Norwegian, based on the fact that søn is pronounced sen.

Here again is the quotation which led to Darius, the great postman. It contains a Farsi word which was important

in the B/N material, *vaqt*, which means time. It is a vital element in understanding our inheritance:

054.02-5 their hours to date link these heirs to here but
 wowhere are those yours of Yestersdays? Farseeinge-
 therich and Poolaulwoman Charachthercuss and his Ann
 van Vogt. D.e.e.d! Edned, ended or just sleeping
 soundlessly?

It begins with a time shuffle, a motif which also accompanied the postman-courier Darius. Next Iran is established by "Farsee", the original language of the thousand stories; and the letter-characters become Charachthercuss. The "Poor old woman", and her semi-translation into Shan van vocht, make a strong Irish connection. Though the word Vogt could be Old German, DBC confirms that a *vakt* is a guard or watchman, even a Constable, in Danish. And in Norwegian *vokte* or *vakt* means a guard or watch.

On the very next page the RNA moves from nations to plants. Odin's huge Norse mythic tree is Yggdrasil, an easily recognizable ashtree:

055.26-30 the gigantig's lifetree, our fireleaved lover-
 lucky blomsterbohm, phoenix in our woodlessness,
 haughty, cacuminal, erubescant (repetition!) whose
 roots they be ashes with lustres of peins

It is contrasted with the tiny Irish shamrock plant. The Danish *fire* means four, and the four leaves are supposed to represent Faith, Hope and Charity, with the fourth leaf for luck. The third RNA nation Iran offers the phoenix tree, the date palm which Graves notes (WG 190) is Ailm in the tree alphabet. I spent a few weeks in his grandfather's house in Co. Kerry, and palm trees do still grow there just as he said back then. He further suggested that the date palm was the tree of life in the Babylonian Garden of Eden. So the RNA trio is fully present.

An important and hitherto overlooked facet of the RNA set is that the Gods of these nations form a trio too. In Greek God was called To Hen, in the Norse runes he was recognized as As or Os. And in Ireland he was known as The Dear. This allows a lot of play with hen, ass and deer words, for instance:

012.16-17 the tay is wet too and when you think you ketch
 sight of a hind make sure but you're cocked by a hin
 A hind is a deer and it can be behind as an ass...

The essential feature of the RNA group is that it gave birth to the entire culture, language and religious systems of our world, which of course we can manage to point to as that of the europeanised peoples of the twentieth century in Joyce's terms. He was thinking more universally than that

but he tried so hard to include all of IT. By making a sort of joke about the ass who belongs in some way to the four Gospel writer, Mamalujo, he has made it clear that it is the Ass who leads. Nordic culture provides As and Os meaning God, Alpha and Omega spring to mind. It is circular.

Our languages owe writing to Sumer. Our religion if any is probably Christian. The Middle East has also provided the Sufi influence on literature, and thought. What has it produced so far? War and Persecution, Greed and Poverty. When will they ever learn complained a song of the sixties? Joyce has dropped his pearl in a pool of clamour.

THE ACTUAL C WORDS

This final time around the C words will be treated as the anchors of a theatrical presentation based primarily on the three Tales, whose heroes have access to treasure caves. They achieved this in different ways: Ali Baba overheard the Open Sesame to the Thieves' cave; Aladdin's hoard was laid up specifically for him, and he had to say the names of his family to gain entry; Ma'aruf just stumbled on his cave while performing a good deed. Their locations are scattered from Persia for Ali Baba, to China and Morocco for Aladdin, while Ma'ruf was carried by a Jinn from Cairo to Ikhtiyan al-Khatan, which Burton says is in Tartary.

The three stories have the opening of doors in common. Since Emerson remarked on the fact that every wall is a door, then Humpty Dumpty, that primary Wall-faller and proto-hen man, gains admittance to this select group. The stories are for the most part traced out in the text each of the C words anchors.

1. Thunder.

003.15-17 babadalgharaghtakamminarronkonnbronntonner-
ronntuonnthunntrovarrhounawnskawntooohooorderenthur-
nuk

This word is made of thunder in various languages.

Overture. This is the opening of the Wake.

Scene 1. Ali Baba follows the forty thieves to their cave, and overhears the password which gives him entry to it. Since this story takes place "in a certain town in Persia", the cave is named in Farsi: *al ghar*. He steals lots of money. Ali Baba's rich brother Kasim finds out about the cave, and goes for a look at it. He is ready to leave with sacks of gold, when he finds he can't remember the damn password. When the thieves find him there, they cut him into pieces:

004.03 Baddelaries partisans are still out

004.07-8 Arms appeal with larms, appalling.

Killykillkilly: a toll, a toll.

When Ali Baba brings home the remains, Morgiana says they must pretend for a day or two that his brother is dying, and off she goes to the druggist for something to ease the pain of a man close to death. She bribes Mustafa the tailor to come to the house blindfolded. and in a dark room he sews the body together and makes the shroud. They clothe the body in it and give him a proper burial.

2. Prankquean.

023.05-7 Perkodhuskurun**bar**ggruauyagokgorlayorgromgrem-mitghundhurthrumathunar**adid**illifaititillibumullunuk-kunnun!

Thunder continues. The Farsi for lightning is *barq* and for thunder *ra'd*.

Scene 2. The killing continues.

One of the robbers comes to town to discover what happened to the body of the thief. He finds the tailor who sewed the body together and made the shroud, and bribes him to put on a blindfold and lead him to wherever he had been taken by Morgiana. The thief marks the door with chalk, but when he returns with his companions they cannot find it, because Morgiana has put the same mark on every door. In the text the Prankquean comes to the door and addresses it as "Mark the Wans". It does not admit her. The sequence is repeated as a second robber is dispatched to locate the house, which he marks with red chalk. The Prankquean is accompanied by "redcocks" this time, and speaks to "Mark the Twy", and "Shut! says the wicked." Finally the captain of the robbers finds the house, and commits its location to memory. There is no mark this time so the Prankquean "picked a blank". The robber chief returns with nineteen

mules carrying his men and lots of oil. He finds Ali Baba outside his house for an after dinner stroll.

022.22-3 Jarl von Hooter...ruminating in his holdfour stomachs

The chief pitches him the tale. "It is too late to find anywhere to stay. What shall I do?" With true Moslem hospitality Ali Baba invites him in, mules and all. Morgiana is busy with her chores and notices nothing until the lamps run out of oil.

023.23 Murk, his vales are darkling

No problem, she can get some oil from the merchant's supply out in the shed. When she comes to the first saddle bag she hears a voice: "Is it time to sally forth?" and she gets the picture:

023.23-5 With lipth she lithpeth to him all to time...

She he she ho she ha to la. Hairfluke, if he could bad twig her!

Disguising her voice she tells him, and the other bags one by one, that it is not yet time. She takes plenty of oil to the kitchen and boils it in a large ca.

Soon the robber captain finds that all his men are dead, and he manages to escape over the wall. In the morning Morgiana tells Ali Baba what she has done:

024.03 He dug in and dug out by the skill of his tilth for himself and all belonging to him

They dig a mighty grave in the garden for the thirty seven thieves.

3. **Ballad.**

044.20. klikkaklakkaklaskaklopatzklatschabattacreppy-crottygraddaghsemmihsammihnouithappluddyappladdy-pkonpkot!

Thunder is followed by a mighty clap. This word is constructed of syllables having to do with applause.

The RNA trio takes over in this case. The Ballad concerns the fall of Humpty Dumpty alias Persse O'Reilly-alia Humphrey Chimpden Earwicker. HCE's three names occur separately in the Ballad, and he is labelled as a Norveegicker. Earwigs crop up too.

Scene 3. The multiple burial of the thieves is an occasion of mixed emotions:

047.22-7 And we'll bury him down in Oxmanstown

Along with the devil and the Danes

(Chorus) With the deaf and dumb Danes,
And all their remains.

And not all the king's men nor his horses
Will resurrect his corpus

4. **Whores.**

090.34 Bladyughfoulmoecklenburgwhurawhorascortastrump-
apornanennykocksapastippatappatupperstrippuckputtanach

This word is composed of fallen women. The cockney rhyming slang for a whore is a door, as in Bolt the door. At its simplest a door is a means of closing a hole in the wall. The whole of the door trade is plied by:

090.16-17 two disappointed solicitresses on the job of the
unfortunate class

Scene 4. The scene shifts to Cairo for the tale of Ma'aruf the Cobbler and his wife Fatima. In the first few lines Burton pillories Fatima "the Dung" as a "whorish, worthless wretch, scantily of shame and mickle of mischief". This C word is infected with her presence. Since this story is not well known some account of it is necessary. Fatima orders Ma'aruf to bring home some vermicelli cake and bees' honey. Unfortunately these are bad times for the cobbler, and by noon he shuts up shop with nothing in his pocket. He looks hopelessly at the wares in the Kunafah shop. The seller takes pity and lends him the price of some cake, and some bread and cheese. He hasn't got any bees' honey, but he is sure that drip honey is just as good. This doesn't suit The Dung at all. She won't eat it. She bashes him and knocks out a tooth. Neighbours intervene. But in the morning he is summoned to the Kazi's court for breaking Fatima's arm, and knocking out one of her teeth. The Kazi makes peace; but his men must have their fee. Ma'aruf has to sell his tools to pay them. Then again the men come, this time from another Kazi's court. And he is left with nothing. Yet again they come, from the High Court this time, so a whipping is imminent. At a very low ebb Ma'aruf runs away. It begins to rain heavily so he takes shelter in a ruined place where there is a deserted cell without a door. Weeping and shivering he prays to Allah. Suddenly there appears a hole in the wall, and out comes a huge menacing figure, "the Haunter, an Ifrit of the Jinns". Ma'aruf is terrified, but the Jinn listens to his story and reassures him. He means him no harm, and he will grant him a wish. Ma'aruf wants only to elude his wife. The Jinn takes him on his back and flies with him to a distant mountain top. In the morning he finds out in the local city, that he has made a journey that should have taken a whole year. Things

begin to look up as he meets someone he knows; his old playmate, the boy who lived next door, when they were both children. Long ago, when he was just seven years old, Ali too had run away from home to escape a whipping.

How amazing that Ma'aruf should have been so chosen:
090.20-1 And if it was all about that egregious sir?

He is singled out, and in the finish he will find a treasure hoard like Aladdin, marry the princess, and become the Sultan!

090.21-4 If he was not alluding to the whole in the wall?
That he was when he was not eluding from the whole of the woman. Briefly, how such beginall finally struck him now? Like the crack that bruck the bank in Multifarnham.

AN says that Multifarnham is where the rebellion began in 1641. Mink connects it to a battle during the rising in 1792. So once again it is the fount of an uprising.

There are hidden gems in the text. Here Aladdin appears for the first time in disguise; the magician from Morocco is hunting for him.

5. Dancing.

113.09-11 Thingcrooklyexineverypasturesixdixlikence-himaroundhersthemaggerbykinkinkankanwithdownmind-lookingated

Scene 5. Morgiana reveals a talent for dancing, and the robber chief is delighted by the spectacle: "kinkinkankan-withdownmindlookingated".

This -kinkinkankan- has already appeared at Finn MacCool's death celebration:

006.21 Some in kinkin corass, more, kankan keening.

There is both joy and grief on the occasion. This combination of keening and dancing foretells what Morgiana plans: a sticky end for the robber chief.

She shares the stage with another well known Indian story from the 1001 Nights, which is supported by the presence of Indian Gods. The idea of Trinities is introduced by a subtle clue, the "(teasy dear)" at 112.30, which refers to a student at TCD, Trinity College, Dublin.

Vishnu, Krishna and Siva are the Indian God Trinity, and they have a considerable influence on this rather Sylvan C-word, and the pages which surround it. As a child Krishna was swapped with a herdsman's daughter, so he began his life as a cowherd. Playing the flute, and especially dancing with the cowgirls of Braj, were his favorite

pastimes. Happily he was able to multiply himself so he could dance with all of them at once. He was full of mischief and famously he hid the clothes of the milkmaids who were bathing in the river. This has become embodied in a dance drama, and a tradition of the nautch dancers. Cows are present in the text:

113.06-8 a man alones sine anyon anoyons utharas...about
tutus milking fores and the rereres

The C-word which follows has:

113.09-10 Thingcrooklyexineverypastures...kinkinkankan

The letter is then quoted. It tells God's truth about him, her erring husband, and it seems to have been written truthfully by a German, because *sie schreibt* is correct for "she writes". Her man is a trinity, two of them are dancers, and they have given rise to many a fable:

113.14-15 There were three men in him (schwrites). Dancings
(schwrites) was his only ttoo feebles.

Siva was the other noted dancing God, though in his case it was the cosmic dance of creation, conservation, destruction, incarnation and liberation. Both the dancers were the subjects of countless stories.

Specifically they dance with three people:

113.15-16 With apple harlottes. And a little mollvogels,
Spissially when they peaches. Honeys wore camelia
paints

Several things crop up here. First of all the girls are all on the trade: a harlot, a moll, and a French camelia; as whores they are also poules and therefore hens. Next the letters ABC: apple; bird (German vogel); and Camel (third letter in several languages). But the main thing here is the tale of the three Indian Princes who were sent on a quest to bring home the greatest wonder. The winner would marry Princess Nouronnihar. Houssain bought a magic carpet in Bisnagar. Ali went to Shiraz in Persia where he found an ivory tube with a lens at each end. Whatever he wished to behold would be in plain view. He returned to the meeting place where his brother waited for him. The third son Ahmed went to Samarkand where he obtained an artificial apple which would cure anyone of any sickness. When the brothers met they compared their finds: first the carpet, then the magic tube. But when Houssain took the tube and asked to see the Princess, he was appalled to find that she was at death's door. So they all rode the carpet home, and cured the Princess. But how could the Sultan choose between them? All their finds were needed to save the Princess. So they

shot arrows for distance, and since Ali's could not be found, he was given the prize.

The three magic objects are here in the text. Two of them are in English:

112.01-2 need the loan of a lens to see as much as the hen saw. Tip

113.16 With apple harlottes.

The magic carpet is described as about 6'x 6'. The word for a small carpet in Persian, the first language of *The Arabian Nights*, is *qalice*. With a simple P/K shift the carpet becomes "police" and is multiplied to accommodate the three princes on their mission of mercy:

113.23-5 health, dangers,..of perfectly convenient, if you police, after you, policepolice...bey?

A Bey is a Turkish governor.

6. Doors.

257.27-33 Lukkedoerendunandurraskewdylooshoofermoy-portertooryzoosphalnabortansporthaokansakroidverj-kapakkapuk.

Byfall.

Upploud!

The play thou schouwburgst, Game, here endeth. The curtain drops...

Uplouderamain!

Scene 6. Act one ends with a cliff hanger. Aladdin has been persuaded to go down into the cave by his "uncle", and he has fetched the lamp, but now it is tucked deep in his pockets under layers of jewels from the hoard in the cave. "Give it to me!" cries the uncle, but Aladdin can't even reach it under all that swag; and he refuses to try when he gets shouted at. So the "uncle" clangs down the cover, and magically dumps a mountain on top to bury the boy with his treasure, for ever. The C word emphasizes the number of doors that are closed to him. He is stuck there for good!

Uplouderamain connects an Irish *ludraman* (lazy idler) and a Lutheran, with *Luder* (Ge scoundrel) and *Ludus*, (L. game) thrown in. They are alike, and looderamaun is also part of Humpty's C word (#7), the next one. But this C word needs another look because it begins with an Aladdin, hidden underground beneath a locked door:

257.27 Lu(kk)ed(oer)en...un(an)durr

Not only is he buried underground, the door at the end of the hall is closed too, the password doesn't work and there is utter darkness. He has a lamp, but nothing to

light it with. What a predicament! The ludraman wishes to be let UP!

257.33 Uplouderamain!

258.19 Uplouderamainagain!

INTERVAL

7. Humpty.

314.08-9 Bothallchoractorschumminaroundgansumumin-arumdrumstrumtruminahumptadumpwaultoopoofoolooderamaunsturnup!

ACT TWO Scene 1.

This echoes "Thunder" but "Both all characters chumming around" is given in plain English. Then there is the German *ganz um* meaning all round, then a "rum drumstrumtrum" (a weird dream), and a plain Humpty Dump wall. Finally the fool ludraman turns up.

Some of this can be taken quite literally: "Both ALL characters" means the letters A and L. The characters are found in AL-iBaba and AL-addin. At the end of Act 1 the hero was doomed in the cave, but now things are looking good:

314.17-18 luck's leap to the lad at the top of the ladder
...Ho ho ho hoch! La la la lach!

Aladdin had to climb up a very high ladder to get his birthright, that wonderful Lamp, and now the Jinn of the ring lets him out of the cave. He is free, up in the air and just hear him laugh! Finally the audience gets what it wants, and the lazy idler turns up trumps again. The thunder and turds of the first C word are briefly reflected in the text as well:

314.29 thonder alout makes the thurd

Events move along very rapidly. No sooner is he up than he is building a palace ("that mortar scene"), and at the foot of the page he gets married:

314.30-3 whad ababs his dopter? sissed they who were
onetime ungkerls themselves...the rice assatiated with
their wetting

His wife is Princess Badr al-Budur, the Sultan's daughter, so she would need this "famas roalls devours", a Royal Divorce (315.01), if push ever came to shove.

8. Pappa.

332.05-7 Pappappapparrassannuaragheallachnatullagh-monganmacmacmacwhackfalltherdebblenonthedubblan-

daddydoodled

This Percy O'Reilly balances neatly with the Ballad he wrote: that was the third C word from the start, and this one is third from the end.

Scene 2. Daddy problems arise and are dealt with.

There is a lot of doubling here since two stories are being told at the same time. The C word begins with Pappappa-, which is reminiscent of Bababa- in Thunder. But the underlying motif is the name of Persse O'Reilly, and the Northern member of the RNA trio is highlighted by the Scandinavian formula, used for the happy ending to a fairy story, which begins this page:

332.01-2 Snip snap snoodly. Noo err historyend is goody.

Of a lil trip trap

This signals the showdown in the Ali Baba story. He was last seen in "Dancing" as Morgiana did her cancan for the disguised robber chief. Now she has come to guests at the table for tips, and as the captain seeks in his pockets for some money, she stabs him. Perhaps because Ma'aruf came from Cairo the scene has been shifted from Persia to Egypt, and the neutral territory where the Aswan Dam lies, below the first cataract of the Nile:

332.29-32 O nilly, not all, here's the first cataraction!

As if ever she cared an assuan damm about her harpoons sticking all out of him...and that psourdonome sheath.

The thief's pseudonym sheath of "Khwajah Hassan" will not shield him from her "harpoons". When they search him, they discover the dagger he planned to use to kill Ali Baba. It isn't quite over yet for Aladdin. This C word begins with "Pappappappa" and ends with "-dubblandaddy-doodled". Aladdin is trapped between the two fathers. He is backwards as "natulla", and forms part of the syllables which represent Tullymongan, a town in Cavan. Aladdin is a cavernman. The reason he is so disoriented is that the Moor has got hold of the Lamp, and decamped to Morocco with his palace, Badr and all. And now her father the Sultan, and the Wazir whose son had been betrothed to Badr, want Aladdin's blood. Their sentiment is: "Bring everything back today or else!"

The Moor has fell designs on the Badr body:

060.14 I am for caveman chase and sahara sex, burk you!

The Sahara is just south of Morocco, and women there wear the Burka. Add to that the word "burke" means to slay. And he is going to be chased by this "caveman" for the last time.

9. Coffins.

414.19-20 husstenhasstencaffincoffintussemtosemmdam-
andamnacosaghcusaghghobixhatouxpeswchbechoscashlcarcar-
caract

Scene 3. This is the penultimate scene of the second Act, the climax of the show. The protagonists must confront each other, the hero must triumph and the villain must come to a bad end. This C word is composed of "coughing" in various languages, but since two of the words are actually coffins there is a very strong death connection. All three tales must be checked to see what happens in the end.

1. Ali Baba.

The chief robber, disguised, is invited to dinner at Ali's home. At first he refuses saying he cannot eat salt, but he is promised dinner without any. Part of the entertainment is provided by Morgiana and she winds up stabbing him to death. Ali is grateful that she saved his life over and over; he frees her, and gives her his nephew as a husband. This makes her Ali Baba's niece-in-law, and thus she fulfills the nature of a "Prankquean".

This C word begins with "husstenhassten". Since the T is silent in the English word "hasten", it sounds exactly like the Robber's alias, Hassan. Morgiana has already managed to kill 37 of the robbers by pouring boiling oil into the bags which concealed them. Now she has knocked off one more. Plenty of coffins are needed.

2. Aladdin.

Since the Moorish magician claims he is the uncle of Aladdin, Princess Badr al-Budur is also a "niece-in-law". This villain, however evil, has been careful not to kill Aladdin personally. The notion of adherence to the Moslem code is rigid. The robber chief, had a similar problem, he couldn't kill a host whose salt he had eaten.

Two pages before this C word there is a major story element. The "uncle" has returned and seeks the lamp by posing as a street merchant crying "New Lamps for old!"

412.01-2 I be eld...New worlds for all!

The trick works, Badr tells her servant to change that old lamp of Aladdin's for a nice new one. ZAP!! The villain is off home to Morocco, with Badr and the palace! Boo hiss! Fortunately Aladdin remembers that the Jinn of the Ring is still his to command. He cannot bring the palace back, because he is only a minor Jinn, but he can take Aladdin to the palace. So off he goes to Morocco and the loving pair

is reunited. They plan to kill the Moor by putting bhang into the wine for his love toast, when he seeks to bed Badr. It works, and Aladdin finishes him off with his sword. He finds his Lamp, and it brings them back to China.

Now the Moor's brother takes up the vendetta. He too has "abounding skill in spells and conjurations". He comes to China and hears about the holy woman, Fatima the Devotee. He thinks: "Inshallah-God willing-by means of this crone will I win my wish.". Here's another devout villain. He strangles Fatima, and then impersonates her. Badr is fooled by the disguise. and invites him to come live in the palace. When she shows him her fabulous Kiosque he tells her it lacks just one thing, the egg of a Rukh. So she asks Aladdin for one, and he asks the Jinn of the lamp. He gets very angry. Aladdin explains that the suggestion came from Fatima the Devotee, and then the Jinn tells him what the Necromancer is really up to. Finally Aladdin slays the disguised Moor with his sword. This is the second time a "Fatima" has been killed.

3. Ma'aruf.

BUT in the last of the 1001 stories Ma'aruf's wife was called Fatima the Dung. After he was flown away to Tartary by the Jinn who came through the hole in the wall, he began his new life as a conman. Finally he was saved from his own lies by a charitable impulse, and he found his own underground treasure complete with magic ring; he married the Princess, and wound up as King. It is hardly a surprise when the shrew Fatima, now destitute, turned up vowing repentance. He installed her in a palace, but she became jealous of his powers. Fortunately his son was suspicious of Fatima, so he followed her as she went to the palace to steal the ring. Ma'aruf meanwhile was in the Chapel-of-Ease at his business, sitting on the marble slab (that's in the text!). The son killed her and took back the ring. Two bad Fatimas and one good one have perished:

389.15-16 the Fatima Woman history of Fatimiliafamilies,
repeating herself

10. **Ragnarok.**

424.20-22 Ullhodturdenweirmudgaardgringnirurdrmolnir-
fenrirlukkilokkibaugimandodrrerinsurtkrinmgern-
rackinarockar

Scene 4. Ragnarok signals the end of the Gods, so it will be time for the audience to leave them.

Thunder began with Ali Baba and his cave, and this last word begins with Aladdin. He contains his turd, unlike Ali who was terrified, but that little stammer cannot disguise the man with the wonderful lamp.

This C word consistd partly of Norse God names, and their belongings; for instance Mjollnir is Thor's hammer. Lukki-lokki is the trickster Loki, who leads the forces of evil in the terrible final battle of Ragnarok between the powers of good and evil. They are so evenly matched that it ends in almost complete annihilation. But the forces of creation have a slight edge.

Since this is the only C word which has a hundred and one letters it is a very special case. The three Arabian tales are over, and now the focus changes to Norse myth. There is an emphasis on three in the text shown by:

424.11 TCD [Trinity College Dublin]

424.14 thrice truthful teller

424.34 With his threestar monothong

[perhaps this means one song?]

425.20 my trifolium librotto, the authordux Book of Lief

There are four trios which raises the tempting notion that the first three represent the treasure tales from Arabia, while the last one which switches from the music of the monothong to the words of the librotto, indicates a rebirth of mankind; new life from Lif, the Norse Eve. She and her husband Lifhraser were kept safe in the wood of Hodmimir during Ragnarok, and they repopulated the world. *The New Larousse Encyclopedia of Mythology* says that in this new age Balder was revived, and he now rules benevolently with his brother Hod, who does form part of "Ullhod...en" i.e. Aladdin.

The idea that a monothong, in the last quotation, meant a single song also bears fruit. It has a natural source in "One Song, I have just one Song", which was sung a lot by Princess Snow White and her Prince. It was this which so enraged her wicked stepmother the Queen. The movie, *Snow White and the Seven Dwarfs*, came out in 1937, and obviously does have just three stars. It was amazing to find that the Evil Queen is the only animated figure to make the list of the top ten movie villainesses of all time. The surrounding text offers support. When she bites the poisoned apple Snow White falls into a cataleptic state. She is frozen, and needs the kiss of the Prince to revive her. The huntsman Humbert, who was supposed to take her far into the forest

and kill her, managed to forget the last part of his mission, but he did bring back a bloody token, a pig's heart (or "ticker"), for the Queen:

424.18-20 making act of oblivion...which he picksticked
into his lettruce invrention

424.29-30 the rests asleep. Frost! Nope! No one in his
seven senses

[Happy, Grumpy, Dopey, Sleepy, Sneezy and Bashful?
Perhaps not Doc!]

424.33-5 my Kingdom of Heaven. The lowquacity of him!
With his threestar monothong! Thaw! The last word in
stolentelling

The tale is stolen from the Brothers Grimm of course.
This section of the text is concerned with literary theft.

A LAST WORD ON THE C WORDS

The C Words have provided a whole diffuse theatrical entertainment based largely on 1001 Nights. Having thrown out turds as the unifying element, I kept wondering about those other supporting groups, the doors and the camels. Doors and camels do belong together because camels are famous for not being able to go through the eye of a needle, through the small door in other words. As always Joyce has gone one better by demonstrating that they are the same thing. Camels are doors.

Here is a particularly glaring example:

377.01-2 The keys of the seven doors of the dreamadoory

One of the C words is about doors, another is made up of whores, and a door is a whore. The Ballad uses the Norse "camel" to make "gammelhore Norveegickers" at 048.22. The previous verse has this line:

048.14 The hooker of that hammerfast viking

Here is the shortest possible example of RNA heralding a new literary world:

124.28-9 So be it. And it was. The lettermaking of the
explots of Fjorgn Camhelsson

O Hehir accepts him as Finn MacCool, the hero of the Irish myths. DBC accepts him also as Fjorgyn, a male-female figure which combines Odin and Jord. And it is impossible to ignore the Middle Eastern camel.

Accordingly I tried to grasp what Joyce was saying about Finn MacCumhail. Was he a camel? About a quarter of the time he spelled Finn Maccool with the vanishing silent Mha of his father's name. Twice he uses the word cummal, and in those cases it has been accepted by Glasheen, by AN

and even by GL as Cumhal, though the text offers no obvious support. O Hehir usually provides a meaning for any Irish names, but for MacCumhal there is none. Finally my curiosity led me to check MacLennan's Gaelic Dictionary and lo there it was. The word is specifically Early Irish:

còmhlá door (E.Ir.) *comla*: gate

Returning to simplicity I checked in my tiny modern Irish dictionary and found that it still means a door. But what is now the Gaelic word for a camel? The answer is amazing: it is a *camhel*! So Fjorgn Camhelsson is the progeny of Gaelic camels.

The disappearing Mha of Finn MacCumhal plays a role in the name of Persse O'Reilly too:

310.11 Piaras UaRhuamhaighaudhluig

He wrote a famous Ballad which mentions camels, and many a ballad begins with the words "come all ye!". That is a very fortunate little inspiration:

295.12-13 or the comeallyoum saunds. Like when I dromed I was in Dairy

A dreamydoory again! But also a cameleon, a shape-shifter, among the Communion of the Saints.

Here is another one with the cummal as a delimitator, something which defines the boundaries, a door in fact. The lady of the camellias has been visited in looking at C word #5, because the Jesuit priest who discovered the flowers was named Fr. Kamel:

334.15-17 cummal delimitator, odding Oliver White...

lady of the comeallyous...

334.29-30 duft the. Duras.

Duras is the other Irish word for a door. The Whore solution is Norse. The door solution is Irish and the Camel through the eye is Biblical. And a comhla is a door.

NOTES FOR C WORDS

Note 1. (p.106 There is a famous bridge over the Golden Horn which connects Galata to the main city. Crossing the bridge is likened to visiting two cultures, two different civilizations. But there is a story (Mink quotes it) that this is the spot where the Greeks finally saw their way home, and cried Thalatta. In fact that occurred on Madur Mountain, but this is the way to Europe, because it is on the European side of the Bosphorus. Anyway Joyce uses it

for his own good reasons, but he craftily restores the true location:

274.07 Madderhorn

This joins Madur to the fictitious site at the Golden Horn. Joyce goes one step further and offers a thalassa version of the Turkish Bridge, Galata:

551.35 kolossa kolossa!no porte sublimar

Note 2 (p.110)

The elaboration of this process led me in the first place to the thought that making turds causes the stain of Original Sin: it is the baby's never ending creation of crap, sometimes for artistic use, that results in the stain. Further consideration of embryonic development brings out the essential tubular nature of most living things. In mankind the main tube is open at both ends, though each is provided with a door to keep things inside. It is a failure in the control of this sphincter that leads to the baby's incontinence. The brain and spinal cord are also tubular, and connect to the outer world by means of the sense organs, the doors of the mind. It is interesting that this imagery, of opening and closing, is extended to the senses of seeing, hearing and smelling.

Note 3. (p.114)

Here are the complete locations of examples of 1001: 005.28, 041.33, 051.04, 064.34, 107.21, 135.20, 210.05, 254.19, 325.07, 335.27, 341.33, 342.15, 357.04(2) and 357.18-19, 458.26, 490.18, 492.23, 511.14, 515.11, 519.07, 570.01, 597.05, 617.04, 627.15.

The example at 107.21 "hasard and worn" matches the "hasard you asks" though the "one" is in English on the first occasion and in Farsi later on. There are probably others which give the numbers in two languages making them harder to spot.

The first version of the Arabian Nights was in Farsi and there were only a thousand nights. The word was often used then to denote any large unspecified number. There are quite a few of those like:

120.12-13 nuzzled over a full trillion of times for ever
and a night

Note 4 (p.117)

Arsa was worshipped at Palmyra as Venus.

Since ALLAh is the echoed cluekey it is in itself an "Open Sesame", and prayer to Allah is a very common feature of the Arabian Nights. Arab tradition has it that two fallen angels, Harut and Marut, who had refused to give homage to Adam tried to gain the favours of a lovely earthwoman. Alas, she would not yield until they gave her the magic word for getting into heaven, the Open Sesame into eternity. When she arrived there quite unexpectedly, Allah was so impressed that he decided to turn her into Zuhrah, the planet Venus. I won't fight to the death for it, but the presence of Sol and Luna and sky does suggest that Zaravence is a combination of Zuhrah and Venus:

340.32-4 soll or let the dargman be luna...on his Mujisky's Zaravence

Joyce's spelling of Zuhrah as Zara-venge indicates that it is a close relative of Arsa, the Venus of Palmyra. She is found again with the moon in the sky:

029.13-14 Eset fibble it to the zephiroth and Artsa zoom it round her heavens for ever. Creator he has created...

Yesod, the moon, is the number nine in the Zephiroth,

Note 5. (p.118)

Since "bad old"s are hard to locate I list a few which seem relevant:

003.15 bababadal...

012.32 Olaf Ivor and Sitric...But all they are all

035.33-4 twelve of em sidereal and tankard time, adding, buttall, as he bended deeply

085.14-15 bare by Butt's, most easterly (but all goes west!)

101.02-3 Do tell us all about. As we want to hear allabout. So tellus tellas allabout

107.02-07 all about...about...all...all...all around...about...all...about

154.04-5 All about aulne and lithial and allsall allinall about awn and liseias

065.20 but old grum

076.01 but elder children]

Note 6 (p.132)

Their names like their bodies can vary; they may also be Morrigan, Nemen and Macha.

Note 7. (p.140) The root of this entire word is L-D-N-B. There are a few words of this form, and three of them look

worth noting: aldanabal (186,10); Ned of so many
illortemperate letters (082.17); and howldmoutherhibbert
lectures (388.29).

Note 8. (p.158)

Audiences of ages past were accustomed to a full
evening of entertainment, so that short pieces were
generally added to the main show, either before or after,
sometimes both. The first mention of such an event is at
the end of the theatrical introduction to II i:

222.16 to be wound up for an afterenactment by a
Magnificent Transformation Scene

455.16-18 We may come...from atoms and ifs but we're
presurely destined to be odd's without ends

455.24-29 a humpty daum earth looks...as compared beside the
Hereweareagain Gaieties of the Afterpiece when the
Royal Revolver of these real globoes...for the
chrisman's pandemon...Mark Time's Finist Joke. Putting
Allspace in a Notshall.

502.29 Miss Somer's nice dream back to Mad Winthrop's

513.21 Edwin Hamillton's Christmas pantaloona

518.22-3 like those caracatacurs in an Irish Ruman to
sorrowbrate the expeltsion of the Danos...scusascmerul?
Chapter III iv is a theatre piece up till:

579.03 shunning the startraps and slipping in sliders ...

587.08 Theoatre Regals drolleries puntomine

599.34-03 old man of the sea...gist of the pantomime...Father
Times and Mother Species boil their kettle

615.23-8 goldylocks...pulltomine...beamstark...prick of the
spindle...keys to dreamland

617.14-15 both are Timsons now they've changed their
characticuls during their blackout

626.27-8 princeable girl...pantymammy's Vulking Corsergoth.

4 TEATIME

The Holes in the Wall

The whole of the wall would seem to be the same as the hole in the wall, but it is not exactly that:

069.05-6 the whole of the wall

069.07 such a wallhole did exist

For one thing the hole in the wall is a common enough

expression. A robber gang in the Old West went by that name, and so did Paul Newman's charitable Foundation. Many pubs are called The Hole in the Wall. The one in the Wake seems to be in Phoenix Park, though it can turn into Valhalla.

Here again are those words more fully, describing some features of the wall. The first sentence is reminiscent of "Will, Weel, Wall" (044.13) just before the Ballad:

069.05-8 Now by memory inspired turn wheel again to the whole of the wall. Where Gyant Blyant fronts Peann-lueamoore There was once upon a wall and a hooghoog wall a was and such a wallhole did exist. Ere ore or ire in Aarlund.

Once upon a time is the way to begin a story. Joyce began his *Portrait of the Artist* with: "Once upon a time and a very good time it was there was a moocow..." It was his first clear memory, the story his father told him about a moocow and a little boy called tuckoo. Therefore the idea that a solid spatial wall might be a time needs to be kept in mind. If time, that impenetrable barrier, is a wall that would explain a lot.

It is amazing how things can look so simple, when they aren't.

The Wake wall appeared to have a gate in it. The gateposts were made of pencils, one Dutch (*blyant*), and the other Irish (*peann luaidhe*), and both are huge (English giant and Irish *mor*). A similar pair of gateposts turned up a few pages earlier:

056.12-13 overgrown lead pencil which was soon...to rise as
Molyvdokondylon...to be his mausoleum

Here are the same huge pencils, but this time in English and Greek, and they make some sort of tomb. Is there anything in the Park like that? The Wellington Monument has been called an overgrown milestone. Another tall structure in Phoenix Park is the Corinthian column (which might account for the Greek pencil), known as the Phoenix Pillar. The column and the monument could be the gatestones referred to later. The wall in which there was this interesting gap, the wallhole, is described as "hooghoog" (Note 1). *Hoog* is huge in Dutch, so it is double Dutch, therefore senseless, and very big. The one around the Park is 16km long and encloses 1750 acres. That fills the bill.

This hole in the wall is called a gateway:

063.16-19 Abelbody...seized after dark by the town guard at
Haveyou-caught-emerod's temperance gateway was there
in a gate's way

Abel is best known for being killed by his brother Cain. It confirms the gate leads into a mausoleum, and the hereafter. This time the gateposts are not lead pencils, in fact they may be made of Lignum Vitae. The question here is: "Have you got 'aemorrhoids?", and that, along with the town guard, takes me back to my Army days. The butt of the Lee Enfield rifle was made of lignum vitae, and British Sergeants took delight in describing it to recruits in these terms: "It is a very 'ard wood, which is used to make piles for piers, and I do not mean to say 'aemorrhoids for hearls!" Joyce specifically mentions a pier, and a pillar, or pile:

063.28 up against the gatestone pier which, with the
cow's bonnet a'top o'it he falsetook for a
cattlepillar

On top of a pillar in the Park, the uprising wings of the Phoenix being reborn from its ashes do look exactly like the spreading horns of a cow, especially to a man at night with a drop taken. The hole in the wall is further described:

063.34 the bludgey gate

064.09-10 This battering babel allowder the door and
sideposts

The wallhole is ancient, Biblical perhaps, and its location is carefully but cryptically described:

069.07-8 such a wallhole did exist. Ere ore or ire in
Aaarlund.

Joyce's hole in the wall can be viewed in many ways:
069.15-16 A stonehinged gate then was for another thing...

This hole in the wall is described in terms of Stonehenge, and one thinks immediately of two uprights with a stone across the top. But Genesis records that the Lord, when he kicked out Adam and Eve to prevent them from eating the fruit of the tree of life, did not block off the entrance to the Garden of Eden, He simply stationed Cherubims (*sic* in Douay) there, and a "flaming sword which turned every way" (Gen. 3.24).

Joyce connects this sword-word with the gateposts. The pen may be mightier, and so might the pencil:

056.11-13 the ghazi, power of his sword...overgrown
leadpencil...Molyvdokondylon.

This is familiar territory, and Joyce suggests that Adam must have built this Eden wall from his side, because it is an applegate:

069.15 A stonehinged gate then was

069.21-2 he put an applegate on the place by no means as
some pretext a bedstead in loo thereof to keep out
donkeys

The size of the gate is enormous, since the gateposts are the Phoenix Pillar and Wellington's Monument. It is much bigger than Stonehenge. The two Monuments are about a mile apart which seems about right, since each of the 540 doors of Valhalla had to be wide enough to admit 800 men shoulder to shoulder. The clue about keeping out donkeys means asses too; so the new barrier is an "Asgard", which means the home of the the Gods, who are asses in the runes. If Adam simply put up a bedstead, it is one without its metal mesh, because the next thing to appear is:

069.24-5 the iron gape, by old custom left
open...triplepatlockt...

One must conclude that the wall (Note 2) can be all sorts of things. It could be a Magazine Wall, or a magic scene:

331.30 imagescene all

Open Sesame

Is it possible to enter the wall hole? Open Sesame was the magic formula for opening the door of Ali Baba's treasure cave. That makes it a possible candidate for being

the "cluekey" which Mr Porter had in his fistball after his visit to the WC, when he seemed to poor Kate to be a googoo goosth. Some of the fragments match up. The two equilateral triangles on the Diagram (p.293) can be seen as a pair of Vs, and a WC clue appears shortly after it:

296.01 the doubleviewed seeds

W is by its nature a dual letter, because it derives from a pair of U's or a pair of V's.

WC confirms that the Open Sesame connects to the terrible smell of the great Fart of Creation:

095.12-19 I can telesmell him H₂CE₃ that would take a township's breath away! Gob, and I knows him...heaving up the Kay Wall by the 32 to 11 with his limelooking horsebags full of sesameseed...puffing out his thundering big brown cabbage!...O breezes! I sniffed that lad

The magic words are more plainly stated a few pages later just after the Big Bang:

098.01-5 Big went the bang...a report: silence...He had fled again (open shunshema!)

The pairing of opposites, Shaun and Shem, produces a word closer to Richard Burton's Simsim than to Sesame.

The next example is the hardest to grasp because a lot of Czech is involved (the Hungarian combination of SZ is pronounced simply as S):

333.01-3 what o szeszame open, v doer s t doing? V door s being. But...but this being becoming n z door? K? An o.

The door links with the letter V, and the diagram has a pair of them. OK is slyly present. And looking back over a previous passage, it turns out that the elements of OK were there too, and in reverse again:

095.14 Kay Wall... (18) O breezes

333.03 K? An o.

KO's might be knockouts.

The New York Times (in the Book Review Section on Nov 21 2010) identified the first occurrence of this now universal word in the Boston Morning Post on March 23rd 1839 thus: "o.k. - all correct". It stands for orl krect. The Boston Post is a neighbour of Joyce's Boston Transcript.

Finally in the Lessons chapter shortly after the diagram there is this:

302.L2 Sesama to the
Rescues. The

Key Signature. Ohr for oral, key for crib,
olchedolche and a lunge ad lib

The eye travels the page and finds:
 302.R1 WHEN THE ANSWERER IS A LEMAN
 302.31-2 And ook ook ook, fanky! All the charictures in the
 drame!

There is an "all correct", and abundant OKs. There is a gentle nudge from the last two words on the right, "A LEMAN". AL is a very plausible clue to something or other, because it is written across the diagram. Here AL leads off twice in "a lunge ad lib". Both Sesame and AL hang around with OK. Even closer to the diagram are these Joycean thoughts about the origins of the letters:

299.07-8 O.K. *Omnius Kollidimus*. As Ollover Krumwall
 "Oliver" now contains a lover. This links back to THE ANSWERER IS A LEMAN, because a leman is a lover. And "Cromwell" has a wall rather than a well. There is here a jumble of elements from many motifs. The Latin means everything colliding, which presents a reverse image of the state of affairs after the Big Bang. The whole thing links to the next example because the scattered bits are the Cosmos, even though, as Joyce points out, they are really just two very common sauces, "OK" and "A 1":

456.07 O.K. Oh Kosmos! Ah Ireland! A.I.

These two sauces contain the K and the 1 to make up the 1001 of the Arabian Nights. And that in turn can be seen, like *Ulysses*, as a version of the *Odyssey*:

123.22-4 little known periplic bestseller popularly
 associated with the names of the wretched mariner...

123.27-8 saucily republished as a dodecanesian baedeker of
 the-every-tale-a-treat-in-itself variety

The residue when K1 is removed from the two sauces is A and O, the beginning and end of the alphabet in Greek, as Alpha and Omega, but exactly the same thing in the Runes, As and Os.

The CLUEKEY to a WORLDROOM.

090.21-3 If he was not alluding to the whole in the wall
 ...he was not eluding from the whole of the woman
 ...Briefly, how such beginall finally struck him now
 There is an allusion here to birth and death, the begin- and the fin- of all. Biblical Creation was initiated by breathing the word on the void:

100.27-9 a rude breathing on the void of to be, a venter
 hearing his own bauchspeech in backwards, or, more

strictly, but tristurned initials, the cluekey to a worldroom beyond the roomworld

One of Bruno's principles was that everything must be divided, and that the pieces have to reunite. The world and the room are split apart, and the pieces are mixed. A room in backwards is a moor. Aha! Yes, but it could also be a *mur*, a French wall, a Latin *murus* or, more strictly, a mure, a Shakespearean wall. What is there in the Wake to confirm it? The first thing to spring to mind is the idea of a backroom, because that word occurred in the scene when Kate saw her employer in "honeymoon trim":

557.03-6 galorybit of the sanes in hevel...galohery

She prays to Heaven (and to Hebrew nothingness, AN adds), because she thinks she is seeing a "googoo goosth" as he comes:

557.07-9 sliving off over the sawdust lobby out of the
backroom...that was everywans in turruns...with the
clooky in his fisstball

The word backroom suggests that other Moor words might be important, and Sickamoor popped into my head. It has the tremendous advantage of being related to roomkeys backwards:

281.20-3 Sickamoor's so woful sally. Ancient's aerger. And
eachway bothwise glory signs. What if she love Sieger
less though she leave Ruhm moan?

Joyce calls this new phenomenon "eachway bothwise glory signs". Glory goes back to Kate's "galorybit" and "galohery" just quoted. Eachway bothwise describes how words can be broken up into segments, and used forwards and backwards, before and after. Or going further the meanings and languages could be varied too. Sickamoor is a splendid example. The reader's mind would tend to focus on two Shakespeare plays and an opera. "Ancients aerger" refers to Iago, the Moor's ancient. But Sickamoor is being made into "eachway bothwise glory signs". Backwards it reads as Room (or Rumi) keys. Forwards it is a combination of sick and amoor. Shutting Othello from the mind, it can be taken to mean an ailing amour. The Sicka- can also become Sieger, and in these surroundings of "love Sieger less", Sieger has an "amour" too. In the second version, "leave Ruhm moan", the moor is reversed. Antony pleaded that he did not love Caesar less, but Rome more. It is a rich con-fusion.

The Sickamoor passage ends with either/or, the title of Kierkegaard's famous work, contrasted with "And":

281.26-8 Enten eller, either or.

And!

There is a straightforward example of wordsplitting in the scene in Phoenix Park just before the wallhole:

068.29-30 to obelise on the spout, neither pobalclock
neither folksstone, nor sunkenness in Tomar's Wood

Near the obelisk of Wellington's Monument is the People's Garden. On the other side of the Park there is the Water Tower with its great clock. The thing that stands out is the antithesis of Folksstone with Pobalclock, based on Irish people, *pobal*, and stone, *cloch*. A vital feature here is that neither/neither is the exact opposite of eachway bothwise. That complication is heralded here by the word glory a few lines further up the page:

068.22-3 A kingly man...regally robed, exalted be his glory!

So gave so take: Now not, not now! He would just a
min

This explains glory. In *Alice in Wonderland* Humpty Dumpty is proud of the cravat he wears; it is an unbirthday gift from the White King, who has promised help from his soldiers in the highly improbable event of a fall. After calculating the numbers of birthdays and unbirthdays in a year he triumphantly states, "There's glory for you!" "I don't know what you mean by 'glory'", says Alice. "Of course you don't - till I tell you", he states. "It means a knock-down argument." Alice says it doesn't. He replies that when he uses a word, it means exactly what he chooses it to mean. When Alice objects that he can make words mean so many different things, Humpty Dumpty replies: "The question is...which is to be master- that's all."

Humpty is regally robed wearing the King's gift, though Alice finds it difficult to decide whether it is a belt or a cravat. He is of course "exalted" on his wall, though he is about to become ex-alted by his fall from it.

Another of Humpty's words is "Impenetrability", by which he means "let's move on to the next thing":

178.29-33 out of his westernmost keyhole, spitting at the
impenetrablum wetter (it was porcoghastly that outumn)
with an eachway hope...oving to all the kodseoggs

Humpty, the eggman, recited a poem for Alice about the threatening messages he sent to the fishes. Joyce suggests they were cods, and uses "eachway" again, the glory word.

CLUES

The next step in the cluekey hunt is to consider the two syllables separately. The most startling clue passage

associates it with wall and hole, time and space. It also claims to be the only real clue:

124.06-7 one true clue, the circumflexuous wall of a singleminded men's asylum

124.11-12 a notion of time...by punct! ingh oles (sic) in iSpace?!

This passage raises a number of possibilities.

The Pub chapter begins with a long section devoted to the earwig, the ear, and its internal anatomical parts, the tympanum, the labyrinth, and those tiny bones Malleus, Incus and Stapes; in English they are hammer, anvil and stirrup, which Joyce conveniently labels as an HEC set, emphasizing the unity of HCE and the Earwig:

310.10-21 an auricular forfickle...Piaras UaRhuamhaighaudhlug tympan founder...hummer, enville and cstorrap...lill the lubberendth of his otological life

Piercing the ear might improve the hearing, especially if the wax is removed with a lobster claw:

311.10-12 the lobestir claw of his propencil the clue of the wickser in his ear, O, lord of the barrels, comer forth from Anow (I have not mislaid the key of Efas-Taem), O, Ana...comer forth from Thenanow

This pairing of clue and claw is new. AN provides the astonishing information that a lobster claw may be used to trap earwigs. This "clue" is related to word reversal, and it has a strong connection with Time, the medium which is naturally associated with hearing.

The next "clue" is related to the French word *clou*, a nail; that would go with the tiny hammer bone which is connected to the drum in the ear. A new element here is the repeated "Sanctus", and the Amam which follows:

528.09-12 Sing to us, sing to us, sing to us! Amam! So meme...hister...ester, I'll be clue to who knows you

528.14-18 Fais-le, tous-tait!...hysteria? The clou historique...Alicious, twinstreams, twinestraines, through alluring glass or alas in jumboland

The twin theme is strong with the two Esthers and the two books of Alice.

A real French key is actually found:

478.21 *Moy jay trouvoy la clee dang les champs*

To have the key of the woods is to be free to go anywhere.

KEYS

Keys go with stammering and song, and though the song may begin as a shanty, it can wind up again as the Sanctus. The Prayer would translate as Holy Holy Holy, which connects with the "cruciform postscript" on the Letter:

111.17-18 four crosskisses for holy paul holey corner

holipoli whollyisland pee ess

584.21 the hen in the doran's shantyqueer began in a kikkery

key to laugh it off

305.23-4 Thou in shanty! Thou in scanty shanty!! Thou in slanty scanty shanty!!! Bide in your hush, do!

And that connects with:

377.01-3 Angus! Angus! Angus! The keykeeper of the keys of the seven doors of the dreamadoory in the house of the household of Hecech

Dreaming crops up again. So do camels and doors:

615.28 the keys to dreamland

Twice the key has "all" in the vicinity:

077.11 all differing as clocks from keys

602.34-5 his knyckle allaready in his knackskey fob

AN reports *nyckel* is a Swedish key.

The importance of initials is shown very simply in this use of its initials to highlight the word Key:

201.33-4 the cane for Kund and abbles for Eyolf and ayther nayther for Yakov Yea

K and E form a pair with Cain and Abel, and the cainapple, then the Y is doubled to make either/neither Yakov Yea.

The cluekey may be the first sound to go through the wallhole like the oats which were blown:

070.19 through the houseking's keyhole to attract attention

That fits very neatly with a king-key-keen, which requires a lifting of the lungs:

499.13-14 The keyn has passed. Lung lift the keying!

Could it be that the key AL fits into the slot in the diagram, labeled AL□□, and is then turned in the keyhole to return to the sender as □□? It looks possible.

Why is it I wonder that I am so reluctant to shout out the answer. Yes! That is the key quite simply, AL. It is the key of ALL, and since it extends into AL□□, that too must be accepted as the truth. It is both a God word and a Greek word. I have found that the Greek idea of *to hen*, The One, is crucial to any discussion of the Letter nexus, and Allah too is The One. So the answer is a combination of The

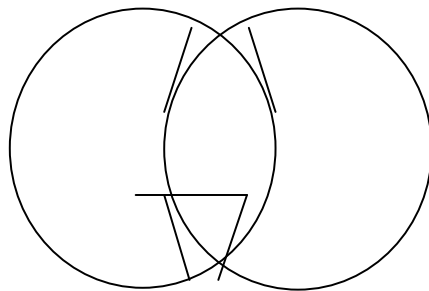
(AL in Persian) and Allah, and both lead back to the study of the 1001 Nights. Then going a little further the Persian word *La* means two-fold, or even a negation "not"; that must be accepted. There might be two, or none. And going back to the study of Bruno, he espoused the vital unity from which all things divide and must be reunited. Back again to Alder, the displaced tree letter Fearn, her name can be read as AL-der, a pair of THE's.

The letters on the diagram are given in both English and Greek so equal consideration must be given to the effect of tristurning them. In Greek they become $\alpha\lambda\lambda\alpha$, which means quite simply "but".

I learned my little Greek Jesuistically so I may have their quirks. It is 68 years since I was a student of Classics, which is to say studying only Greek and Latin. I went along with that for a few months, before insisting that I should be in Science, if I was to be a doctor, as were my parents and siblings. Three sentences of Greek remain in my memory, and I have only now realized that two of them are based on the same Greek construction, the one which is used for "not this...but that": $\text{ou} \dots \alpha\lambda\lambda\alpha$. The first one is: "He said that not he but Nikias was general"; and the other is: "These things are not of today or yesterday, but of all time, and no man knows whence they came". It is odd how very comfortably the second one sits with the subjects under discussion.

The third sentence which stuck in my mind is a line of poetic pleading for help from *Hecuba*, ululation some might call it, which must have appealed to my sense of rhythm, as Father Smith sang it out for us.

THE DIAGRAM



The diagram for the construction of an equilateral triangle came from Euclid, the original and, let it be remembered, Greek mathematician, who is given credit for creating the elements. But his "Eu-" is "translated" into "joy":

302.11-12 brush your saton hat, me elementator joyclid, son of a Butt

Taking a closer look at the word "me", it becomes apparent that Joyce is taking credit for himself as the designer: "me elementator joyclid".

The middle of the Euclid figure can be seen as a theta with LA tucked inside it, in other words as Thalatta, the Greek sea. The two arcs of the interlocked circles look like the Vesica Piscis, that ancient fish symbol for Christ. Since working on that idea in C words I have come across the diagram reproduced in Hayman's book, and he shows on it Joyce's hand-drawn letters (p.163). There is an extra one: on the bottom next to the P is a Greek Theta.

The diagram represents two linked spheres: a God sphere which is beyond human understanding, and our own which we think we can grasp, and common to both is a Swedenborg space.

Since Joyce is writing about Everybody throughout existence, he incorporates all of our history, and he includes our myths of creation and our different ideas about the hereafter, as well as our attempts to understand scientifically the mechanism which led to our being here at all. He suggests a barrier between our roomworld and the worldroom beyond. The one beyond cannot very well be given a "shape" at all, since it does not exist in our space-time. But there is something out there and a thing between us and it, a membrane of some kind, a "wall", and a hole was blown in it so that creation could occur. This hole in the wall is variable, but from our point of view it is a definite hole in a definite fabric of some sort, which separates God's sphere from ours.

The Big Bang which came through the "hole in the wall" can have realistic and humorous interpretations, both equally valid.

Science fact.

On May 18th 2010 the New York Times gave news of fresh results from collisions of protons and antiprotons at Fermilab's Tevatron. They may have found an explanation for the fact that the Big Bang, which created matter and antimatter in equal amounts, did not result in mutual annihilation, and "a big fat goose egg, with which to make stars, galaxies and us." This may be due to the fact that neutral B-mesons are bad at making up their minds, and they oscillate trillions of times a second between their regular state and their antimatter state. The time taken for each change is slightly shorter going from antimatter to matter, which gives a one percent edge to matter when the B-mesons decay to muons. So it is TIME that does the trick. And here's the bit I really enjoyed. Joe Lykken, a theorist at Fermilab, averred that he would not say it was like seeing the face of God, but it might turn out to be the "toe of God."

Fancy 1. The fart.

Joyce offers several versions. In examining the keyhole it was found to be something through which air could blow. This creative wind arrived at the void from "a venter hearing his own bauchspeech in backwards", and that sounds very much like a divine fart. In Esperanto the common greeting is "Kiel vi fartas?". It means "How are you doing?" or "How do you fare?":

160.31-2 Houdian Kiel vi fartas, mia nigra sinjoro?

This version of the Grail Question immediately follows the Mookse and Gripes, and there is a specific mention of time and space:

160.35-01 My heeders will recoil with a great leisure how
at the outbreak before trespassing on the space
question where even michelangelines have fooled to
dread

There was plenty of space for the divine afflatus to do its work, and the cluekey might even be a cloaca:

100.27-9 a rude breathing on the void of to be, a venter
hearing his own bauchspeech in backwards...the cluekey
to a worldroom beyond the roomwhorld

Fancy 2. Breathing the word.

John pointed the way with: "In the beginning was the word." But what was that Word? What was the first word ever?

Man's attempts at speech began with a primitive "animal" sound that accompanied different emotions, such as love, anger, hunger, or appreciation for services rendered. The word someone said when he wished to draw attention to anything was "A". Everything was called "A". Then some genius felt a need to single out this one from that one, and rather brilliantly invented a consonant. He used the word "the" to mean something special. Over a period of time "the" became a special name for God, and it has been retained in the vocabulary of Theo-Deo words. Of course this is not intended as a scientific theory. It is a Joycean, frivolous but entirely serious, suggestion. This contrast is enshrined in the last lines of the Wake. Two words need to be stressed:

628.15-16 The keys to. Given! A way a lone a last a loved a long the

If a reader can forget that it is possible to go back and begin the book again, this final fadeout shows that the indefinite "a" pines for the definite "the". They would naturally combine to make Thea, an unnamed Goddess.

Joyce has given equal time to the Islamic world by using the word "alast", which is the covenant between Allah and Mankind (Quran 7.172). "Am I not (your God)?" says Allah to Adam's children, and embryo mankind responds yes. Again this goes back to the very origin of all.

The Wake text following the diagram names a number of people who have continued the creation process. It was the work of the geomater ALP, assisted in the development of mankind by Adam and Eve, or Liv for the Norse, or Anna for the Irish. They are all mentioned in the text:

293.18-22 A is for Anna like L is for liv...Ante Ann
you're apt to ape aunty annalive! Dawn gives rise...Eve
takes fall. La, la, laugh leaves alass!

This has a bearing on an earlier passage:

100.18-19 strictly but tristurned initials, the cluekey

Tristan became Tantris to hide his identity, the simplest transposition. It is here stated that A and L are the initials of Anna Livia, and la is the reverse. These are the letters on the double line in the diagram, which is called:

296.31-01 figuratleavely the whome of your eternal geomater

297.07-11 we carefully...lift by her seam hem and jabote...the
maidsapron of our A.L.P.

The two triangles on the diagram are the alp and the delta, and her mountain gives birth to the Universe

sheltered within her waters. The instructions for drawing this Euclidean figure are given thus in the text:

286.19-20 construct ann aquilittoral dryankle

Joyce specifies two triangles, one "aqui-" and one "-littoral", because he is interested in what lies between them, neither one nor the other, but exactly both. What connects the two triangles is the shoreline:

003.01-2 past Eve and Adam's, from swerve of shore to bend of bay

Here are two beautiful and exact descriptions of the ever moving double line that defines sea and land. Joyce gives the line two names on his diagram, AL and αλ. The diagram shows how God breathes the Word through the hole in the wall. He is to the left of it, because we write from left to right. The word is two things. It begins as A and becomes AL. AL is THE. John was quite correct, in the beginning was the word, and the word was with God and the word was God. It is The, it is beside itself, it is Allah.

I readily admit that this marriage of A and THE to make a Goddess Thea (θεά), began as something of a flight of fancy, but it turns out to have Joyce's Imprimatur.

THE CROSS-ROADS

The diagram is the centre of all. The cross-roads of the Universe lies at the heart of the Wake, the focal point of all. The radiations from here are so diverse that I have to be careful in dissecting them out, because they are interdependent and it would be easy to get caught in the tangle. It is hard enough to keep from having to explain the whole book time and again.

The cross-roads is simply that, a cross consisting of a pair of T's. But in the first part of this book I focused on the Irish tree alphabet, and D was recognized as the Oak, or a door. Graves (WG p.180) pointed out: "We may regard the letters D and T as twins...D is the oak which rules the waxing part of the year...the oak of *The Golden Bough*...T is the evergreen oak which rules the waning year." In Root Language they are taken as the same thing. In the Wake T can use its Irish name, Tinne, and it is equated with tea:

449.13 my tinny of brownie's tea

TIME is ADDED TO THE MIXTURE

John Dunne

Time is tricky. Are the four "for"s here to celebrate the unlocking of the door to the fourth dimension?

516.19-20 he kept forecursing...for coaccoackey the key of

John Dunn's field fore it was for sent

I have just been reading John Dunne's book *The Serial Universe* (it is mentioned in the Wake at 263.24), and I'm familiar with his *An Experiment with Time*. John Dunne's field was time, and he pioneered a new way of looking at it, by showing how it is possible to foresee things. His simple experiment proves that the "future" and the "past" are equally NOW, though we are not nearly as good at remembering the future, as we are at recalling the past.

This turns out to be quite vital, and today is March 18th 2012, the ninetieth anniversary of Wakenight. That is a good omen. The catechism warned those of us who had to learn it, against the sin of believing in "charms, omens, dreams and suchlike fooleries". Why?

Here is what Google comes up with. John William Dunne 1875-1949, Anglo-Irish, was born in Kildare at the Curragh Camp, into a fairly grand family.

Jules Verne was his favourite author as a boy. He became very interested in flying, and spent a lot of time studying the flight of plant seeds. When he was invalided home from the Boer War, H.G.Wells, who was a friend of the family, encouraged Dunne to follow up on his new ideas about flight. He built a number of model planes, based on a triangular design, and finally built a full sized glider. He test flew his machine, with a Colonel on board; and it worked (sort of). The War Office decided to back him, and in 1910 he was able to showcase his now engine-driven D5, before an audience which included Orville Wright. Ultimately the Burgess-Dunne D8 flew with the US and Canadian Air forces.

Nowadays Dunne is pretty much forgotten, but his philosophical work drew considerable attention at one time. J.B.Priestley, Aldous Huxley and T.S.Eliot are listed as converts, and Joyce shows a deep interest.

In I 5 the four gospel-writers take it in turn to give their views on the contents of the Letter. Each is identifiable by his Hart characteristic sigh, and this makes it easy to see when they are not in their classical order. The third paragraph ends with "eye. Why?" and so belongs to the "ay ay" man Matthew; he has traded places

with Luke, who starts things off with his customary "O dear". Matthew has no doubts about the authorship of the document, but has some concern about when it all took place:

118.07-11 the affair is a thing once for all done and there you are...and finished in a certain time, be it a day or a year or even supposing,...a serial number of goodness gracious alone knows how many days or years.

The underlying reference to Dunne's *Serial Universe* is subtle but unmistakeable. Also on this page are references to two Old Testament prophets, Ezekiel who described the four faces, and Daniel who understood the writing on the wall. They first occurred on pp. 018-019 and were commented on in the Alder section of this book. In his work *An Experiment with Time* Dunne validated that "prophetic" dreams do offer a real glimpse of the future, and we do all have them without noticing it. Dunne pointed out that we have no yardstick to measure time, except time itself. He concluded that the whole cosmos, with every one of us in it, is here right now, past, present and future, and that is the universe as Joyce is describing it. But Matthew has trouble grasping the timing of this document, its history is hard to understand, and finally he cites the three directions of space. These are things he can understand, the dimensions of up-down, left-right and back-front; time is variable and seemingly unidirectional...but nevertheless:

118.12-17 somebody...wrote it, wrote it all, wrote it all down, and there you are, full stop. O, undoubtedly yes...but one who deeper thinks will always bear it in the baccbuccus of his mind that this downright there you are and there it is is only all in his eye. Why?

(There is a complementing spatial reference earlier with up instead of down, accompanied by a time quartet:

067.02-6 upright grooms that always come right up...when meet there night, mid their nacket, me there naket, made their nought the hour strikes...rightcame back in the flesh, thumbs down, to their orses and their hashes)

John's more Apocalyptic assessment follows Matthew's, and he takes into account a piece of aircraft technology. Ezekiel described himself as the man with the travelling inkhorn:

118.18-23 Because...every person place and thing in the
 chaosmos of Alle...was moving and changing every part
 of the time: the travelling inkhorn (possibly pot)
 One problem of measuring movement in time is soluble in
 terms of flying. Here is the answer to that previous
 "undoubtedly yes" in Matthew at line 15:

118.28 No, so help me Petault,

Sticking up from the wing of a plane is a little tube
 invented long ago by a Frenchman named Pitot; it measures
 the speed of passage of the air across its mouth. The data
 from the Pitot tube are shown on the Airspeed Indicator in
 the cockpit. This shows the pilot what the speed of the
 plane is relative to the surrounding air, rather than over
 the ground. The design of the tube has been improved, but
 it is still called the Pitot, and pronounced Pete-oh. The
 sentence continues with time in mind:

118.30 juxtaposed jottings linked by spurts of speed

To make sure of the Peter connection he is mentioned as
 the fisherman who became a fisher of souls:

118.32-5 this deleteful hour of dungflies dawning...we are
 lufted to ourselves as the soulfisher

Dunne's planes were triangular like flies, and his
 first book was called *Sunshine and the Dry-Fly*.

The "spurts of speed" are echoed by the use Joyce makes
 of that more modern plane which beat back the Luftwaffe,
 the Spitfire. This was in Mark's paragraph:

117.16-17 athall...Highho Harry there's a spurtfire

Dunne's first glider was tested at Blair Atholl in
 Scotland, and Atholl became the name of his Company. The
 Spitfire engaged the Luftwaffe, and here a pilot kisses the
 earth in thanks for a safe landing, even though the Terra
 is shaking, and definitely not Firma:

119.01-3 after a good ground kiss to Terracussa and for
 wars luck our lefftoff's flung over our home homoplate

The pitcher throwing over homeplate would be "Lefty"
 Vernon Gomez of the Yankees, a major force in the thirties.
 During a World Series he once made everyone wait for an
 airplane to finish passing overhead.

The Pitot tube for measuring time on aircraft is
 described in this passage about a men's asylum:

124.10-12 to=introducere a notion of time [upon à plane (?)
 sù ' ' fàç'e'] by pùnc! ingh oles (sic) in iSpace?!

Picking holes in the plane is necessary for the tubes,
 and this passage should be read with a French accent (sic)
 in honour of M. Pitot, whose invention necessitated these

'oles. Joyce goes one step further and makes it part of his hole in the wall motif, because a holey wall would be holy too. Here is the PS at the end of the Letter:

111.17-18 with four crosskisses for holy paul holey corner
holipoli whollyisland pee ess from...tache of tch

Here is the piercing process:

124.03-7 these paper wounds, four in type...mean stop,
please stop, do please stop and O do please stop
respectively, and following up their one true clue,
the circumflexuous wall of a singleminded men's asylum.
This page is awash with repeated marks of punctuation.

It has a foursome of these holes, "puncted" but not pierced. This fits closely with the page in the Dig where Daniel and Ezekiel were first found:

017.22-3 from his Inn the Byggnig to whose Finishthere
Punct

That is the opening of John's Gospel, and very slyly Dunne shows up with time and an aircraft:

017.17-19 Bussave a sec. Walk a dun blink roundward...how
olde ye plaine

The idea of "picking a hole" holds true:

123.36-01 its recto let out the piquant fact that it was
but pierced butnot punctured

124.10 acutely professionally *piqué*d

The root of the problematic holes lies in the difference between spatial and temporal worlds, between the worlds of the written and the spoken word. For instance I have just used a full stop to indicate something conveyed equally by a short pause, were I to have spoken these words.

The pen nib can write with stabs and gashes, or the dots and dashes of the Morse code. It can make "paper wounds, four in type" thus: stop. Please stop! Do please stop. And O do please stop! Or the hole in the silence may be broken by speech. The hole in space is filled by the sign. Thus the hole in time can be pierced by a sound, but it is not punctuated by it without a mark. It is a slippery topic.

CREATION

Going back to Genesis, God surveyed the void and all was dark, so he invented TIME, by making light and dividing it from the darkness. "And he called the light Day, and the darkness he called Night. And the evening and the morning were the first day." (Gen 1.5) And now comes the thing with

the H₂ and the O: "And God said, Let there be a firmament in the midst of the waters, and let it divide the waters from the waters" (Gen 1.6). That was the second thing he made, a firmament dividing the waters in two. With this amazing thing he created space, but the waters were split by this inexplicable firmament. Examining all this in the light of Bruno's philosophy these first acts of creation were inevitable, the unity must be divided into opposites: day and night to make time, and up and down to make space. There has to be for everybody a non-existent point which was thus sliced up in the great Creation. This is in the substrate, which must have held the generating point of the Big Bang. But nothing is there originally, neither time nor space. One of the inscriptions on the Temple at Delphi was Nothing in Excess, and this can be read in two ways. While "Nothing in excess" seems to favour moderation in all things, it might just as easily be a complaint about the situation before the Big Bang. Was there so much nothing that it caused the Bang? But how can something cause something else unless there is time? We are stuck with the idea that cause is essential because we feel trapped in the turnstile of time. "Once upon a wall." It is a moving wall at our backs nudging us on our way.

Here is what one might call the still point, or as Boldereff does, the point of order place, or apexojesus. It is an idea that needs more thought, and Joyce has not been shy about coming to grips with it. He wrote to HSW on April 16th.1927. (This postcard is quoted only in Ellman's collection. How could so much be fitted on a postcard? The writing must have been tiny):

"...I have taken this up because I am one of the greatest engineers, if not the greatest in the world besides being a musicmaker, philosophist and heaps of things. All the engines I know are wrong. Simplicity. I am making an engine with only one wheel...The wheel is a perfect square...you must not think it is a silly story about the mookse and the grapes. No, it's a wheel, I tell the world. *And it's all square.*"

This is his epiphany. He has found a way to express time and space as they really are. He states that the Mookse and Grapes episode is central. He was feeling confident that day, and filled in the background quite thoroughly. As the greatest engineer he knew that to fill a 1" square hole with 1" dowel, you need to cut a one inch slice from the round rod, and insert it "sideways". His

book is a circular book but it can be physically shaped as a square. Though everything does happen all at once in a circular book, it only occupies a square hole.

Great importance attaches to the word square. The engine has one square wheel. When Joyce wrote this postcard he was living in Paris at 2 Square Robbiac. The first two "rejected" titles for the Wake are listed as:

139.35-6 not O'Faynix Coalprince not Wohn Squarr Roomyeck

On 13 May 1927, not long after that postcard, Joyce wrote to HSW, and the letter is headed 2 Sq. Robbiac. It starts with Michelet and Vico (subjects which begin Mark's paragraph at 117.11), and then explains St. Augustine's *O felix culpa*. "O'Faynix Coalprince" stems from those Latin words, and it has overtones of a burning Phoenix. The second suggested title stems from his own address. Bonheim glosses the German: *Wohn*, live, reside; *Ruhm*, fame; *Eck*, Corner. But Wohn also reads in English as "one". There are three solutions for Yeck: Yek is the Persian for one, hence Roomyeck means RumI, and the Persian poet Rumi adored this sort of wordplay; secondly since yeck and wohn both mean one, the two "ones" add up to Joyce's number 2 at the "fame corner" house. Robbiac equals Roomyeck. And thirdly "yeck" can be read backwards as that ever important word "Key", and room now reverses into "moor", as it did in the case of Sickamoor; which raises the point that Sicka is Root Language kin of Squarr too:

281.20 Sickamoor's so woful sally...eachway bothwise
glorysigns

"There's glory for you!" remarked Humpty Dumpty.

In this third solution to the rebus, "moor" becomes a mur/mure, a wall. A wall is ever a shape shifter:

044.13 Will, Weel, Wall

It is also a wheel. One Square Wheel (key) looks like Wohn Squarr Roomyeck. And it invites comparison with the wall of the asylum, bearing in mind that *mens* is Latin for the mind:

125.06-7 their one true clue, the circumflexuous wall
of a single-minded men's asylum

A wall built out of two circumflexes could be square.

Joyce's invention of the square wheel reconciled Space with Time. His use of the Joyclid diagram to demonstrate the process of creation was the first step. Now his wheel can be regarded as a solid figure, and related to that two-dimensional picture. I think of it as a section of a candle, having the same height as its diameter. From the

front it seems to be a square though it bulges out in two directions. Only the ends are circular.

Ellman's solution to the problem of the square wheel (*James Joyce* p.609) points out some relevant textual elements. His selection of these particular passages in this connection is quite uncanny:

069.04-5 Now by memory inspired turn wheel again to the
whole of the wall

100.26 a rude breathing on the void...a venter hearing

095.35-6 riding round Nunsbelly Square

This makes a direct link to the virgin venter, and a Holy Creation. Joyce sees the macro ALL, his one square wheel, and yet he keeps in mind the multitude of possible micro individual creations that are entailed. He gives equal time to Allah and to Jesus.

He delves also into unfamiliar fields of the Old Testament, and some knowledge of them is required.

The Four Faces.

In the Letter chapter (I v) Sullivan's *The Book of Kells* is used as a basis for examining the details of writing in the many alphabets involved, including those of the Middle East, Greek, Farsi, Arabic and Hebrew. I am calling that part of the chapter "Sullivan's Assessment", therefore SAss for short. It is one long paragraph of four pages, which follows the shorter ones of Mamalujo, just as the Ass does the four Evangelists. The Letter chapter covers the macro version of Creation in which the whole thing is eternally built NOW, and the micro version, made up of each individual sentence, phrase, word and letter that is needed for Joyce's description of the Universe. The short version is the "Letter" itself which uses DNA as its centre, and that is what makes the passing down of identity across time and space possible. It is both every letter, and the complete work which Joyce so bravely undertook, the Wake.

The MMLJ/SAss pages reflect some Old Testament material from the Wake's first chapter. The Prophets Ezekiel and Daniel, both men who could remember the future, appear side by side in the O.T. The "Dig" on p. 018 gives Daniel's interpretation of the writing on the wall, and continues with the Norse Runes. Their alphabet is called Futhorc, and begins with Feh their prime letter, just like the Fearn-Alder in the Irish tree alphabet. The mysterious writing on

the wall is a major feature in the first chapter but it gets only this passing mention in MMLJ/SAss:

118.19-20 dormerwindow gossip will cry it...the writing on the wall will hue it

Since hue and cry affirms the contrast between writing and speech, communication is itself a central topic.

Contrariwise Ezekiel's four faces are just a little clump in the early Dig alphabetic passage. The first pair of F's is straightforward. The second pair is lying down, face down and face up. A time reference precedes them:

018.32 at all of hours, furrowards, bagawards...

018.34-6 bellicose figurines see here. Futhorc, this little effingee is for a firefing called a flintforfall. Face at the eased! O I fay! Face at the waist! Ho, you fie! Upwap and dump em, (fig. 1)ace to (fig. 2)ace!

— — — — —
(fig. 1)(fig. 2)

In Matthew the presentation of Time and Space is very similar. It begins with "always", a time clue, which is the way it was in Genesis; day and night came first. Then the three directions of space appear:

118.16-17 always bear it in the baccbuccus of his mind that this downright there you are and there it is is only all in his eye. Why?

The archeological diggers on pp.17-19 are urged to stoop four times, by scattered admonitions. In the later chapter it is the Faces which are scattered, while the four "stops" form a clump:

124.01-4 it was but pierced butnot punctured...These paper wounds four in type...mean stop, please stop, do please stop, and O do please stop

The four cherubim on the wheels of Ezekiel's Chariot-cum-Throne of the Lord are taken to be the Bull, Lion, Eagle and Man-Angel of Mamalujo. MMLJ also connects with this stop motif:

609.06-9 With Mata and after please with Matamaru and after please stop with Matamaruluka and after stop do please with Matamarulukajoni. And anotherum. Ah ess, dapple ass!

The cherubs who accompany the Lord are described as fiery creatures, bearing hot coals. Each of them has a wheel, with a wheel within it. Each wheel has the four faces of the evangelists. I have had no success in finding

out what they looked like. In the Tarot pack they pull the Chariot on trump VII, and Blake drew a picture of them, but alas he didn't show the wheels at all.

When the faces recur in the Letter chapter they are ascribed each to his own Evangelist. There is just one in the Mamalujo section, then the others appear one by one in SASS right up to its last page. The first face is Luke's, and it appears in the third paragraph, which ought to be Luke's, but bears the ay ay imprint of Matthew. Each of the faces is accompanied by a different group of four:

1. Luke. The Bull.

118.05 On the face of it...bafflelost bull

118.07 once for all done

118.14 wrote it all, wrote it all down

118.17 only all in his eye. Why?

"All" occurs four times. And so does the contrasting "some":

118.08 there you are somewhere

118.11 Anyhow, somehow and somewhere

118.12 somebody mentioned by name

2. John. The Eagle.

119.14-15 prefaced by (alas!) now illegible airy
plumeflights

119.12 those indignant whiplooplashes

119.12-13 those so prudently bolted or blocked rounds

119.13-14 touching reminiscence of an incomplete trail or
dropped final

119.14-15 whirligig glorioles, prefaced...

The four stages of the Viconian cycle of birth, marriage, death and ricorso can be discerned.

3. Matthew. The Man-Angel.

120.28 throne open doubleyous

120.29-30 man chooses to damn them agglutinatively loo-too-
blue-face-ache

120.31 illvoodawpeeohole or, kants koorts, topplefouls

120.32 uus

Matthew is a double creature, so this one is quite complicated. For a start he gets a double (too-blue)-face. His angel begins the word agglutinatively. Further up the page the "jesuistical" form of geegees is mentioned. I learnt Greek from the Jesuits, and I was taught to pronounce "gamma gamma" as NG; therefore the word aggrily, which immediately follows, is pronounced angrily. And hence

aggl- = Angle = Angel. This pun was used by Pope Gregory when he sent St. Augustine off to convert the Anglo-Saxons.

Four peculiar ways to spell out doubleyou are offered. The presence of throne, loo, peehole and foul shows where the focus lies.

4. Mark (Twain, blame him!).

120.36 in two boldfaced print types

121.02 as the revise mark

121.04-5 diapered window margin, with its basque of bayleaves

121.05-6 paces with a frown

121.07 returns inhibited

Vico again, possibly.

5. This must be the Ass.

124.07 singleminded men's asylum

124.11 plane(?) sù ' ' fàç'e']

A lot of the words here are adorned with excessive punctuation, and five of the marks are doubled. The asylum has a "circumflexuous" wall, which I take to be a square wall made up of two circumflexes. This "face" suggests making a circle out of its four inverted commas. My computer only makes blobs of them, but they are curved in the text.

This whole book of Ezekiel's prophecy is so hard to understand that pop-culture has read it as a description of ancient space visitors in their UFOs. The most puzzling features are those wheels. In Douay they are called "voluble", and a footnote glosses that as a translation of *galgal* (big help! Are they endless?). Joyce offers some help with the wheels:

044.13-14 Will, Weel, Wall, but I parse him Persse O'Reilly

The International Bible says they are "whirling wheels" in quotes (like the "whirligig glorioles"?). King James simply says "O wheel", ducking the matter entirely. Perhaps it means they are round like O's? But Joyce's wheel is SQUARE.

Eyes are round, when they are not I's. The cherubs are said to be "full of eyes" (10.12), and Joyce provides lots of them in the SAss:

119.32-3 the steady monologuy of the interiors

119.33-4 some blame the cudgel and more blame the soot

Staves (or wands) are a suit in Tarot.

120.03-4 the trim trite truth letter

("What I tell you three times is true")

120.04-5 capitalised middle

120.26-7 make a ghimel pass through the eye of an iota

120.28-30 throne open doubleyous (...whether man choose to
damn them agglutinatively

Here the expression "damn your eyes" is the source.
Throne is slang for a toilet seat, but there is one in
Ezekiel too: (10.1) "the appearance of the likeness of a
throne."

121.17 jaywalking eyes

Jaywalking began its life as an Americanism; there's no
J St. in Washington because J and I could be confused.

121.25 before our eyes

This emphasis on eyes is matched in Ezekiel, where eyes
are credited with great power:

8.18 my eye shall not spare them

says the Lord, and he tells his team of killers:

9.5 let not your eyes spare them

More importantly the cherubim have lots of them:

10.12 And their whole body, and their necks and their
hands, and their wings, and the circles were full of
eyes, round about the four wheels...

It turns out that he does not need a very large force
to suppress the idolaters:

9.2 And behold six men came from the way of the higher
gate, which lieth toward the north...

"Toward the north" is the Ezekiel way of describing
locations. There is also "toward the east", though never
the south or west. Joyce alters the spelling, and stresses
up and down with his toe and tower:

120.22 toewards the occident

313.34 towerds Meade-Reid

Directions are found in the Dig passage too:

018.35-6 Face at the eased...Face at the waist

On one occasion the prophet Ezekiel is instructed to
dig in a familiar spot:

8.7 And he brought me to the door of the court; and when I
looked, behold a hole in the wall.

8.8 ...Son of man, dig now in the wall: and when I had
digged in the wall, behold a door.

This seems very much like an Aladdin experience.

9.2 and one man among them was clothed with linen with a
writer's inkhorn by his side

Three times he is identified as having this inkhorn,
and Joyce duly takes note of it:

118.22-3 moving and changing every part of the time: the travelling inkhorn (possibly pot)

In Ezekiel the six armed men are urged by the Lord to kill all the idolaters. But the writer is told:

9.4 mark Thau upon the foreheads of the men that sigh, and mourn for all the abominations that are committed...

Thau became the last letter of the Hebrew alphabet, and it means just that, a mark. The letter does not look like a T: ך is far closer to a trilithon, or to a Greek pi.

9.6 but upon whomsoever you shall see Thau, kill him not

Ezekiel reveals that Thau-Tau-Tav is the symbol for marking the saved. It should not be done twice (Eph 4.5). However the rules must have changed, because in the New Testament (Mark 1.8) John the Baptist foretells the coming of Christ: "I have baptized you with water; but he shall baptize you with the Holy Spirit". The Wake doubles it as tauftauf which Joyce acknowledged as the German for baptism.

In *Alder* the Ezekiel faces were not specifically ascribed to Mamalujo, they were represented as capital F's. This was seen as giving them an extra importance because this primacy of F is found in both Tree Alphabet and Futhorc. However the sound of eff is that of W, the "paired" tauftauf ךך, upside down, as attested in the SAss:

120.32-4 reminding uus ineluctably of nature at her naturalest while that fretful fidget eff...rarely heard now

The first rune in Futhorc is that of the letter F, and it consists of a stem with two upturned "tusks" on the right side, instead of the level lines of the modern F. Thus its top half consists of three verticals like a sort of squashed W. Joyce points out that it looks a bit like Babar, the elephant:

120.33-4 the hornful digamma of your bornabarbar



THE MANDALA, THE COMPASS AND THE CLOCK

One of Joyce's sigla is the mandala pattern of a cross within a circle, which symbolizes Time and Space. Now the square wheel, which of course can spin on any axis, is seen from an end on viewpoint. The mandala appears on both round

ends of the wheel, a solid figure whose depth is equal to AL. This squared off cylinder has four faces for Mamalujo in accordance with Ezekiel's prophecy. It is a wheel within a wheel. It holds the three dimensions of space, and the circle gives the dimension of time.

The two circular faces represent the compass and the clock, which go about their separate functions of space and time. The SAss describes each of them mathematically:

119.26 our own vulgar 432 and 1132 irrespectively

The calculations which produce these numbers are mockingly simple, but the results are not absolutely certain, hence that useful disclaimer "irrespectively":

119.23-4 "the hen is not mirely a tick or two after the first fifth fourth of the second eighth twelfth"

Hen is one, mia is one, two ticks are two. That's 4.

Add first fifth fourth =10.

Add second eighth twelfth =22. 10+22=32

Answer is 432.

119.25-6 "but yirely the other and thirtieth of the ninth from the twentieth"

Chinese yi is one, plus one for the "other" makes 2.

30 is plain.

Ninth from twentieth is 11.

Answer is 1132.

However 1132 on a clock could equally be read as "eight and twenty to twelve", which corresponds with the "second eighth twelfth" in the first set of numbers. And that particular reading has the advantage of including the lunar and solar cycles, the feminine and masculine notions of the basis of time.

432 corresponds with the face of a compass. It has the four cardinal points, and the spaces between them are divided into eight slices. There are thirty two points named in boxing the compass. The numbers are preceded by this:

119.23 we have heard from Cathay cyrcles how...

There is a good article in Enc Brit on the Compass which credits the Chinese with its first recorded use in 1100 AD. Their sailors traded in the Persian Gulf, and they explored the east coast of Africa, so they must have encountered Arabian seamen. Arabia is credited next in

1220, and then Scandinavia in 1250.

Both clock and compass have pointers on their circular faces. They move on a clock, but the compass needle stays still, pointing North. The compass must lie flat, the clock is at liberty to move. What they have in common is that the faces of both instruments are mandalas, matching Joyce's Time and Space symbol. The Phoenicians were great sailors, and their alphabet used the circle-cross mandala for their letter T.

This reconciliation process of Time and Space extends to other vital pairings. The first of them is I and O, or one and zero: they can also mean presence and absence. The next step in the Creation process is the separation of Time and Space. Now there are two "ones" or "I"s. The thought of the eyes which covered the cherubim may have crossed Joyce's mind. And so would the Man-Angel Matthew, who can occupy both worlds. Joyce gave him a characteristic cry of "Ay Ay", and he spelled it in various ways. Matthew's paragraph in I v ends with:

118.16-17 this downright there you are and there it is is
only all in his eye. Why?

If one of his ay's is an eye, the organ of space, then the other should be an indication of time. Causation requires time. The word ay means always, so one of the two is eternal like time; the other is the I/eye of right now.

Apotheosis of THE

Louis Gillet reported in his *Claybook* (p.111) that Joyce found the way to give his new work an ending like that of the Yes in *Ulysses*. It would be the "most furtive word...a breath, a mere nothing, the article *the*":

628.15-16 A way a lone a last a loved a long the

He balanced this with his first *the* by linking that with "short":

003.04 fr'over the short sea

Naturally on a larger scale he went a step further by pairing his "breath" word with an even more insignificant word, "a mere nothing". It is hard to believe that Gillet's quotation is accurate, because *a* and *mere* ($\mu\iota\alpha$ in Greek) both mean the same thing, one; and *one* and *a* can be interchanged. Next the indefinite *a* can be united with *the*, to form *Thea*, the Greek for Goddess. Even more important is the fact that the Greek philosophers called their God of All Things, their Creative Force, *to hen*, meaning The One. Joyce built on that by using all three genders of THE and

ONE. The masculine and feminine forms of "the" are contrasted, and they are united in the neuter. Out of the three genders of *one* Joyce created the icy mere hen, who found/wrote/peeked at/pecked at the Letter:

110.22-4 that original hen...an iceclad shiverer, merest of bantlings

Here they are again, slightly disguised:

112.26-8 in bleak Janiveer...Biddy Doran...a mere marcella

Those three words are derived from ἐν, εἰς and μίαν, the genders of one in Greek. But THE is the main thing, it is the heart of his creation diagram, repeated, and translated, and glorified as Allah, Anna and Athena. While the diagram leads to Allah it is specific that:

293.18-19 A is for Anna like L is for liv.

In Irish the word for *the* is *an* (masc.), or *na* (fem.), and they add up to Anna. Athena is made up of A, and THE, and the Irish *na*. Athena, like Anna, was a Triple Goddess. She was the bringer of Plurabilities, who taught Prometheus "architecture, astronomy, mathematics, navigation, medicine, metallurgy, and other useful arts" (GM p.144):

215.24-6 Anna was, Livia is, Plurabelle's to be. Northmen's thing made southfolk's place but howmulty plurators made eachone in person.

It was Athena who gave life to the clay figures made by Prometheus, and turned them into mankind. She was also called Plurabella, because she was the Goddess of War. Even though she did not like fighting, she never lost. Here is a beautifully cryptic reference which combines the two ways of looking at things:

379.18-19 Oh, ho, ho, ho, ah, he, he!

379.22-3 None of you, cock icy! You keep that henayearn and that fortycantle glim lookbehinder

The idea of statues of naked Goddesses being peered at from behind comes from *Ulysses*. The gender change from hen to cock stems from the terrible moment when Athena slew her playmate Pallas in mock combat. She took his name in memory of him/her (Pallas means both maiden and youth). Thus she provides the letters for the ALP initials on the diagram: two A's, two L's and a P:

297.11 the maidsapron of our A.L.P.

297.17 Pla!

Exactly between them in the left margin is:

297.L2 *Prometheus or the Promise of Provision*

In his presentation of words for THE Joyce played with many languages. While *alla* translates as "thethe" in Farsi

and French, at the halfway point it is *althe*, or *al-der* in German. Alder is found also in French (*aune*) paired, as in the classical tree/stone, with a *lithos*, a Greek stone:

154.04-5 All about aulne and lithial and allsall allinall
about awn and liseias? Ney?

In another passage "*Althe*" reads as the "eighth" for Henry VIII, though it is entirely out of synch with the numbers of the other kings in this set: the First, the Second and the Third:

138.32-3 ; woollem the farsed, hahnreich the *althe*, charge
the sackend, writchad the thord;

Hahn is a German hen (therefore The One in Greek), and *Reich* is her kingdom.

Alla itself is quite common:

213.30-5 Wharnow are alle her childer, say?...Allalivial
allaluvial!...lost alla stranger...And all the Dunders de
Dunnes in Markland's Vineland

Though it looks like a fully Arabian-French masculine version, *alle* is in fact the legitimate plural of the word *all*, in OE and ME:

118.1-21 writing on the wall...every person place and thing
in the chaosmos of Alle

In one Greek Creation-myth the God of All Things appeared suddenly in Chaos and separated the various bits (Graves GM 4c).

WAKE CREATION

Genesis describes the process of Creation like this. First God made heaven and earth, "and the earth was void and empty" (Gen 1.1-3), "and the spirit of God moved over the waters. And God said: Be light made." In verse 2.7 he created man and "breathed into his nostrils the breath of life". This will do for the moment. There was a void, and God said something, and then he breathed something.

Here is that process in the Wake:

100.27 a rude breathing on the void of to be

The word of "to be" was a sign written on the Temple at Delphi, which was built for the Pan Hellenic Games in 586 BC. On it were several famous inscriptions: "Know thyself!", "Nothing in Excess" and the very puzzling letter "E". It means "Thou Art" said Plutarch, adding a crafty *iota* (EI), to make the second person singular of the verb εἰμι (I am). I must interject that the Jesuits taught me to pronounce εἰμι as "I me" (most people say "Eh me"). It does

provide Joyce with a simple natural bridge between the A and the I sounds.

When Euclides became Archon of Athens in 403 he brought the city into line with Ionia by adding four of their letters to his alphabet. The important ones were the two long vowels, Eta and Omega, which provided the sounds of EI and OU. Joyce once played a game with mathematical Euclid's name, and now he does it with the other Euclides' alphabet. The Athenians probably weren't too keen on change, because they never altered the spelling of their great primary Verb, to be. Ei should now read as Eta, but it doesn't. It is pronounced like Eta (as in hay), and this is true for the word Eta (η) itself, which is a feminine THE.

There is quite a lot of Wake text relating to the A/THE nexus of Creation. The combination turns up three times in the Letter Chapter, and this happens just after the breathing mark is called a warning sign:

121.08-9 the curious warning sign before our protoparent's
ipsissima verba (note 3)

At first I thought that this protoparent might be Eve, since the position of the apostrophe indicates just one person, but then I realized she should be a Goddess. She has been accorded *verba* in the plural, rather than the single *verbum* which John gives his God. After all Deus is no more the name of God than Thea is that of his consort. But for some reason I was overlooking the fact that the Goddess had a name, she is Athena. She was a protoparent in the Creation which she shared with Prometheus. And A-the is part of her name. The remainder is NA, an Irish feminine THE. And the words are specified as *ipsissima*, those of the progenitor's very own self, THE and A. This notion is exactly paired in the breathing passage, which gives Him equal importance.

100.27-8 a rude brathing on the void of to be, a venter
hearing his own bauchspeech in backwards

He is called a venter, so perhaps he was a rather splenetic figure, given to venting his wrath from time to time. This is true of the Lord in the Old Testament. On the other hand *venter* is the Latin for a womb, as well as a stomach. So let me take refuge in Unisex, which makes a good fit with Pallas Athena, male and female.

The Deity made a hole, and breathed through it. "His own...speech" indicates *ipsissima verba* again. The "curious warning sign" before Thea is the tiny ^c on a vowel, which indicates it is to be said with an H sound before it. Four

of the Greek words for A and THE have this rough breathing sound. But since the venter does things backwards, the belly sound of the fart would have to be drawn in rather than emitted.

Three times in the SAss Joyce goes to some lengths to offer pairs of *a* and *the*:

1.

121.09 a very pure nondescript, by the way

Nondescript describes accurately an indefinite article. But this also refers to the word *way* in the multiple A/THE sentence which ends the Wake:

628.15-16 A way a lone a last a loved a long the

Next there is this:

2.

121.09-10 sometimes a palmtailed otter, more often the arbutus fruitflowerleaf of the cainapple

It would be hard to be more definite. It's a detailed description of an actual plant, native to Killarney. He goes on to say that paleographers call it:

3.

121.11-16 a leak in the thatch or the Aranman ingperwhis through the hole of his hat indicating that the words which follow may be taken in any order desired, hole of Aran man the hat through the whispering his ho (here keen again and begin again to make sondsense and sensesound kin again)

Here is that last idea again:

117.12-13 It is told in sounds in utter that, in signs so adds to

There are at least two ways to look at anything in the Wake, or listen to it for that matter.

A leak lets water in, you talk through your hat if you are a bit demented, and the hole lets sound through. The word "hole" begins the phrase when it is repeated in a different order, but when it does appear again, as if to start another repetition, the word is curtailed to a mere "ho". It is very common among Cork people to snatch a tiny breath intake, an indrawn "ho", before saying something. I was entirely unconscious of it, but Susan says that I do it myself. So the breath thing might be Irish as well as Greek. And we both think we heard it on the isle of Aran. The reversal of the syllables of whispering into *ingperwhis* strongly suggests that the sound is sucked in, rather than breathed out. "Ah but," cries a Greek, "ὀ" is our word for a masculine THE." Precisely! My phantom Greek was

right, though it took me years to realise it. The "his ho" represents a simple reversal of "ho heis" a masculine The One. This leaves the feminine articles to be discovered. They would be soomething like "hay mere". Given that these words occur after the Elevation of the Host in the Mass, I think this is quite possible:

466.18-19 hey, Mr Jinglejoys?...con dio in capo ed il
diavolo in coda

There were three of these A/THE's, which accords with a Creation-Existence-Death formula. This is a very barebones version of Vico's - birth, giving birth and death followed by a Ricorso, which fits with the evolutionary cycle of events by providing for a shakeup of the DNA genetic material.

CREATING PEOPLE

THE HCE SOLUTION

Here is a piece of brazen effrontery that demands attention. Who has not wasted a lot of time trying to turn Hec anticlockwise? SAss, a kindly God, offers the solution along with the problem:

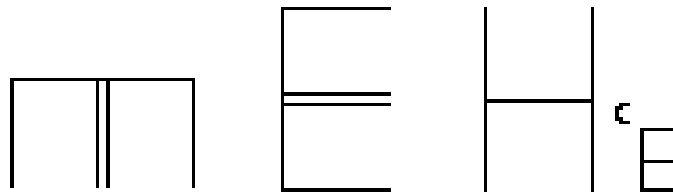
119.17-19 the meant to be baffling chrismon trilithon sign
M, finally called after some his hes heciteny Hec,
which, turned contrawatchwise, represents his title in
sigla

A chrismon is a symbol of Christ, like the Vesica Piscis, and the Chi Rho, Christ's initial letters in Greek. Sir Edward Sullivan in his work *The Book of Kells* points out that in that book the chrismon has an extra letter XRI, Chi Rho Iota. He says this was used to call attention to passages of special interest.

The second baffling word, trilithon, is a variant of trilith, two upright stones supporting another laid crosswise upon them. That is simple enough, but this is specified as a chrismon trilithon sign, and the chrismon adds a sense of holy anointing with chrism as in Baptism, since the name of Christ means The Anointed One.

In the Bible Ezekiel wrote that the Lord traveled in a chariot, drawn by four fiery Cherubim with the four Faces of the Evangelists. His commands must be obeyed. The Lord /told him to inscribe the mark Thau on the foreheads of

those who deserve to be spared from His wrath (Ezek. 9.3). This letter Thau was a mark showing the approval of the Lord, and later it became tav in Hebrew and tau in Greek. Tav still means a mark, and it is the last letter in the Hebrew alphabet; it looks very much like a trilithon, two uprights and a cross piece, ם. The Wake trilithon is doubled, courtesy of Mark Twain, into םם, which looks much like an M. This is called after some hesitation a "Hec", and that word means a half or Dutch door, one with two flanges such as is often seen on Irish cottages and farm buildings. But the Hec had a wider significance for Joyce:



When the םם is twisted contrawatchwise, up and left, the door (it needs another line for completion) is seen more clearly for what it is, an E shape. E is the Greek letter eta, and a capital eta is H. In this same passage the feminine counterpart is a smaller Δ called "alp or delta". If she is a Delta he is an Eta. And if he is an Eta he is also an H. That explains H and E, they are the same thing. This turning gives the symbol םם its new name, Hec. The letter Eta is also the Greek feminine for THE, and now, thinking in terms of sight rather than sound, it looks like an H. The moment that is pronounced, it adds the letter c, because a tiny c is a Greek superscript denoting the rough breathing of an aitch. H^ce now represents his title in sigla, it looks like HCE, but it sounds like Hay, or He; or of course hes or his. Then the question arises of whether it should be pronounced as a hard or soft C, and 'his hes heciteny' with soft C's are offered before the final selection is made with a hard one, because what it looks like is a Hec, a double door:

019.17-18 M, finally called after some his hes Heciteny
Hec

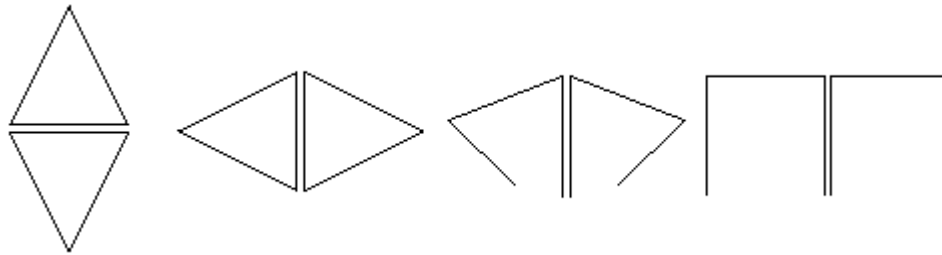
There is a little explosion of he's at the top of the diagram page:

293.05 he or he had albut – he was...lost himself or
himself...has he or he gazet

This is matched below the diagram by the feminine al and la words.

Sass next gives a detailed description of ALP's sigla. The delta here takes on its Irish meaning in Tree Alphabet as Dair the Oak which means a door. A double delta would be a Hec:

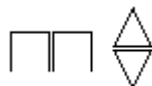
119.19-22 the smaller Δ , fontly called following a certain change of state of grace of nature, alp or delta.. stands for or tautologically stands beside the consort First of all there is a cryptic repetition of the word "sign" by means of its initial consonants. Since ALP tautologically stands for the consort, they both have the repeated tav or tau. The symbol of HCE is the Π , which might also be called a Hec; ALP's is fontly called alp or delta. The text is quite specific that "when single" she stands for or beside the consort. The combination of alp and delta looks exactly like the two triangles on the diagram. She would be a rhombus, with a doubled line across the middle.



Now a "certain change of state of grace of nature" takes place, opening up the figure, but leaving the double lines stuck together.

Thus ALP and HCE are revealed as identical, except in size; each is an upside down double U, with its central line doubled. This underlying unity of HCE and ALP is perfectly logical, given that every human being is made up of the genes of male and female parents. Also it was pointed out by O Hehir (GL p.390) that there is another way to connect them since *alp* in Irish means a hump, and HCE has one.

The sigla of HCE and ALP are described in SASS.



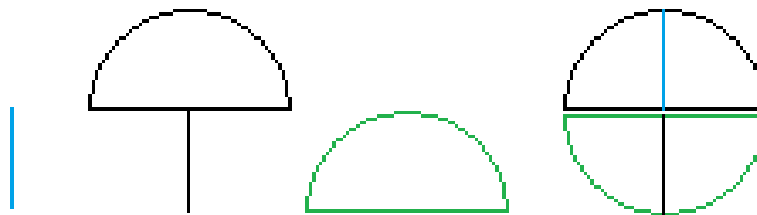
123.01-2 those fourlegged ems and why spell dear god with a big thick dhee

His pair of tavs makes a fourlegged em, since the middle line is doubled. She is a triangle, either way up, with a thick baseline like the AL and $\alpha\lambda$ in the diagram. The Dear is an Irish way of saying God.

Bruno said that all things divide into two and are reunited, and that is true for these primary signs. A razor blade has been taken to the original Tauf and Alp to slice them into two halves, leaving the doubled junction line, at their edges. This would be similar to the "swerve of shore to bend of bay", the line which connects earth and sea, in this case Alp and Delta are united at their edges.

KHAIBIT'S SHADOW

In *Chapters of coming forth by day* (AWN Monograph #6) Danis Rose raises the point that Joyce noted the hieroglyph of the "khaibit", or shadow of man, as being an "umbrella or parasol" (Noteook VIB 40.152). The number of other entries which stem from Wallis Budge's *The Egyptian Book of the Dead* show that Joyce studied the book closely. The Khaibit looks like this:



The three piece KHAIBIT.

The MANDALA

Joyce saw the symbol as both a parasol, something which would create a shadow, and an umbrella. So he must have put the pieces together, making a circle out of them, and then added the two straight lines (the broolly handles) to make a single vertical. The edges of the two half circles across the middle correspond with the space between the two T's which represent Issy and Tristan. It is a mandala, a cross on a circle, and that is also the Phoenician letter T. The semicircle was defined by Budge as meaning a cake, and he said it was equivalent to the Hebrew T, the letter tav. What an exciting windfall for a man who was already using the double tav in his M, the core of both HCE and ALP. Since the Egyptian letter T is a half circle he had found a method of

squaring the circle. Two T's make a circle. In the mandala the S type letters share the space with those of the T group. This can also be looked at as the connection between the first Hebrew letter Alif, an Ox, and the last letter Tav, a Mark.

132.13-14 the print of his costellous feet is seen in the
goat's grasscircle...

132.17-18 ..terrier tav; Olaph the Oxman, Thorker the
Tourable

Joyce has considerately left his footprint on the
circle, and it is a cross.

Joyce's eureka moment inspired that postcard to HSW in April 1927. David Hayman reports that composition of I 6 took place largely in 1927. It takes the form of twelve Questions and Answers, and the ninth one, about the Mandala symbol, is revealing. It is about splitting and reunion along Bruno lines:

143.13-14 the reconjuration of the nodebinding ayes
The union of Space-Time in the Mandala fits exactly
with the eye/ear contrast:

143.09-10 throughout the eye of a noodle, with an
earsighted view of old hopeinhaven

This earlier reference in I 5 seems relevant:

121.31 the lubricitous conjugation of the last with the
first

Taking last and first to be Omega and Alef, the
possibility of ω in Greek with α in Farsi can be rather
suggestive. I'll shake it back to the more sedate O and A:

143.21-2 all the rivals to allsea, shakeagain, O disaster!
shakealoose, Ah how starring! but

A kaleidoscope needs to be shaken:

143.28 A collideorscape!

By holding it still one would see a static scene. This
spelling is beautifully concise: Collide or scape. The
first requires time, the second is a scene, pure space.

The ninth Question should reveal some things about the
wheel. The most vital feature is the unification of time
and space:

143.03 Now, to be on anew...

Annu and On were the Egyptian and the Biblical names
for Heliopolis.

The Deity has lots of Time and Space on hand:

143.04-6 if a human being duly fatigued by his dayety in
the sooty, having plenxty off time...and vacants of
space

The Heliopolitan connection between Egypt and the Bible raises the point that the pair connect other contemporaneous events. E.A.Wallis Budge wrote at length about Egyptian matters, and in *The Book of the Dead* (lxvi-vii) wrote a short section about the khaibit, or shadow soul.

Joyce made a special note of it as an "umbrella-parasol", playing on the thought, because the half circles were separated, that they represented two kinds of shade, from the sun or the rain. Since this pattern is the letter T in Phoenician, another Heliopolitan connection is made.

The notion of shade from sun or rain has been visited before in sorting through the wonderful patterns of opposed pairs which connect with Bruno of Nola. Quite specifically one of Joyce's puzzles was based on the repetition of the brolly. The cookery of "brulobrulo" at 117.11-12 had to fit with some equally warm "annoanno" in order to make Bruno of Nola. The connection was made by referring to Sardanapalus who died in a fire, and is immediately followed by *Hanno o Nonhanno* at 182.18-20. The contrasted pairs should have a rainy connection. The wet or dry:

123.31-2 Hanno O'Nonhanno's unbrookable script
 was paired up with two separate wet brollies:
 151.11 Professor Levi-Brullo
 313.20 Howe cools Eavybrolly
 Admiral Howe was a sailor like Hanno of Carthabe.

Khaibit : the Umbrella-Parasol

Root Language khaibits are common and so are umbrellas and parasols; I have tried to discern which ones were intended to belong to the pattern. Those which have been chosen all have references to Space and Time, which are essential features of the mandala of Issy and Tristan.

Here is the only khaibit "correctly" spelled:
 570.28-30 "Here we shall do a far walk (O pity) anygo
 khaibits till the number one of sairey's place. Is,
 is.

Time is involved immediately by the words *shall* and *is*. A far walk takes plenty of Space. The brollies are on the previous page, and they too have a space-time clue:
 569.12-13 At wateredge, Cantaberra and Neweryork...when, by
 vespers

569.19-25 his goldwhite swaystick aloft ylifted, umbrilla-parasoul, Monsigneur of Deublan shall impart to all...

For we're all jollygame fellhellowes

Deublan can refer to a place, and like the brollies it suggests doubling. So does the "Is is" for Issy. There is a clear mention of Sherlock Holmes, embracing Valhalla as it were. This happened during the ten year period of his "death" at the hands of Professor Moriarty, during which he went under the alias of the Norwegian Sigerson. He would also be under the care of the Egyptian God Sokar or Seker, a variant of Ptah and Osiris. Rose quotes these notes: B.40.139 "boat of hennu" and "Pta-seker-/Asar". There is a strong temptation to substitute the word cubit for khaibit in this passage, since the context implies a measure of distance.

The next passage has a plain Moriarty, and since he died from a superfluity of water at the Reichenbach Falls, he might well have wished for an umbrella and paragua-sol, which would serve both purposes. It takes two tav equivalents to make a khaibit, and there are plenty of them in the text:

338.05-14 TAFF...*hoisting of an emergency umberolum in byway of paraguastical solation...blurty moriartsky blutcherudd...to motto the sorry dejester in tiffstaff toffiness...from ever and a days... Till even so often.*
Sea vast a pool!

Time and Space are there, with plenty of water for Moriarty to die in. The motto theme will turn up again in the next example, and it is that of Giordano Bruno of Nola: "In tristitia hilaris in hilaritate tristis". Sorry dejester puts that idea rather neatly. Here even in the face of Jack the Ripper is hilarity of all kinds:

361.18-23 leaves alift aloft...fell alaughing over Ombrellone and his parasollieras with their black thronguards
...grootvatter Lodewijk...and his twy Isas Boldmans...
near Dandeliond...the marrers of mirth and the jangtherapper of all jocalarinas...merry was the times when so grant it High Hilarion us may too!

Charles Lutwidge Dodgson gets credit for writing, and Isa Bowman for playing Alice, a popular Issy figure.

The next passage has a mushroom which looks like a parasol or a brolly. Cabootle is reminiscent of a khaibit:

315.18-20 He'd left his stickup in his hand...for all appentices it had a mushroom on it...Then paraseuls round...Howe cools Eavybrolly...cabootle segund... With a good eastering and a good westering

Holmes told Watson that during the period of his supposed death: "You may have read of the remarkable explorations of a Norwegian named Sigerson...you were receiving news of your friend."

315.30-3 that fond sutchenson, a penincular friend of mind,...Shelvlng tobay oppelong tomeadow

The friendship of minds connected only by pen and ink is very apt. Time and Space are both defined.

ISSY

At first sight it was hard to resolve the conflict between the S's of the children and the definitely TT construction of the parents. There was a time when I felt that S was the vital central letter in the Wake. I had even worried that the number of possible connections from it could blur all words into each other. Now I am looking back at poor old *S in Finnegans Wake*, written twenty years ago, and finding it rather bewildering. First of all, as Sid Feshbach pointed out back then, it is difficult to follow, because of my habit of investigating every rabbit hole, much too thoroughly, and making the reader lose the often tenuous thread. Mea culpa. Some of it remains sound, but I obviously never thought that T and S could be rivals. I did not then grasp that Sokar and Seker were alternative names for the same puzzling figure mentioned in one of Joyce's notes. The Egyptian material remains important however, and in a sense Sigerson, the Policeman cum Sexton, can still be seen as Joyce's "one old man". A better answer is:

503.10 Ealdermann Fanagan

After all "Here Comes Everybody" must include each and every one of us. Therefore only one person is needed in the Wake, and his name is Man.

These words from the S book still make sense:

"At the most basic level, given that the neuter form of the unity meant God, there is an obvious linkage to the Holy Trinity, and, via the Wake equation of "one one one", to the 111 of ALP. It may be of more than casual interest to note that the three words for one in Greek make a close fit with the children, by means of their consonants:

Ice - Issy Mia - Shem Hen - Shaun.

This numerical trinity also makes a neat fit with the ALP ladies, Anna, Issy and Kate. Here the connection is strengthened by the Greek origins of these names. The three prefixes, ana-, iso- and kata- express building up, parity

and destruction, which accord with Anna as mother, Issy as the eternal feminine, and Kate as the crone of death."

My old book was based on the S bias of Sigerson's origins, but I have now found evidence that HCE and ALP share the tav solution. How does this fit with the note Joyce left that "S is M beggar"? If there is only one person then it would be logical to suppose that all Wake characters belong to M (or double Tav as it now can be seen). Issy is certainly both, and she is a product of the double line that exists within the TT of herself and Tristan. The point has already been raised that Tristan and Yseult arch across the T pair. The likeness is emphasized when Tristan adopted his simple Tantris disguise, and becomes a T-s to Yseult's s-T.

Jaques' seven ages of Man speech in AYLI offers a simple bold way to resolve the dilemma. "All the world's a stage. And all the men and women merely players. They have their exits and their entrances. And one man in his time plays many parts." So S (who was Shakespeare too) could play a beggar within the framework of a universal "M" pageant. In the first part of this book I advanced the hypothesis that when Joyce offered a clear DNA with an Alder nearby, the presence of a tree/stone in the vicinity was necessary to confirm the connection. For instance did Joyce intend Ealdermann Fanagan at 503.10 to be an Alder linked up to "Oakley Ashe's Elm" at 503.32? The answer is yes because "flagstone" and "eshtree" are found between them. The hypothesis has been confirmed in a dozen cases.

Tristan/treestone is himself both a tree with the life of DNA, and an inert stone without it. Ysolde combines the Alder with Ys, the mythical Breton town which was submerged by the ocean; it is the same phenomenon of tree and stone. Tristan's tree is generally taken to be an elm. Elm and Alder were rival Eves in the Norse legends. Both Tristan and Ysolde are legendary figures, which puts them exactly on the line which separates the live tree from the dead stone. This is very basic because the first full set of DNA-Alder comes right at the start of the Wake:

004.14-15 The oaks of ald now they lie in peat yet elms
 leap where askes lay

That immediately follows Tristan's opening line in the opera. He is a pre-Adamite:

004.14 But was iz? Iseut? Ere were sewers?

And there is another supporting tree-stone nearby, adding Mark Twain to the equation:

003.07 topsawyer's rocks

Since it has been found that Issy is the NOW part of ALP, this offers an inviting candidate for a matching HCE equivalent. Joseph Campbell wrote a splendid book about *The Hero with a Thousand Faces*. Males too are given to day dreaming. And humans like to think that they can create, but Joyce noted "S cannot create". What we like to think of as creativity, even of the highest order, is simply tinkering with materials, and refashioning them. Is that why Joyce said of himself early on that he must forge in the smithy of his soul the uncreated conscience of his race? He meant MAN, the human race. Once it is accepted that Time is really always present, the codes we live by stand on no foundation. A new conscience must be forged.

Joyce sees himself as that Smith, and all of ALP's children have roles to play, given in the counting rhyme which foretells the future. It begins by pairing the letters under discussion, the T's and the S's:

Tinker, tailor, soldier, sailor,

Rich man, poor man, beggar man, thief.

There is the beggar man, and there too is the thief, easily remembered from the Museyroom as part of the tav community of the baptized:

010.01 pettiest of the Lipoleums, Toffeethief

When the rhyme turns up in the Wake it is in the pages devoted to ALP's 111 children:

201.28-9 Some say she had three figures to fill and

confined herself to a hundred eleven, wan bywan bywan

202.13-15 in a tictac attack or in single combat. Tinker,

tiler, souldier, salor, Pieman Peace or Polistaman

The rich man/poor man pair of Dives and Lazarus has been dropped, and in their place are more fitting opponents for Joyce's particular bugbear, which was WAR. He offers three peace men and they are not hard to identify as Peter, Paul and Patrick, via "Thou art Peter"/"Thuartpeatrick". They stem from the letters at the top and the bottom of the diagram, Pi and P. Since π is just as much a trilithon as π , pi and tav may be regarded as interchangeable. And taken together as PT they would make a perfect example of Issy's Peppt language (144.17), which Dean Swift was fond of. This imaginary line πP crosses the real primary double line of $AL\lambda\alpha$, which separates her two triangles, alp and delta. The three lines form a cross exactly like that of the Tristan-Issy sigla.

Tristan and Isolde form a unique pair system since they are individually composed of trees and stones. As befits

their legendary nature they are both alive and dead. The simplest way to express this T-S duality is as 1 and 0. They exemplify the two groups of letters, those with the straight lines of I and T, and those using curved lines like S and 0.

In the ass's examination of alphabets the T's have "the trim trite truth" letter, and the S's take the "strange exotic serpentine". The six directions of space seem to be governed by straight lines, while time has more of a circular, cyclic feel.

A lot of answers to major questions are being provided by the SAss. In the descriptions of the seven major Sigla, this is the one for the double T:

119.30-1 a tea anyway for a tryst someday

His letter to HSW in 1924 shows that plain T indicates Tristan, while Issy has the T inverted, but another letter written in 1926 offers all four orientations for the T. That corresponds with the "tea anyway" in SAss. The fact is that Tristan connects to three Isoldes: the Irish Queen Isolde, who made the potions which caused so much trouble for her daughter Isolde, and Tristan's wife, Isolde Blanchemain. Issy can also be Isis, or Alice, or Isabel. It is not always necessary to identify which one a given T refers to, but one of the notes Joyce left does serve an important purpose: VI.B.17.49 has "Isabeau T" with the T tilted backwards. This Issy is enlarged into a new Hushabye Baby/Bow Bells variation at:

146.17-18 Hasaboobrawbees isabeaubel...pluckless lankaloot

The Tristan-Isolde pair becomes a doubled unit, and Lancelot, his equal in combat and reputation, takes Tristan's place. This Joyce note also leads to a French queen at:

527.29-30 (Mon ishebeau! Ma reinebelle!)

This is a very Issy passage. The matching -beau turns up a bit later so nothing is wasted:

548.28 *Or de Reinebeau*

While Tristan's lover was called Iseult La Belle (the Fair One), the idea of French royalty leads to:

556.07 Saintette Isabelle

She is Princess Isabel, the sister of King Saint Louis IX of France, and a canonized Saint herself, whose Feast Day comes a few days after her brother's. OED says that Tib is a generic and rather slighting name for a woman, common parlance in Shakespeare's day. But it further says that Tib is the child-speak version of Isabel. This explains Joyce's

reluctance to specify the Issy, because this one does fit with the T's. The received wisdom is that Tib's Eve means never, but Saint Tib does have a Feast Day: Saint Isabel is celebrated on August 31st, so her Eve is on August 30th.

Joyce certainly seems keen for his readers to find out about St. Tib's feast day: every time she is referred to there is a mention of a day or an Eve. It happens even with this direct reference to the T Sigla:

119.30-1 a tea anyway for a tryst someday

A couple of pages earlier in the Letter Chapter there is a list of different kinds of language, deaf and dumb, language of flowers and "anythongue athall". It winds up with "nozzzy Nanette", the show which featured the song *Tea for Two*, and then Issy appears with the double T of her symbol. She is even taken to pieces and wrapped around a T as Sitys. A vital feature here is the balance of I and Y(ou) on either side of the T:

117.18-19 and a claypot wet for thee, my Sitys, and
talkatalka tell Tibbs has eve

You and I are also stated in plain language as "thee my". Another example features the unlikely but real Prince Lemonade and Lady Marmela from the Haitian slave rebellion; followed by Louis who was Sainted Royalty along with his sister:

236.03-08 Prince Le Monade...His Sparkling Headiness ought
to know Lady Marmela. Luisome his for lissome hers...

Cantalamesse...or Saint Tibble's day

This version adds the end of Isabel to her "Tib".
Here she is again along with the "*Mild und leise*" of the *Liebestod*:

424.28-9 Mildbut likesome! I might as well be talking to
the four waves till tibbs grey eves

A rather vital point in assessing Issy's attachment to both S and T is the fact that these two letters are confused in two well-known cases. The Tonic Solfa scale designed by Guido di Arrezzo, which appears at the start of the Lessons Chapter, was made up out of the words of a hymn to St. John the Baptist. They are the syllables which were sung on those notes of the scale. The first six were simple, but the seventh or leading note was sung to the name "Sancte Ioahannes", and that resulted in SI. And later on for some reason Ti was substituted. So Si is Ti.

The second example of S and T pairing is found in Greek word for sea, which can be spelled *Thalassa* or *Thalatta*. This was encountered at the start of C-Words. The diagram

was shown to be interpretable as a pair of ships each with a mast corresponding to the double line across from A to L and Alpha to Lambda. They may be seen as the two ships of the Phoenician explorers Hanno and Nonhanno.

Equally valid is the pair of sailor-soldiers Ulysses and Odysseus who at one point are neatly combined in the framework of Sinbad the sailor:

256.26-7 Sindat sitthing on him sitbom like a saildier

And taking just one extra step that combination can also be seen in Isolde, which offers Root Language versions of Ulysses and Odysseus in reverse.

This new parity of S and T is demonstrated by the appearance of an S version of Tauftauf in Mark's contribution to the SAss:

117.17-19 oft as the souffsouff blows her peaties up and a claypot wet for thee, my Sitys, and tolkatolka tell Tibbs has eve and whathough

Watteau was the artist who painted the girl on the swing showing off her petticoats. The rebus Sitys has been explained; it provides the I to go with my for the "mishe mishe.

During the angels and devils game Glugg gets the color wrong yet again, and a doubling of the chuff makes another soufsouf paired with a tauftauf a few lines earlier:

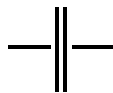
225.20 Mitzymitzy! Though I did ate tough turf

225.30-1 Chuffchuff's inners even. All's rice with the whorl

Neither of them seems to have thuartpeatrick, until the idea is grasped that "thou" would do the trick, so I went back and underlined them. Finally here is a plain everyday example with a souf again:

065.26-31 canoodle the two, chivee chivoo...a toffttoff for thee, missymissy for me and howcameyoue'enso for Farber

Returning to the Sigla, a second letter to HSW shows a pair of T's is lying down, face to face like this:



This is immediately recognizable as the circuitry symbol for a condenser. It looks like one of those original condensers, which was simply two plates separated by a dielectric layer. Joyce puts a condenser right here in the middle of a paragraph about transmitting sounds by radio. And it is almost exactly in the middle of the Wake, which would be p.314:

310.01-2 This harmonic condenser enginium...worked from a magazine battery

The condenser is also the central part of an HCE. A few lines earlier the origin of the condenser in a khaibit-umbrella is stressed:

309.14-20 high fidelity daildialler...equipped with super-shielded umbrella antennse for distance getting...capable of capturing skybuddies, harbour craft emittences

There are three Root Language "khaibits" (k-B-D) in the text, and another HCE, the first of five more on this page, along with a trio of ALP's. They are all built on tavitav pairs so the question of precedence arises. Is this new double T an addition to the groups of tavitavs, a group of tautau's perhaps, or is it in fact the fountainhead from which they both spring?

Another consideration is the emphasis on hearing mechanisms; the ear is described in full anatomical detail, down to the ossicles which connect to the eardrum, and the labyrinth which gives balance:

310.19-21 hummer, enville and cstorrap (the man of Iren, there's Curlymane for you!), lill the lubberendth of his otological life

"Man of Iren" suggests equally Man of Aran and Man of Iron. But Iren is also close to Iran, which indicates a pronunciation of "ear-en". When that is coupled with the curlymane wig, Earwicker springs into view, especially with other earwigs in the vicinity:

310.10 auriclar forfickle
and the very Irish:

310.11 Piaras UaRhuamhaighaudhlug

This could be Joyce's engine with one square wheel; the double T's lean towards the square, but the circles of the mandala are also present

310.06-7 howdrocephalous enlargement, a gain control of circumcentric megacycles

This machine is capable of ignoring the restrictions of time and place. It covers all dates from before the Flood

down to the present and the achievement of the Irish Free State:

310.07-8 ranging from the antedulibnium onto the serostaatarean

And it covers all people too. Just as HCE is Here Comes Everybody so too this condenser affects all and sundry, the whole of mankind:

310.12-13 culpable of cunduncing Naul and Santry

A part of its genius is an ability to deal with opposites:

310.18-19 up his corpular fruent and down his reuctionary buckling

The next paragraph reveals that the machine with the condenser is no mere radio, it is the sound system of a TV set as well:

310.24 a lur of Nur, immerges a mirage in a merror

The German word *immer* means "always" as does their *ewig*. In Farsi *Nur* means light. She was a Princess in the 1001 Tales. Nur is also an Abjad code name for Rumi.

THE ORIGINS OF THE T NEXUS

The two sources for the T Nexus are the Letter T and the word "Tea". The letter T is the symbol, which is seen in space, while the word Tea is heard and that takes time.

T

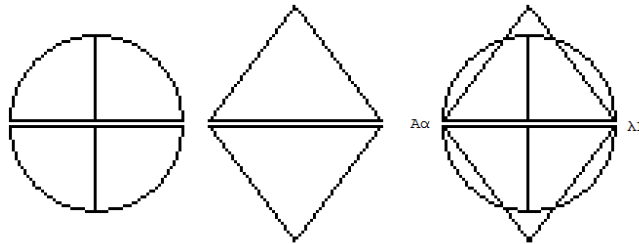
The Ass's paragraph describes the genesis of the symbols for HCE and ALP from the double tav, and then goes on to the development of the other three double line symbols, the Mandala, the Issy-Tristan or Tea for Two, and the Shem-Shaun:

119.27-31 why not take the former for a village inn, the latter for an upsidown bridge, a multiplication marking for a crossroads ahead, which you like pothook...their old fourwheeler for the bucker's field, a tea anyway for a tryst someday, and his onesidemissing...

It is easy to dismiss the third item as the sign for Mamalujo, but Joyce has crammed it with meaning. The short entry for the letter T in Enc Brit lists its first form on the Moabite Stone as an x, a multiplication sign. This was the earliest version of the Pheonician T, which later on became that rather elaborate symbol, the mandala, which

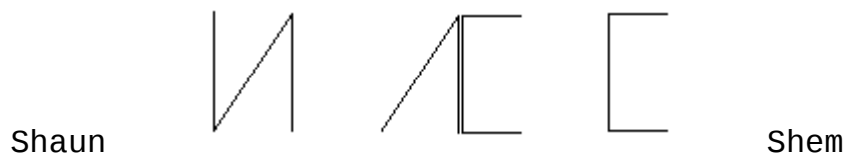
Joyce used for Time and Space. And now the text says that it is a sign of a crossroads ahead, a + in an o.

Here is Joyce's development of the double khaibit into the heart of the diagram:



E.A.Wallis Budge in his book on the Egyptian language (p.32) says the semicircle in the khaibit symbol is an Egyptian T, and he specifies it has the alphabetic value of the Hebrew Tav. The "restored" khaibit which makes up the symbol has a double line exactly like that of ALP in the diagram, indeed this sign can easily be traced on it by drawing a circle using AL as the diameter.

Shem and Shaun have managed to escape detection so far. I must admit that I was focused on their initial letter S rather than the last letters of their names. Shem is an **M**, but he is represented as an **E** with the centre stem missing, a "pothook"; while Shaun is a reversed N, the Cyrillic letter **И** (it is the vowel ee or I), but without one of the uprights. Perspective makes this V look like a path narrowing as it gets further away:
119.31 with onesidemissing for an allblind alley.



Joyce's hybrid sigla can be simply made from the two symbols stuck together. The missing parts of Shem and Shaun make a fine T. Shem is a Semitic Waw or Vau, an E without its middle stem, and Shaun is И, a Cyrillic izi, without its left side. This also makes a strong link to Issy via:
004.14 But was iz? Iseut

017.35-6 in this sound seemetery which iz leebez luv

There is another way to look at it. Shem is his father minus the center piece, while Shaun takes after his mother's triangle, again with a bit missing. The hybrid has a double line like the other generators. However that is called:

010.01 the pettiest of the lipoleums, Toffeethief

This seems counterintuitive, but both halves are made from tavs. Shem's is clear, and Shaun has ALP's triangle without the base. So it too can develop into a tav.

Yet another T can be seen with the eye of faith in the case of the square symbol which stands for the Wake itself, and is the fourth item in the Ass's list. The manufacturer of the Model T makes a shy appearance in Root Language by dropping "whee":

119.29-30 their old four(whee)dler for the buckers field

Now the letter d, stuck into the fourwheeler, makes better sense, revealing an old "fourd" model T. Henry Ford appears as himself at:

364.15-16 every dime...you could park your ford in it

AN draws attention to the "dainty dish to set before a king" in the previous line:

364.13-14 wingtywish to flit beflore their kin!

Here is my suspect for the model T:

289.n6 Do he not know that walleds had wars. Harring man is neow king. This is modeln times

Charlie Chaplin is good company, and there is sound cross pollination made by "walls have ears" with:

364.14 their kin. Attonsure! Ears to hears!

Everyone in the family and the book too is based on T.

TEA (Note 3)

The French word for tea is *thé*, providing a perfect bridge between T and The. A very famous tea house in London was called Lyons Corner House:

177.36-01 with all the teashop lionses of Lundrum

367.12 try the corner house for thee

A waitress at Lyons was known as a nippy.

449.10-13 the nippy girl...Mona Vera Toutou Ipostila, my lady of Lyons...with my tinny of brownie's tea

The Irish tree for the letter T is Tinne, holly or holm oak, and a vital feature of T is its relationship with D, or Dair (WG p. 180):

"D is the oak which rules the waxing part of the year
 - the sacred Drudic Oak, the oak of *The Golden Bough*.
 T is the evergreen oak which rules the waning part"
 In the Wake T can be tea or the. D means a door,
 another duality symbol. The two rivals are kept apart by
 full stops:

020.17-18 till Daleth...who oped it closeth thereof the. Dor.
 334.29-30 And that henchwench what hopped it dunneth there
 duft the. Duras.

Just as *the* is the last word of the Wake, *tea* is the
 last word of the Letter, its signature in fact.

123.03-4 eighteenthly or twentyfourthly, but at least,...
 lastly

T is also the last consonant in the Tree Alphabet
 alphabet (18 letters in all), and the last letter in Hebrew
 (24 letters). There were 24 runes in Futhorc, three staves
 of eight, and the last one was daeg meaning day. It also
 must be kept in mind that T refers to divinity:

124.13-14 deeply religious...and warmly attached to Thee

This attachment is echoed by the signature of the
 Letter:

111.18-20 pee ess from (locust may eat all but this sign
 shall they never) affectionate largelooking tache...

AN says that the Ban on Mohammed was eaten by insects
 save only for the word God. The tache is identified as the
 quote continues with the sense of a female Thea:

111.19-21 ...affectionate largelooking tache of tch. The
 stain, and that a teastain (the overcautelousness of
 the masterbilker...signing the page away)

The French word *cauteleuse* is the feminine of their
 word for wily, so this bilker is a lady who is too cunning
 for her own good. A *tache* is a French stain. Tch is present
 in the word for tea in many languages. In Farsi tea is
 called *cai*, which begins with their letter tche, the one
 that looks like an Irish T, c , but with a triangle of
 little dots in it. The Dublin tea Anne Lynch ends with a
 tch sound, and it is the Wake favourite:

325.03-5 Ls De...Anna Lynchya Pourable

Students in Jesuit schools wrote those letters, LDS for
 Laus Deo Semper, at the end of every theme: Praise always
 to God.

277.L5 *Gautamed budders deossiphysing our Theas*

106.01 *so I serve Him with Thee*

The teastain which ended the Letter can easily become
 Tristan using this simple transformation process:

050.18-20 Again if Father San Browne, tea and toaster...is
Padre Don Bruno, treu and troster to the queen of Iar-
Spain

Since tea becomes treu, a teastain can become Tristan.
Don and San, with Spain nearby, mean Don Quixote and Sancho
Panza, who rode an ass called Dapple:

113.17-19 Yours very truthful. Add dapple inn. Yet it is
but an old story, the tale of a Treestone with one
Ysold

T is the symbol of both Issy and Tristan:

119.30 a tea anyway for a tryst someday

Issy is not the only lady who enjoys her tea:

112.30 signed Toga Girilis (teasy dear)

369.30-2 Madges Tighe...hoping to Michal for the latter to
turn up with a cupital tea

302.09 With a capital Tea for Thirst

Joyce has made tea a feature of the Grail Question in
Greek. Pace CL, Liddell and Scott's Lexicon (and who can
deny the authority of Alice's own father?) says *ti* means
why, and *ti pote* means why ever:

247.14-15 Men, teacan a tea simmering, hamo mavrone
kerry O?

Teapotty. Teapotty.

A teacan would be something like the already
encountered tinny of tea.

The letter T is not always capitalized, and the lower
case t and i are notoriously inseparable especially when in
cursive script. In a monologue passage full of I's this
advice is given:

542.14-15 tot the ites like you corss the tees

Because if the I's are not dotted and the t's crossed,
how can they be told apart? This passage is quite specific
about some of the dashes not reaching their target:

120.02-4 the curt witty wotty dashes never quite just
right at the trim trite truth letter,

That "letter" is the uncrossed t which looks exactly
like an undotted i, apart from a small difference in size.
The text demonstrates with:

120.04-5 the sudden spluttered petulance of some
capitalised middle

In Greek, often cited in this section, the letter i
would be iota which is not dotted and so would be similar
to an uncrossed tau. This kinship between I and T makes a
bridge between the last words of *Ulysses* and *FW* if they are
thought of as Aye and T. The question is constantly raised

of the relationship between speech and writing. Tea is ti and t can be i, and ti is why, so T is eye, and T is ay:

406.27-8 Ever of thee, Anne Lynch, he's deeply draining!

Houseanna! Tea is the Highest! For auld lang

Ayternitay!

Furthermore this means that Tea is firmly attached to the Keyword AL. Anne Lynch is AL or THE. House in Arabic and Farsi is AL. Highest in Turkish is ALA. Auld Lang Aytenitay is ALA again. It begins and ends with Ay. Ay is both the alpha and the omega.

118.16-17 this downright there you are and there it is is only all in his eye. Why?

[There was a pre-historic Princess called Tea (wife of Heremon and daughter of Lughaidh) who built the royal Palace at Tara.]

THAU: TAV and TAU

The original Ezekiel baptism used the letter Thau, which the Douay version says is related to the Hebrew Tav or the Greek Tau. There is in fact no difference between the two in modern Greek since upsilon in a diphthong is pronounced as F or V. Joyce also relished the potential confusion which attends the letter W. Is it a double U or a double V? Inevitably this confusion has side effects, in particular upon the double T, which is the source for everyone, HCE, ALP, Issy-Tristan, Shem and Shaun.

Since it is relatively easy to find tauftaus, I am starting on the U's by looking at toutou. Joyce has drawn attention to this one by using it as a substitute for the word catholic in the Creed: "the one holy catholic and apostolic church". The word catholic is used here in its sense of universal, and it appears in a context of tea. The girl is a nippy who brings tea to the customers at Lyons': 449.11-12 the nippy girl of my heart's appointment, Mona

Vera Toutou Ipostila, my lady of Lyons

The word apostolic has been Italianized as Ipostila, which means a building supported by pillars, bringing the Basilica of St. Peter to mind. In this case a feminine reading may be called for, and the Parthenon, the Temple of Pallas Athene, had plenty of pillars too.

Toutou looks French with a meaning of all-all (it does in fact mean a "bowwow"). It also occurs as its brother tautau, and in one case it is linked to baptism so there can be no doubt that it connects to Thau:

080.05-7 filthedump...at her time called Finewell's

Keepsacre but later tautaubapptossed Pat's Purge

This matches both baptism and Patrick which were part of the earliest version:

003.09-10 mishe mishe to tauftauf thuartpeatrick

Thau on the one hand is a sign, something written on the forehead. Thuart is more like the words that accompany the rite, "Thou art", but tinged with thau. So that is the word rather than the symbol. The Greek word for Thou art is "ei", pronounced A. But what was The Word? It was a *THE*. And those words together made Thea, a Goddess. The Goddess of Creation was Pallas Athene, who has the special distinction of representing both sexes - "A BOY FOR YOU, A GIRL FOR ME". Tea for two.

Quite accidentally while looking over Hayman's pages I found a clue to an overlooked TT. He gives on p.164 the original version of the diagram. It is hard to decipher, but on his previous page there it is all cleaned up, and it has two discrepancies with the published text. The letter lambda is given in its capital form as an inverted V exactly as in Shaun's sigla. And secondly next to the capital P below the Euclid diagram, there is a nicely drawn letter Theta.

I take this to have been a note to himself not only to introduce theta, but also to say that the double U of tautau is as important as tautav. His theta looks like two U's mouth to mouth, with a line across. At the start of *C words*, Part 3 of this book, I pointed out that the diagram could be seen as la within theta, and that it showed the sea is involved. The line across the theta could be a new creative double line separating two shapes, like a pair of teacups. In all there are now:

1. single lines (+)
2. semicircles (khaibit)
3. triangles (rhombus on the diagram)
4. the "M", tautav
5. the hybrid of Shem/Shاون
6. two U's to make a Theta. This last pattern of two U's corresponds with the two V's which belong to ALP.

Issy and Tristan have been established as a TT source, but on a more mundane scale Issy originates within Alice's Looking Glass world, where things can often be upside down or backwards. Carroll's works contain vital tools for understanding the Wake.

At the end of playtime the Tweedles, Dum and Dee, turn up along with a very Mad Hatter, and an explosion of T's:

258.23-4 from tweedledeedumms down to twiddledeedees

259.06 gomeet madhowiatrees...

260.02-3 from tomtittot to teetootomtotalitarian. Tea tea too oo

That is reminiscent of *Tea for Two*, a hit song from the musical of 1925 *No No Nanette*, which is mentioned in the text:

117.16-17 Since nozzy Nanette tripped palmyways with Highho Harry

The words of the song, though meant to be temporary, have stood the test of time: "You for me and me for you....a boy for you and a girl for me..." There can be no doubt about the contrasts being offered along with the two T's:

124.25-6 musical me and not you in any case, two and two together

The double T is central in this very common trio, the Me TT You. The Biblical voice of God proclaimed it on the opening page of the Wake:

003.09-10 avoice from afire bellowsed mishe mishe to tauftauf thuartpeatrick

Next comes an example which connects this theme with some other important motifs:

117.30-2 like an ould cup on tay. As I was hottin me souser. Haha! As you was caldin your dutchy hovel. Hoho! She tole the tail or her toon. Huhu!

Here is Tea, then I and you, Mark's Ah ho, the disguised hot and cold as the basis of a Goldilocks trio, and lastly a T cluster. In this case the TT refers to *Tales Told of Shem and Shaun*.

Here similarly treated is the boy-girl contrast: 213.12-13 or haven't I told you every tale has a telling and that's the he and the she of it

The tale may not be told on some occasions:

006.03-7 Tell-no-Tailors' Corner...a roof for may and a reef for hugh

This denial crops up again in French:

528.10-14 Amam! So meme nearest...And listen, you, you beauty,...I'll be clue...Tolka...Fais-le, tous-tait!

This very duplicitous passage includes the words: "Alicious, twinstreams twinestraines". The tauftauf is sometimes reversed by the looking glass effect, and here the Isold is emphasized:

236.26-8 Fyat-Fyat...T will be waiting for uns as I sold U
 This next one has many contrasts, which quite bury the
 Ye and the I. It begins with a reminder that the word Tav
 literally means a sign:

597.10-12 there are two signs to turn to, the yest and the
 ist, the wright side and the wronged side, feeling
 aslip and wauking up, so an, so farth. Why?
 Which came first, the chicken or the egg?

613.10-14 And let every crisscouple be so crosscompliment-
 ary, little eggons, youlk and meelk in a farbiger
 pancosmos...Nought is nulled. *Fiatfiat!*

Once again the TT is hidden in the reversed tauftauf.
 Farbiger is related to the German *Farber*, a dyer:

065.31-2 tofftoff for thee, missymisy for me and
 howcameyoue'enso for Farber, in his tippy upindown-
 dippy tiptoptippy canoodle

That one is much closer to God's first bellow from the
 fire. Next comes a case of the Me and the You, so much in
 the foreground that it is hard to see the hidden double T
 in "little" embraced by two me's:

446.01-4 O heaven. Iy waount yiou! yore ways to melittleme
 were wonderful...the so pretty arched godkin

Milne's discontented philosopher Eeyore has entered the
 picture. He is talking to Issy and sounding a lot like
 Tristan:

446.06-7 I'm a man of Armor, let me see, let me see, let
 me see your isabellis...the uniter of U.M.I. hearts
 Since M is itself a tavitav, UMI has the you and I
 shape.

Joyce was above all a tidy craftsman. He made patterns
 out of the possibilities offered by tauto (the same) in the
 word tautology. He has also used the homophones taut to and
 taught to.

First comes a pair of too's paired with two tav's side
 by side. Then the creation words "Thou Art" are separated.
 And finally comes a brilliant extension by onomatopoeia of
 mishe mishe into Miss Smith:

468.08-9 Toughrough, tootoolological. Thou the first person
 shingeller. Art, an imperfect subjunctive. Paltry,
 flappent, had serious. Miss Smith, onamatterpoetic
 Here again is that template for comparison:

003.09-10 mishe mishe to tauftauf thuartpeatrick

This is the Douay version. Tauftauf becomes toughrough
 via the Hebrew tavitav, and then it becomes tootoo based on
 the Greek Tau. Tautau first appears in the opening pages

just like Taufauf, and also present is the Chinese sign Ⅲ. Joyce explained to HSW that this character is called Chin and means a mountain. So it is appropriately accompanied by an ALP:

006.30-3 tautauologically the same thing...let wee peep, see,
at Hom...Ⅲ Hum

But that sign is also an E accompanied by see(C) and Hom. HCE and ALP are mingled together for the first time in the Wake text. This sign is also familiar as the tavitav or Hec, the double door, which is the basis of the growth of HCE and ALP. This variation is founded on the hybrid of the two.

Once in the Dig where the four F's are associated with the runes, and again in the SAss, where they accompany MMLJ, Ezekiel is recalled as the prophet who described the their Four Faces. At the top of the page which featured "tootoological" there is a plain reference to the four F's of Ezekiel's terrain:

468.01-04 holy recitandoeas ffff for my varsatile
examination in the ologies...augustan days. With
cesarella looking on.

It was Claudius Caesar who invented the split F which Joyce used. References to Ezekiel's four faces bridge the gap between the Dig and the SAss. Here is the latter which features the intermediate form of TT tauto-:

119.20-2 alp or delta, when single, stands for or tauto-
logically stands beside the consort...since we have
heard from Cathay cyrcles

A little hint of China is provided, to match the Chin on the opening pages. Again it seems that we is substituted for *you and me*.

In order to complete the pattern in full there would have to be a tootau reference somewhere; having said that, it turns up quite naturally with another hybrid, the paired broolly and sunshade of a khaibit. This is on the same page as mushroom, paraseuls, Eavybroolly and cabootle.

315.25-7 his tilt too taut for his tammy...With a good
eastering and a good westering

The contrary version of too taut would be "taught to", which appears in four of the eight "taughts". The number suggests Mamalujo, and there is a dandleass close to a phwtphwt at 141.34, equally suggestive of the Ass..

The thing is that when Joyce is making his patterns, they are not quite symmetrical, he adds a touch of the unexpected. For instance the Ezekiel connections between

the Dig and SAss are lopsided. The four faces are clumped in the Dig but they are spread over many pages in the SAss. The Thau, which Ezekiel wrote as a baptismal mark upon the foreheads of the faithful, behaves similarly. There "ought" to be symmetry between the tautologies, so I confidently expected a tauto reference in the Dig. What I found instead was a reversed tauftauf, with swivelled vowels, and a clump of family members:

017.32-4 Fiatfuit!...tit tit tittlehouse alp on earwig

On all three occasions both HCE and ALP are present; though the usual you and I are not. They would be unnecessary since HCE and ALP together provide a you and I group. And what are you and I together but we? A few lines later there is:

018.07-8 Sell me sooth...Be in your whisht!

Beyond a doubt Tristan and Issy are present:

017.36-018.02 which iz leebz luv...Meldundleize

Shaun is revealed by his "onesidemissing" (119.31). Missing from what? From his N. Take the left side away from the Cyrillic N and it is the inverted V of his Sigla. This letter is called izi, thus iz is his special sign. But the main thing missing is the tauto. That is the exact form of the Greek for "the same", as in tautology:

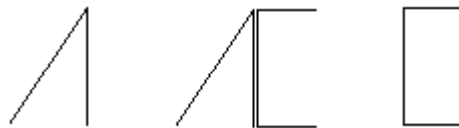
018.05 being humus the same returns

As for the ology part of the word it has already been tracked down at:

468.01-2 ffff for my varsatile examinations in the ologies

468.13 Toughtough, tootological

There is a special case growing out of the Shem/Shawn hybrid. Their two shapes are combined thus to represent it:



These figures are used in Joyce's drawings of the combatants in the Museyroom (Haymann p.50). Now the focus changes to the toughoughts and this one is named:

009.36-01 the pettiest of the lipoleums, Toffeethief

This hybrid has a syllable inserted within the tauftauf pair. As in the case of the Four Faces, there is a corresponding example in the SAss. This page is devoted to the question of the identity of the original legendary sailor, Ulysses or Odysseus. The Latin/Greek combination of

ulykkean (123.16) is offered along with Hanno and two new figures:

123.20-4 Tung-Toyd...periplic besteller popularly
associated with the names of the wretched mariner
(trianforan deffwedoff our plumsucked pattern
shapekeeper)

There is a reference here to the Wool and Water chapter of *Alice through the Looking Glass*, where Alice found herself in a shop run by a sheep, until it changed into a ship. She rowed it among the bulrushes with knitting needles.

A balancing example (first to last chapter) of the interstitial syllable has all the usual trimmings of an ITU, the you and I, the mishmash and a tale:

606.32-01 You plied the poker, gamesy, swell as I did...

He brings up tofatufa and that is how we get to Missas in Massas. The old Marino tale

The use of Marino turns my thoughts to a maritime sheep, as in the case of the wretched mariner with the deffwedoff pattern shapekeeper.

Halfway through the book there is a suspicious reversed taftaf with the intervening syllable:

312.09-10 Farety days and fearty nights. Enjoy yourself O maremen!

Naturally the Flood is a maritime event.

SHERLOCK HOLMES AND THE MAD HATTER

What better way to bring Teatime to a close than by saying a word or two about that well known teaparty host, the Mad Hatter.

During the uproar over the Rabblement's views on Irish theatre, Joyce was singled out in his College Magazine by Arthur Clery, the auditor at University College. He was called the Mad Hatter for espousing the cause of Ibsen. He had even gone to the length of learning Norwegian in order to understand him better. How mad can you get?

The Hatter was a brainchild of that eminent logician, Charles Lutwidge Dodgson, who was also known for being a mathematician, like Professor Moriarty. In the Wake his immortal creation joins improbable hands with Arthur Conan Doyle's, and by courtesy of James Joyce the Saxon meets Sigerson. The imprisoned felon and the detective are united.

The only time the Mad Hatter appears without his usual cup of tea, and slice of bread and butter, occurs in the

"Wool and Water" chapter. He is pictured in prison with his faithful hat beside him. The White Queen has just stabbed herself with her brooch, and she tells Alice why she cried out in pain before it happened:

"...one's memory works both ways."

"I'm sure mine only works one way," Alice remarked. "I can't remember things before they happen."

"It's a poor sort of memory that only works backwards," the Queen remarked.

"What sort of things do you remember best?" Alice ventured to ask.

"Oh, things that happened the week after next." the Queen replied. "...there's the King's Messenger. He's in prison now, being punished and the trial doesn't even begin till next Wednesday, and of course the crime comes last of all."

The Wake policeman is called Sigerson, because that was the name Sherlock Holmes adopted during the period of his supposed death, after his fight with Moriarty at the Reichenbach Falls. Here is a quartet of Wake Sigerons:

530.20-22 Roof Seckesign van der Deckel...Recall Sickerson,
the lizzyboy! Seckersen magnon of Errick. Sackerson!
Hookup! -*Day shirker four vanfloats*

The first of them is very like the Flying Dutchman, though in German it says literally: "Call (*Ruf*) six one or six ten (*sechs ein* or *sechs zehn*) of the lid". A lid is slang for a hat, and so is a roof. John Tenniel's Alice illustrations clearly show that the Mad Hatter's top hat has a sign on it saying "In this Style 10/6". That is in accord with *zehn sechs*, because numbers need to be read backwards in Alice's Looking Glass world. Close kin to Seckesign is this Seekersenn:

586.28 old laddy he high hole: pollysigh patrolman
Seekersenn

He is a member of the German Polizei, which supports the *sechs zehn* reading. But why is the Hatter a Sigerson? When the Mad Hatter and the March Hare from *Wonderland* turn up again in *Alice through the Looking Glass*, they are called Hatta and Haigha, the Anglo-Saxon Messengers of the White King, and Carroll helpfully pointed out that Haigha rhymes with mayor to remind his readers who he was originally. The King tells Alice that when Haigha makes Anglo-Saxon gestures it is a sign that he is happy. Alice spots the H connection, and begins to play a mental game of

"I love my love with an H"; and the King innocently joins in with: "He lives on the Hill". Since the Hatter and the Hare are both H's Joyce has added Holmes, another master of logic, to the group. When the Wake policeman first appears he is definitely a Saxon:

015.33-5 It is slaking nuncheon out of some thing's brain
pan...Comestipple Sacksoun

This happens very early in the book, and Comestipple turns out to be an "eachway bothwise" portmanteau, balanced by the "comestabulish Sigurdson" who is "equilebriated" with a monopolized bottle (429.19-24). In this chiasma the comestabulish is the drinker, and Comestipple Sacksoun is having nuncheon, so he is eating comestibles. Haigha's mailbag is filled, just as Alice predicted(/remembered!) in her H game, with Ham sandwiches and Hay. The King explains that he needs two messengers, one to come and the other to go. Joyce has supplied them in the Wake. Haigha is clearly the comes-tible Anglo-Saxon, so the Hatter turns up as the "goes-belly" which needs filling. The Hatter likes his bread and butter, and he's never without his cup of tea except when he is in prison:

270.F2 He's just bug nuts...he hasn't the teath...old
worbbling goesbelly

Worbbling combines wobbling with warbling, a tribute to Carroll's invention of "bubbling" in *Jabberwocky*. There are lots of Alice references in the next few lines:

270.20-2 Wonderlawn's lost us for ever. Alis, alas, she broke
the glass! Liddell lokker through the leafery

"Comestipple Sacksoun" is described as a rather prehistoric figure, who therefore matches up with the Magnon of Errick on p.530:

015.30-3 a parth a lone...Forshapen his pigmaid hoagshead,
shroonk his plodsfoot...most mousterious

Pig and plod are both slang terms for a policeman. He is asked if he can speak Angle or Saxon, and he is addressed as Sherlock:

016.05-8 Scuse us, chorley guy?...You spigotty anglease? Nnn.
You phonio saxo? Nnnn...Let us swap hats

Seckesign of the "lid" is referred to again. Paget's illustrations show that Holmes' lid was a black top hat when he was in town (his addiction to deerstalkers is purely a movie fiction). The Mad Hatter is the Saxon in the white topper. Naturally Sherlock wants to trade hats, because in the movies the white hat is worn by the hero.

Since Holmes went under the name of the Norwegian Sigerson he is asked if he speaks a Scandinavian language:
 016.05-6 ...you tollerday donsk? N. You talkatiff scowegian? Nn.

It was Joyce's espousal of Ibsen that made him the Mad Hatter, so an Ibsen quotation beginning with *Day shirker* is added to the set of four Sigersons:

530.22-3 Sackerson! Hookup! - *Day shirker four vanfloats*

Before that come these words of introduction:

530.15-6 in all their paroply under the noses of the
 Heliopolitan constabulary

The clue is repeated:

586.28 old laddy he high hole: pollysigh patrolman
 Seekersenn

At its most basic it means a holy polis or city, but clearly Heliopolis in Egypt is intended. This disguised version is a clue, and Seekersenn becomes a person of interest. He is repeated almost at once in an abbreviated form:

586.28-9 he would mac siccar of inket goodsforetombed
 ereshiningem of light turkling eitheranny

The Egyptian God of the Dead was called Seker or Sokar, a hawk headed figure with a Hennu boat which carried the Night Sun through the dark hours. That word eitheranny has familiar look to it. It implies a foursome of two pairs. One pair is made up of the Hatter and the Hare, and the other consists of the Death God Sokar and Sherlock Holmes. Here's another version of eitheranny:

566.09-19 The boufeither Soakersoon at holdup tent sticker

He is holding up a huge ceremonial umbrella, and the Heliopolitan constabulary had parapluies. Pliny says that every 500 years the phoenix was burnt on an altar in Heliopolis, and reborn three days later. Sherlock Holmes was brought back to life three years after he went to his watery grave at Reichenbach Falls:

586.18 Here is a homelet not a hothel. (Note 4)

At least he did not have to go below in the interim.

His four Wake Saxons were of particular interest to James Augustine Joyce because he was named after the Benedictine monk chosen for the English mission by Pope Gregory (Note 5). The Pontiff took Augustine to the slave market in Rome to see the Anglo-Saxon captives. "Non Angli, sed Angeli!" the Pope assured him, and St. Augustine, like St. Peter, acquired an honorable place in the history of ecclesiastical punning. With this encouragement and forty

monks he went off to convert England. Saint Augustine became the first Archbishop of Canterbury, and my Missal says that one Christmas day he baptized ten thousand people. This remarkable feat is memorialized in the Wake by linking his name with a major tauftauf trio:

468.04-8 in my augustan days...Toughtough, tootoological.

Thou the first person, shingeller

The Thou/Me part includes a roofing professional, the man who puts on the shingles.

Here is Augustine again with *ergastulum*, Latin for a prison, and the Pope, or Pontifex Maximus:

532.09-11 in pontofacts massimust I am known... wherever
my good Allenglisches Angleslachsen is spoken...from
Augustanus to Ergastulus

Since this is just two pages after the multiple Sigerson section on p.530, this is close enough to be connected.

And here is the Papal pun again:

363.32-5 release of prisonals properly is concerned...
angelsexonism.

Saxons do present other familiar features:

371.16 Ere the sockson locked at the dure

It needs to be kept in mind that a door is a means of closing a hole in the wall, while a lock could cover a hole in the "thatch". The Hole in the Roof is an exuberant new way for Joyce to connect his H-Saxon men:

165.32-36 I should like to ask that Shedlock Homes person
who is out for removing the roofs of our criminal
classics by what *deductio ad domunum* he hopes *de tacto*
to detect anything...*movibile tectu*, to have a slade off

Holmes detects by taking off the roof, because to detect means to remove the tect-, the root of *tectum*, a Latin roof. Doyle's campaigns against judicial errors led him to take up the cause of Oscar Slater, whose name identifies him as a roofer:

511.02-4 Northwhiggern cupteam...With Slater's hammer
perhaps?...black and bufeteer blue...jazzlike brollies
and sesuos...

511.20 -You are a suckersome

Doyle showed that Slater's upholstery hammer was far too small to be a murder weapon. He gave a whole chapter of his *History of Spiritualism* to the American medium Henry Slade, and the Wake has this a few lines after Shedlock Homes is asked to help:

165.36 *movibile tectu* to have a slade off

552.14 tect my tileries

Roof removal comes in many patterns, and a leaky roof (or a hat, tile or lid) would have the same effect. The most specific example of such holes overhead is in the description of the "curious warning sign" before the *ipsissima verba* of our protoparent:

121.11-12 *a leak in the thatch or the Aranman ingperwhis through the hole of his hat*

The March Hare and the Mad Hatter are connected with these odd events, because "thatch" is used to describe a good head of Hare. The Hatter always wears his white hat, and presumably he talks through it.

But the puzzling cry does go up from time to time in the Wake: "*Take off that white hat!*" (032.23). It is said to have been a catch phrase in Moore and Burgess's Minstrel show, where it would be said to a man in black-face wearing a white hat, since that was the custom. Holmes on the other hand is a white man wearing a black hat, which he would like to swap. Another wearer of a white hat was Finn MacCool as a boy. The King watched in amazement as the young lad outplayed everybody at hurley. He didn't know who he was, so he singled him out as 'White Hat'. In the Wake hat removal is a particular feature of the quarrel between the hunchbacked Norwegian Captain and Kerse, the Dublin Tailor, who couldn't make a suit to fit him.

In all there seem to be seven "white hats" taken off. The first one is a catcall at a celebration of the enthronement of HCE (he too had a hunchback). His initials are frequent on this page:

032.18-19 Here Comes Everybody. An imposing everybody he always indeed looked...

032.22-3 *Accept these few nutties! and **Take off that white hat!***

This hat pairs with another one, like bookends, as HCE takes his final bow in the last chapter:

623.08-9 give us hockcockles and everything. Remember to **take off your white hat**, ech?

623.11-13 I'll drop my graciest kertsey...Ceremonialness

This too is a big ceremonial occasion, and here is Kerse masquerading as a curtsey. Since a white hat is an article of clothing, it likely to be found in the shop of Kersse, leader of the anti-Norwegian Captain faction. Which side was Holmes on? He wanted a white hat but he was a Norwegian called Sigerson. Already a problem of identity

begins to arise, and with it the dawning certainty that Everybody has to include everybody else.

There are two more white hats in the last chapter; all the "white hats" are different:

614.14-15 Fennsense, finnsonse, aworn! **Tuck upp those wide shorts**. The pink of the busket for sheer give

These sound like feminine garments, and not for headwear either. There are hints here of Finn, and they are confirmed by a MacCool in the next quotation, along with a sailor uncomfortably situated:

606.35-05 a sailor on a horse...tofatufa and that is how we get to Missas in Massas. The old Marino tale

Teak off that wise head! Great sinner, good sonner is in effect the motto of the MacCowell family

Here is a tauftauf trio, with a full blown mishe mishe and a sheep tale (but how slyly the Merino has been sent to sea. He is a ship-sheep! When a shop turns up it will point at the Wool and Water chapter in Alice). And now a new star appears: Adam Weishaupt, the ex-Jesuit priest from Bavaria (1748-1830), who is credited with founding the Illuminati, a secret society dedicated to the enlightenment of mankind. It has not succeeded yet, and nowadays he seems to have been downgraded into a Pop culture figure.

"Wise head" is very close to Weishaupt, though *Weiss haupt* in German would mean a white head. Their word for wisdom is *Weisheit* which does appear at:

368.24 within the tavern's secret booth. The wisehight ones

The "ones" are the four old men in the snug, otherwise known as Mamalujo. But the "secret" connected to German wisdom points to the Masonic nature of Adam's Society. The four are the conductors of the "séance" that is so hard to understand in the *Haveth Childers Everywhere* section.

A few pages back in the Pub chapter, where the Sailor Tailor fight takes place, this first quotation has a definite connection to horse racing, because it is on TV:

342.06-7 *Baldawl the curse, baledale the day!*

342.11 *Dominical Brayers. Why coif **that weird hood***

342.22 *Mr Whaytehayte's three bay geldings*

The white hat becomes in turn a weird hood and a horse owner, Mr Whaytehayte. The race meeting is at Baldoyle and that is true of the racing in the next three quotations, and they all have Keresses:

322.08-9 **Tape oaf that** saw foull and sew wrong...(for bekersse

While this is undeniably part of the scheme, it is incomplete. I cannot find the hat. Whatever the garment removed is, the sinful nature of its wearer is exposed quite thoroughly. AN offers a Chinese reference to changing the underwear at 322.06.

Further up the page are two more examples:

322.05 **Tick off that whilehot...**(of Kersse

322.01-3 **Take off thatch whitehat** (lo, Kersse comes in
...Boildawl stuumplecheats...Conan

Conan Doyle points squarely at Holmes, who liked to detect by thatch removal. The horses at Baldoyle are racing in a Steeplechase, often a stumblechase event. It is all about falling like Humpty Dumpty:

322.16-18 who did you do at doyle today my horsey dorksey
gentrymen...said this Kersse

Where there are Kersses there are apt to be Persses.
(Note 6) This one is Parsifal asking his Grail Question:
How are you today my uncle? He was talking to the ailing
Fisher King. The Original "German" for my uncle becomes
"*mein dunkel Herr*", so Joyce has turned him into a dark
gentleman, or more simply a black man.

And finally the first of this group, and, since I have
been working backwards, the first "white hat" after that
introductory shout:

320.02 And kersse him, sagd he

320.08 (**flick off that hvide aske, big head!**)

DBC gives *hvide aske* as white ashes in Norwegian. But a
very early clue in this book was that in Norse myth Adam
and Eve were trees, Aske and Embla, the Ash and the Alder.
So aske is the Norse Adam with a white head. This is
confirmed at the start of this chapter when the tailors'
shop is identified quite specifically as a clothes shop:
311.24-5 here is tayleren. Ashe and Whitehead, closechop,
successor to.

A tyler is a Masonic doorkeeper, here given a German
plural to help with Weishaupt. One of the Ashes is still
active in the firm:

321.34 Reenter Ashe Junior...

322.01 -Take off thatch whitehat

Fallen Adam was mankind's first tailor. So there are
several threads to be followed. One of them is Gideon's
miracle with the wet fleece, and then too Brian O'Linn
pioneered the making of trousers out of sheepskin:

328.02-4 Bruin O'Luinn...to Kersse, son of Joe Ashe
Joash was Gideon's father.

The first white hat was an item in a list, which should have alerted me to the likelihood that it might make a good hiding place. It consisted of five comments on Here Comes Everybody:

032.19-24 An imposing everybody he always indeed looked...
amid vociferatings from in front of *Accept these few nutties!* And *Take off that white hat!*, relieved with *Stop his Grog* and *Put it in the Log* and *Loots in his* (bassvoco) *Boots*

Two of these helpful urgings are naval, so they go with the Norwegian Captain. The Mad Hatter, one of a pair of well known nuts, wore a white hat; so might a Naval Captain; and it is also the name given to young Finn MacCool. What happens when that white hat is taken off? MacCool is out of the game, and hurley is what he played. It is here, together with the Parsifal question, which is asked of a dark gentleman in the Wake. Such a person wore a white hat in the Minstrel Show:

322.16-17 haikon or hurlin, who did ye do at doyle today,
my horsey dorksey gentrymen.

Returning to the great crowning event for HCE the appearance of Joyce's own kind of hat must have importance:
032.36-02 viceregal booth (his bossaloner is ceilinged there
...less eminent than the redritualhoods of Maccabe and Cullen

It is well known that Joyce liked Borsalino hats. In Gisele Freund book of photos she took of Joyce in Paris over three days, I was delighted to find that he wore three different ones, and one of them appears to be white. While Maccabe and Cullen were cardinals and so wore the red hat, their names fulfil another purpose because they include MacCool. Removing him from this "eachway bothwise sign" leaves just -cabe and -len. These syllables are reunited near a Sigersonin in a Norwegian word at the start of the Pub chapter:

315.30-2 fond sutchenson...Cablen

315.19-20 paraseuls round...Howe cools Eavybrolly

That is an answer to the problem of Hanno or Nonhanno needing two brulos or brollies to add up to a pair of Bruno of Nolas. Everything in the white hat nexus connects with different vital ideas: the minstrel show leads to the Grail question; Finn MacCumhal leads to camels. The hunchback nature of the Captain is confirmed by these references on two pages of the quarrel section:

323.23 a hell a hull of a hill of a camelump bakk

320.26 outs trows his cammelskins (See Note 1)

Most important is this realization that white hat means Ashe and Whitehead the tailors, or Adam Weishaupt with his tyler trying to illuminate mankind:

033.10 The piece was this: look at the lamps...see under the clock...cloaks may be left

The Norwegian word for wise is klok (AN). A strong example occurs at the end of the absent white hat paragraph:

322.08-12 Tape oaf that saw...a shook of cloaks the wise

The "suit of clothes" the tailor made occurs often but always similarly butchered. I was surprised not to find the word clockwise, but "conrawatchwise" makes up for it.

Adam Weishaupt, the ex Jesuit priest, is the focus of this portmanteau of friar and laymen:

472.03-5 wiseableness of the friarylayman...our own only wideheaded boy...Feed your mind!)

He probably knew enough Greek to translate why into Ti, so "why coif" becomes "tick oif", very much like "Take off". Giordano Bruno, the ex-Dominican, was a frairylayman too:

342.09-11 *Casabianca...Barass!...Dominical Brayers. Why coif **that weird hood***

A white house can serve as a white hat. Weishaupt turns up again in the weird séance as Old Whitehead, and that was his name as founder of the Tailor shop along with Ashe, who was Adam in Norwegian myth. To complete the pattern it should be balanced by an Alder. It turns up in German shortly after a little explosion of whiteheads at:

535.22-32 Is that yu, Whitehed?

Old Whitehowth...pity poor whiteoath! Deff as

Adder...judge on my tree...I gave you of the tree

The serpent in the tree of Life sets the scene for Adam claiming that Eve "gave me of the tree". A few lines later the alder appears:

536.01-2 (he is not all hear) may fernspeak shortly with messages

Adam, long dead, uses a German telephone (*Fernsprecher* or far-speaker) to communicate, and he talks in the language of Fearn, the alder in Tree Alphabet. She is Embla, the Norse Eve.

The maze lets me out by the door that led me in.

Notes for Teatime.

Note 1(p.167) But supposing this hoog wall was a pig wall, an enclosure for a sty? A hooghoog wall could be a huge hog wall. This could be a pigpen. That would account for the pencils and it would help with this astonishing detail:

086.26-8 ate some of the doorweg...ate a whole side of his
(the animal's) sty

In Dutch *doorweg* means the way through, so it is not necessarily a door at all. The strange thing is that this passage has the word whole in it, and up the page there is:
086.17-18 they landed their two and a trifling selves

amadst camel and ass

A Persian *kamel* as in "gammelhole" means whole, and As is a Norse God.

However in *The Hunting of the Snark* the Barrister dreamed about a pig charged with deserting its sty. It would be eaten for dessert if it was a mere trifle.

Note 2. p.168. The Wall Hole

069.05-6 whole of the wall

069.07 such a wallhole did exist

090.21-2 If he was not alluding to the whole in the wall

...he was not eluding from the whole of the woman

365.16 wholenosing at a whallhoarding

587.14-16 allhallowed king...to weld the wall...afore the hole

Since the mausoleum element has been found common the shading of the wallhole into Valhalla is easy to accept

Wall-Worlds-Words

Here are results of some word searches into wall worlds:

017.28-9 like a waast wizzard all of whirlworlds

100.29 worldroom beyond the roomwhorld

006.24 E'erewhere in this whorl would you hear

147.22 Bright pigeons all over the whirrld

220.28 the whirl, the flash and the trouble

415.07-8 The whool of the whaal in the wheel of the whorl
of the Boubou from Bourneum

163.27 all over the walled

098.34-5 The war is in words and the wood is the world

112.05 sample jungle of woods

083.12 at any sinse of the world

469.11 travel the void world over
 378.29 In the buginning is the woid
 487.21 in the becoming was the weared
 434.11 Wall where here Mr Wicker whacked a great fall
 386.07-8 all of the bygone times, the wald times and the
 fald times and the hempty times and the dempty times
 593.03 Eirewaker to the wohld bludyn world
 059.10 the worryld had been uncained
 098.25-6 Mr Whitlock gave him a piece of wood. What words
 of power
 345.19 words of silent power
 117.10-11 The olold stoliolum
 This looks like the old story, but there's a surprise
 further down the page:
 117.27 this oldworld epistola
 019.11 oldwolldy wobblewers
 Words can be expressed as many other things: sword,
 sward, ward, wort, weird, wired, and worth.

VALHALLA

Walls with holes can become all sorts of things, and a very common association is made with Valhalla. This list shows a variety of possibilities. Valhalla can become Waterloo, Woeful Dane Bottom and the View Halloo (or Holler) of the huntsman. There is a good deal of sharing between the various groups. Here are all I can find, sorted into basic categories.

Valhalla, Hall of dead heroes.

005.30 wallhall's horrors
 091.29-39 the heroes in Warhorror
 156.32 (Gripes) when oust are visitated by the Veiled
 Horror
 499.08 Who Hillill! Woe Hll!

Wall hole

609.18 Fockeyvilla, Hillewill and Wallhall. Hoojahoo
 managers the thingaviking
 ("Who" is the name of The One, as in "Who made
 you?" the first words in the Catechism!)

Hunting

319.01 Hillyhollow, valleylow! With the sounds and the
 scents in the morning
 This variation based on the John Peel song about the
 happy huntsman's life.
 348.10 boomaringing in a waulholler
 541.22 Walhalloo, Walhalloo, Walhalloo

569.25 jollygame fellhellows

Flawhoolagh (Irish for lavish like a chief's hospitality)

128.33 flawhoolagh, the grasping one...forgate him
The Lord's Prayer and the gate are convincing.

498.9-10 Druids...Flawhoolags F.P. and Agiapommenites
FP stands for permanent priest; and the religion
which held Agape's or love feasts.

Hills and vales

231.07 *Amook the verdigreasy convict vallsall dazes*
This is a youthful Joyce's version of "upon thy
verdant grassy fields all day".

057.10-11 Hee haw! Before he fell ill he filled heaven

057.13-14 Hill of Allen...one Jotnursfjaell
The syllables need rearranging. Jotnursfjaell is
Giants' Hill.

258.02 gttrdmrnng. Hlls vlls. The timid hearts of
words

359.34 the heather side of waldure, Mount Saint John's

369.09-12 Hilly...Woovil

371.35 hollowy hill

553.22 hallow vall

Farewell

469.19 farewell a while
with "after wage-of-battle bother" at 469.26.

626.33-4 fforvell? Illas
Farvel is the Danish word for goodbye;
hence "goodbye (Vale in Latin) hill" = Heaven,
the hereafter)

Hail fellow wellmet

The source of this common phrase is Swift's *My Lady's Lamentation*:

Hail fellow well met, all dirty and wet

Find out if you can, who's master, who's man.

Joyce uses the whole of it. Here is "all dirty and
wet", along with hellfire. Treacle Tom sleeps in common
lodginghouses:

039.32-3 hailfellow with meth...after divers tots of
hellfire

Next time with a straight face he is a prelude to
wetness:

447.30-2 Hailfellow, some wellmet boneshaker...run up your
showeryweather

Again it denotes wetness:

488.33 smal halemerry, a bottle of the best, for wellmet
Capeler

Hale and well can both be starred as hinge-words, because they can become so many things. Here the focus shifts towards light and dark:

015.16-18 the blond has sought of the brune...and the duncledames have countered with the hellish fellows
The blond and brown have become the German dark and bright (dunkel and hell), but the "Hail fellow" is still discernible.

Finally here is the coup de grace, as Valhalla becomes obvious:

552.16 arcane celestials to Sweatenberg's Wellhell!

Swedenborg wrote eight volumes of his *Arcana Coelestia* to show the heavenly parallels for Genesis and Exodus. His most famous work was *Heaven and Hell*. God became Man in order to overpower the forces of the evil people in Hell who threatened to overwhelm the good.

The syllables can be interpreted in many ways.

Wellhell

might be good and bright. It might be a well for water giving rise to the Fionn Uisce, which became the name of Pheonix Park.

It occurs as the Ricorso element in a Viconian set:
117.15-16 a good clap, a fore marriage, a bad wake, tell hell's well

Note 3 (p.210)

Both Glasheen and Boldereff offer Princess Tea, daughter of Lughaidh, and wife of the Milesian invader Heremon in early Irish times. She is credited with establishing the royal residence at Tara. I have not seen any definite connection. Perhaps tar water is equated with tea somewhere?

Note 4. (p.222)

Doyle perpetrated one of the great literary hoaxes with his death of Sherlock Holmes. He left in the text all the evidence for any Sherlock to deduce that the hero must return in the Christian or Odysseyan time frames. Doyle managed to do it in both. Holmes was gone from the time of his death in the in the Memoirs in 1891 until his Return in the spring of 1894. But these books were published ten years apart in 1893 and 1903.

Note 5 (p.222)

Joyce's selection of Gregory as the surname for the Man-Angel Matthew must have been guided by this neat fit with Pope Gregory's well known pun.

Note 6 (p.226)

The quarrel was between a Sailor and a Tailor in the first place, and they are both the same man.

Holmes' alias provides a rich crop of Kerse material: He is a Norwegian who is also a Seekersenn, Seckesign, Sickerson, Seckersen, Sackerson. The page is thick with Kersses. He is on both sides. But aren't the Tailor and the Sailor on both sides too. It is a matter of doubt whether the Greeks shouted Thalatta or Thalassa. And Tristan seems to have raised no eyebrows with his disguise as Tantris. The Tailor's name was KERSE. Take the last syllable first and He was SEKER, God of the dead in Egypt.

The four Saxons split into the death men: Holmes and Seker, and the Hatter and Hare, both devout tea men, for whom it was always the same time. Their watch had stopped. Dip it in the Tea.

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