

ARTICLES

By Patrick Horgan

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O Bruadair's long Dreamboatd

After the Battle of the Boyne in 1690 King James II fled to the Continent from Ireland, but his Jacobite army there continued the struggle. Following the disaster at Aughrim and the taking of Cork and Kinsale by Marlborough, Sarsfield was compelled to come to terms with General Ginkel. Under the Treaty of Limerick Sarsfield was allowed to leave with his army of 12,000 men , and took service with Louis XIV. The steady drain on the manpower of Ireland which had begun, after the Elizabethan conquest in 1607, with the Flight of the Earls, O'Neill, Maguire and O'Donnell, now became a flood, the famous "flight of the Wild Geese", starting in 1650 with the Cromwell invasion, and continuing with the Williamite take over for a hundred years and more.

Joyce's most brilliant reference to the flights combines both of them:

071.04 "he mourned the flight of his wild guineese"

There are three features to this word "guineese". In the first place it is easily recognizable as a relative of Guinness, and Edward Cecil Guinness, son of the pioneer brewer Benjamin Lee Guinness, was made Earl of Iveagh. This introduces the element of the flight of the Earls. On the other hand "wild guineese" is

also recognizable as containing the idea of wild geese, the second and lasting great flight. Finally this is emphasized by the fact that the Irish word for these geese is "géanna" which is included in "guineese". And then by way of a bonus Earl O'Neill took his wife along with him, and she was Catherine, daughter of the Lord of Iveagh, MacGuinness. This particular reference, it will be found, is fitted into a passage from a major Irish poet.

The event was mourned most memorably by the Gaelic poet Daibhi O Bruadair (1625-1698) in An Longbhriseadh (The Shipwreck), and this poem is of sufficient importance to be the only one quoted, and in the original Gaelic, by R.F.Foster in his recent history, Modern Ireland 1600-1972 . Naturally Joyce has made extensive use of this material in the Wake.

The poet's name is pronounced Dawvee O Brooder; and the title splits up into "long" (a ship) and "bhriseadh" (wreck), which is pronounced "breesha". The fact that an Irish "long" is a ship is interesting in itself given that there are such things as longboats and the Long Ships of the Viking invaders. But Joyce makes very sure that his long ships connect with the Bruadair poem. First of all he has constructed a word permutation ring based on a Welsh ship, a similar word but with the common Welsh doubling of the L, a "llongi". He connects this to a Welsh ashtree, or "lluddw", which looks to the half-educated eye as if it would read much like a "cloud-clod" word, a "cludder" perhaps, and Joyce has woven this idea into his text.

The first example is found in a very military passage which includes James Butler, Second Duke of Ormonde, born in Dublin, son of the First Duke who defended Drogheda, without much success, against the onslaught of Cromwell. The Second Duke led the life-guards of King William at the Boyne, but later on changed sides to join the Pretender in France: "ormonde caught butler, the artillery of the O'Hefferns answering the cavalry of the MacClouds....Lludilllongi, for years and years perhaps?" (FW 519.05-9). This idea of the Irish being on both sides in a battle was indeed the case as many of the Wild Geese found themselves facing their countrymen in the Continental Wars. The translation of this Welsh Lludilllongi into an Ash-Boat fits very well with the "burial-boat" which Joyce features as a "burialbattel" and then as a "longurn" (FW 479.25 and 35). Another variant, found with shipping is the "mucktub"(FW 358.22)

Two other variations on the main theme use the "correct" pronunciation of the Welsh word "lluddw" (ashtree), which is "cleetha". This is immediately recognisable to Wake readers as like the "hurdle" part of the Irish name for Dublin: Town of the Ford of Hurdles, or Baile atha Cliath. Here first of all is a Dublin by metathesis which also has a meaning in Welsh: "Funn and Nin in Cleethabala...Allbroggt Neandser...Viggynette Neeinsee...an alomdree begins to green" (FW 600.10-20). The largest Lake in Wales is Lake Bala, though the word means the point of outflow from a Lake. It is shortly followed by two most

important African Lakes, twin origins of the River Nile, the Albert and Victoria Nyansas. In Irish "Funn and Nin" would be Fearn and Nion, the central Alphabetical trees in the War of the Trees, celebrated by Robert Graves in his The White Goddess , the alder and the ash. But the "Cleetha" is a Welsh ash, and this page is awash with tree material so when we come to the "alomdree" we have no trouble in reading it as an elmtree, though alom, in Hungarian, means a dream. This would seem extremely far-fetched were it not for the fact that the poet under consideration, O Bruadair, has a name which looks like a brother (Cf German Bruder), but means a dream in Irish.

The Welsh ash is again correctly pronounced , though the Lake Bala is metathesised, giving an ecclesiastical tinge to this combination: "Our breed and better class is in brood and bitter pass. Labbeycliath longs" (FW 237.32-33). There is now built up a discernible pattern which establishes a few key words in other languages:

- a) "Lludillongi": We. Ash and We. Ship. English Cloud-Clod.
- b) "Cleethabala": We, Ash and We. Lake.
"alomdree": Hungarian alom = dream.
Irish dream = Bruadair.
- c) "Labbeycliath longs" Confused We. Lake, We. ash and Irish
"long", ship.

Two further linked examples close the circle quite definitively. First we have the separated components of the Baile

atha Cliath using the Welsh spelling of the latter to some extent by preserving that strange terminal W from "lluddw": "grand old historiorum, wrote near Boriorum, bluest book in baile's annals, f.t. in Dyfflinarssky ne'er sall fail til heathersmoke and cloudweed Eire's ile sall pall." (FW 013.21-23) It needs to be mentioned that O Bruadair wrote a lament for Brian Boru, and that "sky" means cloud in Norwegian, before turning to the linking passage a few pages later. Here we have Heiden (German heathers; though in English heather is erica, the correct pronunciation of the name "Earwicker") linked to a moke (or ass), which here becomes a "burgh" (pronounced very much like a burro): "The meandertale, aloss and again, of our old Heidenburgh in the days when Head-in-Clouds walked the earth." (FW 018.23-4). In both passages we have the initials of HCE featured. Since the "cloudw" element means an ash it can be taken as equivalent to ass (moke and Burgh): so we have matching pairs: "heathers" = Ge. Heiden, and "Head-in"; "moke" = burro and ash; and Earwicker-burro = Earwicker-ash.

With these ground rules we can be certain that Joyce intended Wake readers to bear in mind certain equations between words, and these enable us to be confident that on many occasions he has invested the word "long" with the properties of a ship. Of course just as there is such a thing as a longboat, there is also a dreamboat so it is important to examine the context closely to be sure that a connection is really being made between "dream"

(Irish Bruadair and Hungarian alom) and Daibhi O Bruadair's poem An Longbhriseadh. The simplest example of this material uses a "Bruadair", a "longbhriseadh" and the results of the wreck: "Breedabrooda had at length persuaded to have himself as septuply buried...in his watery grave" (FW 078.17-19. It must be added here that Breda was the residence of the deposed King Charles II during his exile, and the document by which he negotiated his Restoration was the Declaration of Breda. The city was later taken by William of Orange in 1696. We have already seen an example of this "breed a ...brood a" material.

Turning back a few pages leads to the most complete reference including the poet's full name and the full title of the poem, both broken down into their separate elements and woven into the text which surrounds a list of epithets hurled at HCE. By way of additional support we have the flight of the Wild Geese which was mourned by the poet. First of all we have his Christian name, then there is the ship, his surname, the gale, the suffering of the vessel, the reef, the name again, and finally the "bhriseadh" (brisha) when the ship is wrecked: "Humphrey's unsolicited visitor, Davy or Titus" (FW 070.13-14); "doing a long dance untidled to Cloudy Green" (FW 070.16-17); "through the gale outside" (FW 070.20); "his bleday steppebrodhar's into the bucket" (FW 070.26-7); "House, son of Clod,... to be Executed" (FW 070.34-5) ; "longsuffering although whitening" (FW 070.36-071.01); "while he

mourned the flight of his wild guineese" (FW 071.04); "the howly rowsary might reeform ihm, Gonn." (FW) 072.25); "with his broody old flishguds" (FW 073.06); "after which, batell martell, a brisha a milla a stroka a boola, so the rage of Malbruk" (FW 073.12-13). It can be seen that at the final wreck of the boat, an Italian "battello", as in "burialbattel", makes links to "battle mortal" and the Italian for a hammer (martello), which is also the name of the type of tower Joyce briefly lived in, used for sea defence against Napoleon. Earlier in the Wake this

Italian battello is combined with "bhriseadh" (wreck) to produce : "baretholobruised heels drowned...wringing and coughing, like brodar and histher" (FW 021.35-022.02) (Cf. "dead....by water....deep Bartholoman's Deep" (FW 100.01-04)). Another point to consider in the main O Bruadair passage is the "rage of Malbruk". Marlborough was indeed enraged because, despite his successful campaign in Ireland, effectively ending the conflict with the capture of Cork and Kinsale, the ports of communication with France, he was passed over, and the command of the troops in Flanders was given to General Ginkel. He even briefly contemplated changing his allegiance and joining the deposed King James II. At the start of this passage the visitor is called "Davy or Titus", which now can be seen to mean either one of a warring pair, because the Titus is clarified by the "for you! Oates!" (FW 070.18) on the same page. Hence the staunch Jacobite Daibhi is linked to Titus Oates (1648-1705), an English Anglican

priest who became a Catholic in 1677. After his expulsion from the Jesuit Seminary at St. Omer he returned to England and fabricated a conspiracy to dethrone Charles II and substitute his Catholic brother James. the Admiral of the Fleet. He was believed initially and a large number of innocent people were executed.

Another important feature of this passage is the number of references to the Fable of the Mookse and the Gripes. Consider: "mooxed metaphores" (FW 070.32); "the hello gripes" (FW 072.20); "his woundid feelins for the fuchsiar" (FW 072.22-3); and "by way of final mocks for his grapes" (FW 072.27-8). This hint sends us to the Fable where it is noticeable that the Gripes hangs from an "olum" (Hungarian alom = dream); (Robert Graves says that indeed the elm was used to support the young grapevines). He is described as ship-wrecked: "Little down dream don't I love thee" (FW 153.07-8); " his Dubville brooder-on-low"(FW 153.18-19); "yea longer he lieved yea broadier he betaught of it" (FW 153.29-30); "Tukurios-in-Ashies" (FW 155.05); "constantinently concludded (what a crammer for the shapewrucked Gripes" (FW 255.09-10); "scuppered" (FW 155.29): Nuvoletta is a cloud watching the Mookse and Gripes (FW 157-8): "a long one in midias reeds" (FW 158.07); "all along" (158.31); "an only elmtree and but a stone" (FW 159.04); and "little long life...drifting minds in one" (FW 159.06-7).

A splendid complication is introduced here by the fact

that the "brooder" (Bruadair) comes from Dubville, while the Mookse starts out from "Ludstown" (FW 152.28-9). On the face of it they read as Dublin and London, and indeed the walls of London were rebuilt in myth by King Lludd, equated by Graves with Lear . But we have found that this word equates with its presumed sound as Cloud or Clod, with Cleetha (part of Dublin), and with the Ashtree. On the other hand there is the Irish word "dubh" meaning dark or black, an undoubted part of Dublin, which is pronounced as "doo". This gives an obvious reading of dark, or night-town, leading us to Ulysses, and further readings in French of Deauville (Watertown) and doo-fille, dark girl; or using a Shakespearean frame of reference, the Dark Lady. There are other new postulates. First of all with this basis for pronunciation we have reached a fairly accurate rendering of the poet's name in full: "D'eau fille brooder". Since Daibhi's surname means "dream" we would do well to think in terms of Shakespeare's play, and the shipwreck may refer to those in The Tempest and Twelfth Night. Secondly we have a contrast between the ashiness, or cloudiness, of Ludstown and the darkness of Dubville. This pairing is found as the name of a "grame reaper...If any lightfoot Clod Dewvale was to hold me up" (FW 457.9-11). The elements are separated as: "seamist... dewyfully as dumb dumbelles....0 coelicola, thee salutamt" (FW 237.06-12). Finally the circle is closed at the end of the Fable by the fact that the Gripes is carried off to a high place ("held up"): "her unseen shieling it is, De Rore

Coeli" (FW 158.36-159.01) where the Latin means "from the dew of heaven." This links to the Introit for Masses of the Blessed Virgin in Advent which commences "Rorate, caeli, desuper et nubes pluant justum" (Drop down dew, ye heavens, from above and let the clouds rain the just) . Cloudiness is the characteristic of Nuvoletta so it must certainly attach to the lady at the end of the fable who comes to pick up the debris. She seems to be the two washerwomen but the two pieces are linked most beautifully. The first is a "woman of no appearance (I believe she was a Black with chills at her feet)" FW 158.25-6), the second a "woman to all important (though they say that she was comely, spite the cold in her heed" (FW 158.32-3). We have the Wilde play, A Woman of No Importance, and the Catholic liturgy which includes this (Based on The Canticle of Solomon I 4): "Nigra sum sed formosa, filiae Jerusalem; ideo dilexit me Rex, et introduxit me in cubiculum suum". The presence here of the word "filiae" is a strong clue to the validity of the reasoning which led to Dubville being read as a French Fille as well as a Ville. The black but comely girl of the Canticle is seen therefore as a woman of literally no importance, a slave girl, whom the King delighted in and brought into his "cubicle"; but in Latin that could well be the Emperor's box at an entertainment. (In this connection it is worth recording that Yawn lives "similar to a satrap" in a "cubical crib" (FW 476.22 and 32)). This particular Antiphon is the third Psalm used in the Vespers for Feasts of Our

Lady("first vhespers womanly are, a secret pispigliando" (FW 038.14) . The fourth Psalm from this same service will also sound familiar: "The winter is past, the rains are over and done" (Iam hiems transiit, imber abiit, et recessit) . This occurs just one page after the mention of "first vhespers womanly" and serves to introduce Treacle Tom and "his own blood and milk brother Frisky Shorty...come off the hulks" (FW 039.18-20). The brothers are the Dormouse (=Thomas) who was mad about treacle, and the White Rabbit in Alice in Wonderland. Tom has just come out of "pop following the theft of a leg of....Finnish pork" (FW 039.16-17). Therefore he equates with "Tom, Tom, the Piper's son" who "stole a pig and away he ran", with an added nod to "Taffy was a Welshman, Taffy was a thief, Taffy came to my house and stole a leg of beef". The Piper then would be "Peter Piper" (who "picked a peck of pickled peppers"; remembering that the Gripes was a "Dubville brooder-on low so nigh to a pickle"). Given that Shorty is a rabbit, Peter Piper must also be Peter Rabbit, and the equation is complete. Both Treacle Tom and Frisky Shorty are Peter's sons. A connection has now been established via Peter to Joe Peters, one of the auditors of the Fable. The importance of this will be shown presently. Shorty is a "brother" who is elsewhere is said to be "uncommon struck on poplar poetry" (FW 523.23-4). This "tree poetry" would be bardic in nature. Shortly after this interest in poetry is declared we have:"What me and Frisky...and the whole double gigscrew if

suscribers" (FW 523.30-1) which links directly to the description of the Gripes as a "sus in cribro" (sow in a sieve) (FW 155.04). Back in the Fable the comely lady carries off "its beotitubes", the Gripes, but it must be noted that elsewhere the "boat tubes" are made of elm linked to the "long" (boat) at: " through my longertubes of elm" (FW 542.06-7). It must then be suggested that these innocent waterpipes may also be "thorpeto" (FW 077.07) tubes given that we have the "sowsieved subsquashed Gripes" (FW 155.13).

The Fable acts as a signpost to other examples of the Daibhi O Bruadair poem. Here the Gripes is linked to the superwreck of the Spanish Armada: " most griposly...looked like bruddy Hal. A shelling a cockshy to be donkey shot at? Or a peso besant to join the armada?" (FW 234.02-5). The supership of a previous reign, that of Henry VIII, is indicated here: the Great Harry which burnt by accident at Woolwich. Here it is connected with Bruadair and long: "brotherbesides...by Great Harry...we would shove off to stray on our long last journey" (FW 431.18-27). The combination is found again: "Magellanic clouds...He beached the bark of his tale; and set to husband and vine: and the harpermaster told...Withal aboarder...hal and sal...in a mucktub" (FW 358.14-22); and with Shakespeare: "The sternwheel's crawling strong....Harry chap longa me Harry chap...Shakeshands...sewing a dream together" (FW 027.36-028.07).

A second set of linkages is provided by the other auditors

of the Fable. A confusion of Bruno and Nola is mirrored by Allaboy in this passage: "Dearly beloved brethren: Bruno and Nola...himupon Nola Bruno...Bruno at being eternally opposed by Nola...Bruin goes to Noble...you breather! Ruemember, blither, thou must lie!....mults deeply belubdead; my allaboy brother, Negoist Cabler...my said brother, the skipgod....my sad late brother" (FW 488.04-31). The expression used by a preacher (Most dearly beloved brethren) has been altered to provide a watery grave. Elsewhere the same expression is used to describe an obvious Daibhi (Davy-David): "My freer! I call you my halfbrother...S.H.Devitt, that benighted irismaimed, who is tearly belaboured by Sydney and Alibany" (FW 489.28-32). Here is the pair united as a poet and twin brother of Shem's, whose poem is about Guy Fawkes: "one Davy Browne-Nowlan, his heavenlaid twin, (this hambone dogpoet...)...his Ballade Imaginaire....How a Guy Finks and Fawkes When He Is Going Batty...other Shakhisbeard" (FW 177.20-32). Guy Fawkes (1570-1606) makes an interesting contrast with Titus Oates the villain of O Bruadair's era. He belongs to the end of the Elizabethan conflict of a century before when the Flight of the Earls began the flight of the Wild Geese. He started out as an Anglican but genuinely converted to the Catholic faith and enlisted in the Spanish army in the Netherlands. He was therefore recruited by the conspirators who wanted to blow up Parliament as a man technically fitted for the job. Unfortunately he was captured and tortured till he finked on

his friends, then executed. He turns up again as a brother poet: "my soamehis brother, Gaoy Fecks, is conversant with in audible black and prink. Outragedy of poetscaids! Acomedy of letters!...broather brooher" (425.22-31). (Pausing most briefly to note the presence of Shakespeare's Comedy of Errors, we must also note that of an Old Norse poet, a scald, who is found in watery circumstances again with a "brother"; "nigh Scaldbrothar's Hole, and divers shivered" (FW 099.13-14)). The Siamese twin aspect of this passage is echoed along with the hidden suggestion of Titus Oates, whose oaths were forsworn in the Tale of the Norwegian Captain and the Tailor: the two breasts of Banba are her soilers and toilers....as thou hast sayld. Brothers Boathes, brothers Coathes, ye have swallen blooders' oathes" (FW 325.24-6)

Naturally enough this Tale is a good place to find brothers and the sea. Of course additional support is necessary to be sure Joyce is thinking at any given moment about the poem: "Allamin ...sink her sailer, alongside of a drink her drainer from the basses brothers, those two theygottheres. It was long.."(FW 311.02-5). (Compare: "sinking fund...both Brothers Bruce" (FW 108.13-14)). Here are the beermakers again: "Enjoy yourself, O maremen! and the tides made, veer and haul....Hump! Hump! bassed the broaders-in-laugh" (FW 312.10-13). And finally one which includes another variant on the name Daibhi: "dhruimadhreamdhrue back to Brighten-pon-the-Baltic...Stuff, Taaffe, stuff! interjoked it his wife's hopesend to boath of them

consistently" (FW 320.21-4).

Here is a Daibhi linked to the theme of military exile, that of the Wild Geese. The supporting brother may well be the monk (Cf. "freer" = Friar), though there was a General Monk active in the Cromwell era who changed sides to support the King: "practised between brothers of the same breast(FW 083.33) ...giving the Paddybanners the military salute as for his exilicy's the O'Daffy...the jugglemonkysh agripment (FW 084.13-16)clashing ash...and rockcrystal to wreck isinglasss..may his ship thicked stick in the bottol of the river and all his crewers stock locked in the burral of the seas" (FW 084.28-085.02). Here is another Taaffe-Daibhi : "between the devil's punchbowl and the deep angleseaboard,,,,,turn a deaf ear...their shareholders from Taaffe to Auliffe (FW 582.06-09). This has a hidden seafaring element, because in Irish a boat is a "seol" (pron. shoal), and a sailor is a "seoladair" (sholuder). Joyce uses this word also at: "queering his shoulthers...Dvoinabrathran dare! The mad long ramp of manchind's parlements" (FW 252.01-5). (The Long-Rump Parliament was that of Cromwell's era during the day's of the Gaelic poet). The Russian twin (dvoinya) includes a nod to Daibhi O Bruadair, and the identification of the "shoulthers" as Irish sailors is supported during the Norwegian Captain story by " "the quieriest of the crew" (FW 313.31).

NOTES

1. R.F.Foster, Modern Ireland, 1600-1972 (Viking, 1988) p.153.
2. Robert Graves, The White Goddess (Farrar Straus and Giroux, 1966) pp 168-173.
3. BBC Pronouncing Dictionary of British Names , 2nd Ed. (OUP 1983)
4. Robert Graves op. cit. p.190.
5. Layman's Daily Missal (Helicon Press, Baltimore, 1962) p.1543.
6. op. cit. pp. 1746-7.
7. The point must be raised here that Joyce in this Fable used a number of the cryptic Prophecies of St. Malachy about the Papacy, which are known to be forgeries (Enc. Brit.). It is most probable that he selected these catch-phrases for his own special purposes, and that he expected it to be realized that the real Prophet Malachi of the Bible may well not have existed, since the name means merely Messenger. A strong signal is sent by the fact that the Lesson for his own birthday, the Feast of the Purification of the B.V.M.(Feb.2nd.) is from Malachi. On the other hand a Malek is a Persian King (Maleke is a Queen) and they were the people who first had those swift couriers so admired, though never emulated, by the U.S. Postal Service. This may equate Shaun the Post with Festy King. This area needs exploration. There was also an Irish King Malachy who wore a collar of

gold which he won from the proud invader.

Both "De Rore Coeli" and "Sus in Cribro" are from St. Malachy but the amount of material here from the Liturgy of the B.V.M. suggests that the first must be seen in that context. The second item gets us to another "King", Edward Lear, whose verses tell of the Jumblies who "went to sea in a sieve" using a "beautiful pea-green veil" for a sail. They sailed to the Western Sea and took home with them an Owl, a useful Cart and a Pig. This links the poem with that voyage of the Owl and the Pussycat went to sea in a "beautiful pea-green boat". The Owl wooed the Cat by singing to his guitar, and they bought from a Pig the ring from his nose in order to be married by the Turkey. These must be, and Joyce presumably thought so, the creatures who returned in the sieve with the Jumblies, who "warbled a moony song" much appreciated by those who had danced "by the light of the moon" following their marriage. (Edward Lear's Nonsense Omnibus (Penguin, 1986) pp.251-3, 264-8.) On the other hand Joyce must have been aware of a more sinister voyager in a sieve. In Macbeth I iii the Second Witch says she has been killing swine and the First Witch tells the story of her revenge on a sailor's wife. She will sail to Aleppo in a sieve and cause an endless storm to torment him (lines 2-25). Joyce's pig goes to sea on the same page with: "King...once known as Meleky... plucks and pussas...a pedigree pig... They were on that sea... letting down his rice and peacegreen coverdisk" (FW 086.08-35).

It must be suspected that the "coverdisk" is a "boater"! Presumably the plucks which go with the Cat are from the Owl's guitar since he sings to her: "O lovely Pussy" in the next line of the poem.

Joyce has another joke up his sleeve in this passage with the disguise of King as a "climbing boy" by rubbing "peatsmoor" on his face to blacken it (FW 086.08-9). A climbing boy was a thin lad used by chimney sweeps to aid in their dirty work. Their plight was recorded most memorably by the Rev. Charles Kingsley in The Water Babies.

THREE SIRES.

The romantic but probably untrue story of the discovery of the Godolphin Arab pulling a milk cart in Paris before he became a champion Sire to modern thoroughbreds has been noted by Glasheen, but this has somehow overshadowed the fact that he was just one of the three great sires who gave rise to all current racehorses. Since this information is contained in the Enc.Brit.

article on the subject it is no surprise that Joyce has used it throughout the Wake, and mingled it with the racing which is reported in Wakenight papers, March 18th. 1922, including the two classics which will be run "next week", the Lincoln and the Grand National.

1. The Byerley Turk.

Perhaps even more fascinating than the story of the milk cart is that of the Byerley Turk. Captain Robert Byerley of the Carabineers captured the horse at Buda in the 80s and actually fought on this stallion at the Battle of the Boyne (1690) on behalf of William of Orange. A combination of Buda and Byerley with the Boyne is found:

337.32-5 "We want Bud Budderly boddily...The man thut won the bettlle of the bawll."

The earliest mention in the Wake uses the Irish word for the English language, "Beurla", for his name, with a Turk and the Racecourses of Baldoyle, where racing took place on Wakenight Eve, and Liverpool, site of the Grand National, with its two famous Brooks. Humpty Dumpty who was an also-ran in the Lincoln opens the passage:

017.04 "he dumptied the wholeborrow...the brookcells by a riverpool...a bull on a clompturf..with his woolseley side in...did Brian d'of Linn. Boildoyle...when I can beurally forsstand a weird from sturk to finnic...as

your rutterdamrotter."

As with all the material in the first Chapter there is immense elaboration here as all the themes are stated and commingled. The Byerley Turk is fairly plain to see and there is the "rutterdamrotter" to combine the Dutch Prince with the function of the retired warhorse, to become a rutter of dams. Another theme is interwoven here, that of falling, which happens a lot in racing over the jumps. Joyce liked his races to involve falling to show the kinship to the human race. Here for instance is his Derby, the premier event on the flat:

180.15 "the dearby darby doubled for falling first over the
hurdles"

This serves an additional purpose in locating the event at the Ford of the Hurdles, or Dublin.

But the human Fall was occasioned by sex which involves the falling of undergarments. In the first passage quoted we also had the Song about Brian O'Linn, like Adam the first man to wear clothes made out of skins, but in his case with the woolly side in. A popular brand of English underwear carries the trademark of Wolsey, and believe it or not with a picture of the Cardinal!

Brian appears on other occasions:

070.05 "Der Fall Adams...Lynn O'Brien...lammswolle disturbed"

274.32 "broken breached meataerial from Bryan Awlining!

Erin's hircohaired culoteer"

Breeches and culottes will be found important in relation to

racing. Next comes Brian O'Linn with an English goat (hircus is a Latin one) and the horse Richard III needed:

373.13 "hiding that shepe in his goat...magreedy prince of
Roger. Thuthud....our kindom from an orse! Bruni
Lanno's woollies on Brani Lonni's hairyparts"

Richard the Third becomes "Roger Thuthud" and the role is played by William Macready a Victorian Shakespeare man. The combination of Roger and William produces Roger Williams the man who sold Godolphin his French Barb. On the next page the culottes are found heralding a hidden Byerley:

374.13 "rompant culoticism...pants ousizinned...Sell him a
breach contact...the buylawyer"

Next there are culottes with racing, Cavalry (Slattery's Mounted Foot) and the Turk:

181.18 "Sluttery's Mowlted Futt....the Turk...pointopointing
...culottes"

There is a second very good example of the Byerley-Turk combination in plain sight:

132.27 "Beurla...Gran Turco...leperlean"

Quite often Joyce uses the spelling "barely" for "Beurla" in a context which implies a language. Here it occurs with horse-racing, another Roger and Michael Gunne, the Dublin Producer of Turko the Terrible. It is interesting that he should become a triple father, since Bap is the Hindi word for one:

481.16 "old Romeo Rogers...Gun, the farther. And in the

locative. Bap! Bap!...

481.29 ...off the dosshouse back of a racerider in his
truetoflesh colours, either handicapped on her flat or
barely repeating himself....Tommy Terracotta"

Tommy Atkins of course is the prototype of the English
soldier:

436.11 "Temptation Tom, atkings questions in barely...like a
nursemagd. While there's men-a'war on the say"

The "nursemagd" will turn out to be important, but for now
the great feature here is the American Champion Sire, Man o'War
(1917-1947) who only ever lost one race, to a horse called Upset!
On another occasion the word "barely" appears on the same page as
one of the three prime Sires. It must now be pointed out that
though there were three original ancestors, the actual great
Sires, which gave rise to all modern thoroughbreds, are listed in
Enc.Brit.as:

Herod (1758) (great-great-grandson of the Byerley Turk).

Eclipse (1764) (great-great-grandson of the Darley Arabian).

Matchem (1748) (grandson of the Godolphin Barb).

Here is Eclipse with "Byerley":

564.03 "male entail partially eclipses the femecovert...

564.24 barely is so stripped...shady rides lend themselves
out to rustic cavalries"

This is a typical Joyce confusion given that Eclipse belongs
to the Darley line. On the other hand Herod is sandwiched

between the Grand National and the winner of that race in Wakeyear, Music Hall:

013.09 "mujikal... (20) our herodotary Mammon Lujius... A penn
no weightier nor a polepost. And so . And
all....timing the cycles of events grand and
national..."

Mamalujo of course are followed by a horse-ass, and the entry for the twins in this set of four is composed of horse racing terms: "pen, weight, pole, post, also ran".

Joyce mentions "the cream colt Bold Boy Cromwell" as a second place horse at 039.07-8. The word "cream" may be suspected of also hinting at the apocryphal milkcart episode. Then it would be probable that this Herod is a horse too:

260.F1 "old Herod with the Cormwell's eczema"

This may be added to the list of astonishing anachronisms in the Wake: there was a horse called Cromwell who tried most gamely to win the Grand National back in the fifties.

2. The Darley Arabian.

This horse via his great-great-grandson Eclipse is the greatest of the three sires, and has a more certain pedigree since he was sent from Syria by Thomas Darley to his father Richard in Yorkshire. As is the case with Byerley Joyce chooses to disguise the name, on one occasion using the same formula as "barely" to link the great ancestor to the underwear theme:

600.23 "her little white bloomkins...hankypanks. Saxenslyke
our anscissors thought so darely..."

The strongest example has to be this one which refers to the
Boyne where the Turk fought:

137.01 "boinyn water; three shots a puddy at up blup
saddle...Darly Dermod"

This in turn links to underwear via:

061.20 "saddle up your pants, Naville"

Another method to achieve this connection is to link the
horse to Pantomimes:

048.10-15 "those zouave players....O'Daley O'Doyles...*Fenn Mac
Call and the Serven Feeries of Loch Neach, Galloper
Tropler and Hurleyquinn*"

The Zouaves were Arab Soldiers from Algeria originally.
"Finn Mac Cool and the Fairies of Lough Neagh" was a Panto at the
Theatre Royal, and Harlequin sometimes appears in them. The
alteration of Gulliver's Travels to include a horseman has to be
significant.

Another variation of the name is based on "daily" and occurs
twice, once plainly and again in a decorated form:

177.05-9 "*Daily Maily, fullup Lace!..laities and gentlenuns
...dog of the Crosstiguns...this Kairokorran lowness*"

Here support is offered by the hint of a "laitière", a
Parisian milk cart, and Cairo the home of Arabs. The dog and the
prayer will recur in the second example of a "daily". A secondary

point is that Nuns may be Middle Eastern:

346.05 *"Arumbian Kinves Riders...Learn the Nunsturk"*

Here is the decorated word, paired with an altered thoroughbred, which combines Irish Tara with a hidden Arab:

411.19-24 "ghee up, ye dog, for your daggily broth, etc. Happy Maria...And it is the fullsoot of a tarabred ...greenridinghued"

The "daily bread" referred to here is supplied by the Patrick St. baker Kennedy:

317.01 "doroughbread kennedy's for Patriki San Saki"

Darley may himself become the horse who beat the "cream colt Bold Boy Cromwell":

039.09 "roe hinny Saint Dalough"

Naturally the idea of Glendalough where St. Kevin made his home in a cave, springs to mind. The "underwear test" again is useful since we have:

248.28-36 "Underwoods spells bushments' business...my lord of Glendalough benedixed the gape..the approaches to my intimast innermost...in their pink of panties"

This tool is valuable since it sheds some light on the odd naming of "Jerry Godolphing"(555.20), though the politician-breeder was called Sidney, Jerry's Wake partner is Kevin. This passage is continued on the next page where Valentine's Brook, one of the feared jumps in the Grand National gets a mention:

249.03 "He's my first viewmarc since Valentine. Wink's the

winning word"

The notion of Jerry Godolphin is continued with two mentions of Jeremy as a horse, firstly with post, rein and the brooks of the Grand National:

246.36 "Postreintroducing Jeremy, the chastenot coulter, the flowing taal that brooks no brooking"

602.12 "Be thine the silent hall, O Jarama....The ass of the O'Dwyer.."

Music Hall won the National in 1922.

3. The Godolphin Barb or Arabian.

According to Brian Vesey Fitzgerald (*The Book of the Horse*) the milkcart story is a canard invented by Eugene Sue, but Joyce was never shy about accepting popular wisdom, so this is the story. Though Sidney Godolphin gets the credit, this horse was brought from France to England by Edward Coke, and became the property of Roger Williams before Queen Anne's Minister acquired this "Mysterious Frenchman". Many Wake "cokes" at least partially refer to this man:

089.18-24 "Lindendelly, coke or skillies...Harlyadrope...kitcat"

The appearance here of the Whig Kit-Cat Club, foes of Godolphin and of his rival Harley, lends support. Godolphin is found in like company:

555.11 "pussycorners....Jerry Godolphing"

In the Tale of the Norwegian Captain and the Tailor there is

this strange Arabisation of Ally Sloper coupled with Richard the Third, the famous horse-needing man, and some woolly pants:

319.18 "Ali Slupa...Reacher the Thaurd...Horace's courtin
troopsers....coke choke...sheep's whosepants"

It is interesting to note that Richard rides the only horse to defeat Man o'War, Upset:

127.17 "Dook Hookbackcrook upsits his ass"

The next "coke" is sandwiched between the Sweepstakes, a word which generally speaking meant those run on the Classic Horse Races for the benefit of the Irish Hospitals, and the Dublin Horse Show:

447.03 "sharing sweepstakes....the cokeblack bile....by
Michael...Ballses Breach Harshoe"

Here a new elements springs up with the rival brand of popular underwear, St. Michael's, sold by Marks and Spencer's. Many Wake Michaels make this connection: Mick and Nick sometimes lean towards knickers, female undergarments except in America.

So far though no single "coke" example is sufficiently closely woven to convince the sceptic, the combination of the three is circumstantial. The clincher comes in the Museyroom episode where Wellington's horse, Copenhagen, enters the picture as:

008.17 "the Cokenhape"

It must further be remembered that Wellington's name was Wellesley which Joyce mingles with Wolsey as "woolselywellesly"

at 052.27, making it clear that he is referring to some item of clothing.

The name of Godolphin occurs twice and there is support for the horse connection. In the Lessons Chapter he is found on one page with his Jerry on the next. Between the two there is "stud" and St. Michael's underwear:

300.28 "godolping in fairlove...stud out bursthright..
mick! Nock the muddy nickers!...0 jerry!

At the opening of III iv we have the four and their horse\ass:

555.12 "all four of them...and that old time pallyollogass
...the cuddy...dell me, donk,...onage..Jerry
Godolping"

References to his horse are less common. Glasheen points out that "arabinstreeds"(553.35), only a page before "Godolping", combines the idea of an Arabian steed with that of a street Arab. He was pulling a "laitière" in Paris when Coke discovered him; later he passed into the hands of Roger Williams who makes his appearance a few lines later:

554.03 "my priccoping gents, aroger, aroger"

But we have seen that the important Sire on the Godolphin line was his grandson Matchem, and this Joyce enthusiastically connects to Pantomime and panties:

508.26 "Peequeen ourselves, the prettiest pickles of
unmatchemable mute antes I ever bopeeped at, seesaw

shallsee."

This page is concerned with the fall of the underwear leading to a baring of the ass. These are Italian pants "mutande". We have seen that Joyce uses also two brands of English pants and the French culottes. Here are German knickers, Schlüpfer, connected to the Grand National at Liverpool, which becomes full of love, "Liebevoll". The "Creman hunter" sounds very much like the "cream colt":

342.15 *"Thousand to One Guinea-Gooseberry's Lipperfull Slipver Cup...Emancipator, the Creman hunter"*

This points up that the Classic race for Fillies, the One Thousand Guineas (as opposed to the "Two Thousand" for colts), connects to the Thousand and One Arabian "Knights" or:

346.06 *"Arumbian Knives Riders"*

There is one more example of the stallion Matchem which is rather harder to find, but it makes a link to the "nursemaid" found with Man o'War:

459.02 *"the Allmichael....with nurse Madge, my linkingclass girl"*

Though the temptation is great to read "Looking Glass", in a context of horses this would be far more likely to be "an horse, Matchem, a Lincoln Class girl" even though Matchem was a stallion. The sex alteration is quite characteristic.

SAINT IGNATIUS IN THE WAKE

Joyce's long Jesuit education leads logically to the

introduction into the Wake of the founding Fathers of the Society of Jesus, its first General, St. Ignatius Loyola, and his adjutant and fellow Basque Nobleman, St. Francis Xavier. There are three basic types of reference to St. Ignatius:

1. Those in which his name is given.
2. Secondary references derived from the primaries.
3. Those in which he becomes part of the nexus of Cockshott and Coppinger, with Treacle Tom and Frisky Shorty. Since F.X.Preserved Coppinger is St. Francis Xavier (whose body was preserved for 150 years after his death)¹, Cockshott must be St. Ignatius. This adds yet another pair to those of warring brothers.
4. References to the Jesuit mottoes used to begin and end all written work: Ad Majorem Dei Gloriam, and Laus Deo Semper. These interlink with references to Ignatius and Francis.

As always with Joyce's cryptic material, and he seems to reserve some special obscurity for his teachers, there is a good deal of interlocking.

1. Direct References.

a) The plainest example of St. Ignatius Loyola includes both his names, and in the vicinity is a reference to fish, which may be taken as meaning Christ as Ichthus, paired with the Salmon of Wisdom in Irish myth:

451.11 "Solman Annadromus, ye god of little pescies..

451.19 ..I stake my ignitial's divy, cash-and-cash-can-again,
 I'd be staggering humanity and loyally rolling you
 over"

Clearly we are to think in terms of initials, which may connect to D.V., Deo Volente (God Willing). On the other hand they may connect to a "divy", a dividend, as plainly indicated by the "cash-cash". We are led inevitably to the answer to the 11th. Question, that of Shaun, where the auditor is called Schott:

149.19 "you will here notice, Schott....is not without his
 cashcash characktericksticks....and where's hairs theorics
 of Winestain."

After the Fable of the Mookse and the Gripes, which is deeply concerned with the Pope, Schott reappears in a more elaborated but now familiar form, and again he links to wine:

161.32 "snob screwing that cork, Schott!)

This association with Liquor leads to three other examples.

b) First of all we have a thinly disguised Saint. Support here is given by the presence of "AGNOSIS" (Ignatius?) on the previous page (262.R2) and again the fish:

263.02 "erst crafty hakemouth which under the assumed name of
 Ignotus Loquor, of foggy old, harangued bellyhooting
 fishdrunks.."

c) Very similarly we may be led by the "ignitial's divy" to substitute the money for the Saint and reach:

316.19 "Divy and Jorum's locquor...to make a rarely fine
Ran's cattle of fish"

d) To close the circle one can use both the key words to reach a totally unexpected and unglossed example of Ignatius Loyola with both his names. First of all it is necessary to note that in one case the Jesuit motto "Ad Majorem Dei Gloriam" becomes "*Ad majorem l.s.d.! Divi gloriam*" (418.04). suggesting that the Order focusses on money, the pounds, shillings and pence, the "divy". The motto then becomes: To the greater glory of the divy. On the other hand the Latin could really mean: To the greater glory of the rich, since "divi" is the genitive of "dives", which means rich. Following up the "dives" trail leads to this example of Ignatius Loyola with fish and Powers whisky:

321.01 "liquorally no more powers to their elbow.

Ignorinsers' bliss,....poor fish, (he is eating, he is spun, is milked, he dives)"

Here in terms of the Vico cycle we would wish to read "he dies" for "he dives", and this idea is elegantly reflected by the matching Jesuit "Laus Deo Semper" in which the God element is altered to death rather than money:

304.03 "Loves deathhow simple"

1 B. St, Alphonsus Mary De Liguori.

Sidney Feshbach has provided an interesting complication by pointing out that the liquor versions of Loyola should include a Saint whose book Stephen Dedalus used for his devotions to the

Blessed Sacrament in Portrait (152.10). A glance at his initials shows that there is a close correspondence with the Jesuit AMDG. Though Joyce used the spelling Liguori in his work the alternative Liquori is not uncommon.

Here is another Saint of noble birth, though an Italian rather than a Basque. He started out as a Lawyer, and was renowned for his eloquence. Having tripped up one day in a case he gave it up to become a Priest and finally a Bishop, the founder (like Loyola) of an Order, the Redemptorists. His power as a speaker suggests the alteration of Liquori to a word including the Latin for "to speak": loquor. There can be no doubt that he is part of two Ignatius references:

263.03 "Ignotus Loquor....harangued..fishdrunks"

321.01 "liquorally...Ignorinsers'...lampthorne of lawstift"

The reference to "Divy and Jorum's locquor" offers a couple of possible Mary's in the vicinity, but nothing quite so positive.

A fresh trail is revealed with the realisation that Joyce would certainly know that the Feasts of the two Saints fall on July 31 and August 2nd, separated by that of the Seven Holy Machabees (this spelling is the Catholic usage) who were martyred with their mother by Antiochus Epiphanes:

200.03 "smother MacCabe. O blazerskate! Theirs porpor patches! And brahming..."

Here the Machabees are linked to "ignitious Purpalume" and

at least the God of India where St Francis went. But the intriguing thing is that the most famous Maccabee was Judas, a name which may well have been that of St. Thomas the first Apostle of the Indies. He is best known as the "Conquering Hero" of Handel's Oratorio, (the bells ringing at St. Martin's-in-the-Fields in this passage suggest that Joyce knew Handel was referring to the victory of William, Duke of Cumberland, over the Stuarts in 1746) which Joyce has turned into a Basque version in honour of the two Basque Saints:

328.25 "Heri the Concorant Erho"

In one direction then he connects in time with the preceding Feast of St. Ignatius, but in the other with that of Liguori in the no

305. R 1 "....CONKERY CUNK....LIGGERILAG"

It will be found in section 4 that this lies close to other Jesuit material.

2. Secondary references

The primary examples of Ignatius Loyola demonstrate the importance of certain symbols which lead to a couple of secondary examples.

a) Since Ignotus in Latin means unknown, perhaps secret, this passage in which there are D.V., Loquor, secret and fish, needs to be noted:

434.26 "never lay bare your breast secret (dickette's place!) to joy a Jonas in the Dolphin's Barncar with

your meetual fan, Doveyed Covetfilles...between the
averthisment for Ulikah's wine"

b) Another elaboration is found in the Lessons Chapter between a
clear AMDG and a LDS. Here is the priest suggesting to Stephen
that he should become a Jesuit:

299.31 "And the regrettable Parson Rome's advice?... fakes!
You know, you're the divver's own smart gossooon...so
you are, hoax! You know, you'll be dampned...one of
these invernal days but you will be, carroty! 2

300.F2 Early morning, sir Dav"

The D.V. element here leads to a special duality, the
pairing between F.X. ("fakes") and the red headed Ignatius
("carroty"). The notion of Hellfire and damnation is linked to
that of moistening ("dampned"); and infernal is linked to both
spring and winter as "invernal". Turning back to the twelfth and
briefest Q & A in the Shaun Chapter we find another duality:

168.11 "it broke my heart to pray it, still I'd fear I'd hate
to say!

12. Sacer esto?

Answer: Semus sumus!

As so often happens in boring word lists and at the ends of
chapters Joyce is trying to slip a big one past us here. The
Latin word "sacer" and the French "sacré" convey the same
duality, both sacred and damned. But here we have the word heart
in the preceding line to alert us to the idea of the Sacred

Heart, which St. Ignatius made a central devotion for the Jesuits. Just a few lines earlier there is also a reference to the song "My Heart's in the Highlands":

168.02 "when his hope's in his highlows"

There follows a strong suggestion of the special relationship between Ignatius and fire. Fr. Robert Boyle in James Joyce's *Pauline Vision*² (p.71 et seq) says that Joyce, like Ignatius, wished to be a knight of the Blessed Virgin, and go forth to set the world on fire. The warring brothers are here being likened to Ignatius and Francis who shared lodgings in poverty at the College of Ste. Barbe in Paris. Though both were Basque Ignatius came from the Spanish four fifths, and Francis from Navarre, the French section. This was cause enough for Francis to hate his future General:

168.03 "if he came to my preach, proud pursebroken ranger
...to beg for a bite...would meself and Mac Jeffet,
four-in-hand, foot him out?...my doubled withd love and
my singlebiassed hate, were we bread by the same fire
and signed with the same salt³, had we tapped from the
same master..were we tucked in the one bed"

3. Cockshott and Coppinger

Ignatius Loyola and Francis Xavier are linked in an interesting way with Cockshott and Coppinger, who are primarily Don Quixote (the English pronunciation is Quick-sot) and Sancho Panza (Sang-ko panza) without their "titles", Don and San. Both

Loyola and Xavier were "Dons", or hidalgos, and "Sans", or Saints. The desire of Ignatius to be a knight in the service of Our Lady has been noted, and this converts him easily into Quixote with Francis as his faithful Squire Sancho Panza, who served in the expectation that the Don would one day give him an island to govern. This links very closely with the situation as St. Francis was sent especially to the Islands of the East. Coppinger acquires the initials of Francis Xavier, F.X., to confirm the association. In the case of Cockshott the linkage is through the Nursery Rhyme "Who Shot Cock Robin?". Robin Hood was the Knight of Maid Marian who took her mythic origins from the worship of Mary of Egypt (White Goddess p.393 et seq.⁴).

The page on which Coppinger and Cockshott make their star appearances links them to fire and to fish:

524.08 "Coppinger with reference to a piece of fire fittings
 ...a valued friend of the name of Mr J.P. Cockshott
 ...cunifarm school of herring...by the Bloater Naze...
 Wissixy kippers...flipping their little coppingers...
 the extench of their supperfishies"

Another link is made on this page to the duo of Treacle Tom and Frisky Shorty. St. Thomas was the first Apostle of the Indies, and St. Francis Xavier trod in his footsteps. It is not hard to see that Fris-ky Shorty contains Quichotte in his French version, in which case one might accept Fr. I(gnatiu)s for the "Fris". Another important aspect of this many layered character

is the fact that Ignatius was at his best less than five feet two, and presumably after the canon ball had ruined both legs at Pamplona, considerably less. He was a "Shorty".

This point is picked up in a description of the basic Wake confrontation where there is mention of the College of Ste. Barbe in Paris, where Francis and Ignatius went to school. Both priests worked as nurses, but this is particularly true of St Francis who was an "homme-nourrice" in Venice and Goa. The word "sacré" has two meanings, blessed and damned, and the Joycean formation "sacreur" could easily relate to the Jesuit devotion to the Sacred Heart, or Sacré Coeur:

081.18 "the attackler...engaged the Adversary who had more in
 hi0s eye than was less to his leg....bore some
 Michelangiolesque resemblance...he would cannonise the
 b----y b-----r's life out of him....as smart as the
 b---r had his b----y nightprayers said...(tout est
 sacré pour un sacreur, femme à barbe ou homme-
 nourrice)....fighting like purple top and tipperuhry
 Swede"

A number of points are made here. St. Ignatius was famous not only for being short but also for the kindness of his look. Ste. Barbe was the patron of artillerymen which Joyce must have found amusing since Ignatius did get "cannonised" twice. Ignatius had red hair making him to some extent a "purple top". This reference can be seen to match very closely, given the

single capitalised word in this set of four, with this example where there is a single uncapitalised one:

433.01 "ignituous Purpalume to the proper of Francisco
Ultramare"

St. Michael was of course the first Soldier of Christ which now has become the mission of the Jesuits. This is cryptically matched by the fact that Mr J.P.Cockshott lives in a "pretty maisonette Quis ut Deus". The Latin means "who like unto God", which when translated into Hebrew is the name Michael. The College of Ste. Barbe is on the Boulevard St. Michel.

Another Wake pairing makes strong links to the two Saints, that of the Twins in their Lesson personalities as Kev and Dolph.

The bridge from Francis to Kev is made solid by this reference:
562.23 "Frank Kevin"

which is supported by the only two appearances in the Wake of the word "Counterfeit":

183.19 "counterfeit franks"

483.05 "counterfeit Kevin"

In the Lessons Chapter Kevin is linked to India and China, the field of Xavier's missionary work and his destination at the time of his death:

303.17 "Kevvy too he just loves his puppadums....our frankson
who..he fight him all time twofeller longa kill dead
finish bloody face blong you...

304.F2 Chinchin Childaman! Chapchopchap!"

This particular reference will be seen to have more profound implications in the last section of this article.

4. The Jesuit mottoes.

It is a Jesuit custom that all written work be headed with the initials A.M.D.G. ("for the greater glory of God") and ended with L.D.S. ("Praise to God for ever"), thus making a prayer out of it. In the Wake there are three full examples of the use of these mottoes, and several echoes.

i) The clue given by "ignitial's divy....loyally" (451.19) suggests that consideration should be given first to this passage which precedes the poem about the Gracehoper and the Ondt:

418.04 "the melody that mints the money. *Ad majorem l.s.d.!*
Divi gloriam"

Here the two mottoes are tangled placing what should be the end in the middle of the beginning, and doing exactly the same with the L.D.S. putting the S back in the middle to make L.s.d., or pounds, shillings and pence. This confirms the suggestion of a "divy" as a dividend, something financial, along with the Latin genitive of "dives" meaning rich. But there is an Old Latin word "Divi" which does mean of God, and indeed God is the only provider of true riches, so this joke folds in on itself.

On the next page we find Treacle Tom and Frisky Shorty:
419.15 "It falls easily upon the earopen and goes down the
friskly shortest like treacling tumtim with its

tingtingtaggle."

ii) It is therefore no surprise to find that Cockshott-Coppinger are close to the mottoes in the Lessons Chapter. First we have, opposite the initials "F.M." (Father Michael) in a clear Letter passage, this note:

280.L2 "A shieling in coppingers and porrish soup all days"

It will be remembered that Michael was the name of Cockshott's "maisonette". A "shieling" is a Scottish hut. On the next page we have a matching note maintaining the connection, though now to the opposing party since it lies opposite the words "('tis demonal)":

281.L4 "A saxum shillum for the sextum but nothums for that partridge preast"

Just before "('tis demonal)" "trifid tongues" sends us to a footnote which includes the X of Xavier, who was a hidalgo, and got a certificate to prove it from the King of Navarre:

281.F3 "here's my cowrie card, I dalgo, with all my exes, wise and sad."

Finally we come to the motto heralded by the title of Kierkegaard's magnum opus "Enten Eller" (Either/Or):

281.26 "Enten eller, either or....

282.05 Boon on begyndelse. At maturing daily gloryaims!²
...frankily..

282.F2 Lawdy Dawdy Simperts."

AMDG still carries its hint of money maturing, and is

identified in Danish as a prayer for the beginning. Though Issy provides an LDS in a footnote (Cf. 554.04: "Lawdy Dawe" with "Hispain's King's trompateers" (553.36), who might also be deceivers), this is just an interruption of the flow because the boys' themes continue to their proper end on p. 304. Here matching the "Boon on begyndelse" we have a Danish "Slutningsbane", a curse rather than a boon on the "slutning" or conclusion. There is also the Spanish "formaliza" which McHugh gives as "put in its final form"⁵. This passage falls just after the section about Kevin with India and China:

304.03 "Formalisa. Loves deathhow simple! Slutningsbane².

304.F2 Chinchin Childaman!"

Another point of connection back to the AMDG which started the work on p.282 with an LDS from Issy at the foot of the page, is the presence here of a glimpse of an AMDG:

304.30 "singing glory allaloserem....He prophets most who bilks the best."

This hints at the quotation which St. Ignatius is said to have used in order to convince Francis Xavier: "What does it profit a man if he gain the whole world and lose his own soul?" It has been seen that Liguori and the Conquering Hero are found together on the next page.

iii) The last of the complete sets of mottoes is again heralded by the "Eller" of Kierkegaard's work. Very early in his book Fr. Boyle comments on the importance of the "kirkeyaard" (p.1-2):

324.21 "Ellers for the greeter glossary of code, callen hom:

Finucane-Lee, Finucane-Law. Am. Dg. Welter

focussed....(hear kokkenhovens ekstrast!)...Ls. De."

We also have a Danish HCE with Copenhagen in his middle. As in the Lessons Chapter there is a delayed echoing of the AMDG:

327.16 "the tubas tout tout for the glowru of their god"

iv) Lastly there are a couple of echoes of the "ignitial's divy"

which was bound up with the AMDG at 418.04. The initials D.V.

also have a meaning as Deo Volente. Two examples reveal the

presence of further S.F.X. material. In the Lessons Chapter,

enclosed by the Jesuit mottoes we have Kev described in terms of

Cervantes as "Of the disordered visage". The Knight of the Rueful

Countenance is Quixote-Cockshott-Ignatius-Dolph. Coppinger-Kev

has a different look:

286.27 "Kev³

286.F3 Of the disordered visage.

286.31 First mull a mugfull of mud, son. Oglores, the

virtuoser prays, olorum. What the D.V. would I do that

for?....what the Deva would you do that for?"

"Mudson" is a slang way of referring to Adam, and Joyce felt sure he spoke Basque like the two Jesuit Saints. There is a hint of AMDG and then a couple of "divi's", which even though they might be Old Latin Gods we tend to read as devils, an echo of the sacer duality. In fact the word Deva contains this duality on its own since it means a Hindu God and a Zoroastrian demon.

The other D.V. reveals an unglossed Francis Xavier:

527.13 "I always use in the wards after I am burned a rich
egg and derive the greatest benefit, sign of the cause..
O Fronces, say howdyedo, Dotty!....Fairhair..

527.25 reely meeting me disguised, Bortolo mio, peerfectly
appealling, D.V., with my lovebirds"

Francis Xavier did work in the wards and elsewhere his name
is broken up to include an egg:

483.23 "healtheous as is egg, saviour"

Doubtless as the Apostle of the Indies he acquired a sunburn
in the cause of the Sign of the Cross.

SOURCES and NOTES

1. James Brodrick, S.J. St. Francis Xavier 1506-1552 (The
Wicklow Press, 1952).

2. Robert Boyle, S.J. James Joyce's Pauline Vision (Southern
Illinois U.P. 1978).

3. This passage closely parallels one about Xavier:

483.23 "upright as his match, healtheous as is egg, saviour so
the salt and good wee braod, parallaling buttyr, did I
altermobile him to a flare". We have the characteristic fire of
Ignatius. Add to this the note about Kev and Dolph:

286.F2 "Singlebarrelled names for doubleparalleled
twixtytwins"

4. Robert Graves, The White Goddess (Farrar Strauss and Giroux,

NY 1984).

5. Roland McHugh, Annotations to FW (The Johns Hopkins UP).

6. Funk and Wagnalls, Standard Dictionary of Folklore, Mythology and Legend. (Harper and Row 1972).

Saint Francis Xavier

Joyce's long Jesuit education leads logically to the introduction into the Wake of the founding Fathers of the Society of Jesus, its first General, St. Ignatius Loyola, and his adjutant and fellow Basque Nobleman, St. Francis Xavier. There are three basic types of reference to St. Ignatius:

1. Those in which his name is given.

2. Secondary references derived from the primaries.

3. Those in which he becomes part of the nexus of Cockshott and Coppinger, with Treacle Tom and Frisky Shorty. Since F.X.Preserved Coppinger is St. Francis Xavier (whose body was preserved for 150 years after his death)¹, Cockshott must be St. Ignatius. This adds yet another pair to those of warring brothers.

4. References to the Jesuit mottoes used to begin and end all written work: Ad Majorem Dei Gloriam, and Laus Deo Semper. These interlink with references to Ignatius and Francis.

As always with Joyce's cryptic material, and he seems to reserve some special obscurity for his teachers, there is a good

deal of interlocking.

1. Direct References.

i) The plainest example of St. Ignatius Loyola includes both his names, and in the vicinity is a reference to fish, which may be taken to mean Christ as Ichthus, paired with the Salmon of Wisdom in Irish myth:

451.11 "Solman Annadromus, ye god of little pescies..

451.19 ..I stake my ignitial's divy, cash-and-cash-can-again,
I'd be staggering humanity and loyally rolling you
over"

Clearly we are to think in terms of initials, which may connect to D.V., Deo Volente (God Willing). On the other hand they may connect to a "divy", a dividend, as plainly indicated by the "cash-cash". We are led inevitably to the answer to the 11th. Question, that of Shaun, where the auditor is called Schott:

149.19 "you will here notice, Schott....is not without his
cashcash characktericksticks....and where's hairs
theorics of Winestain."

After the Fable of the Mookse and the Gripes, which is deeply concerned with the Pope, Schott reappears in a more elaborated but now familiar form, and again he links to wine:

161.32 "snob screwing that cork, Schott!)

This association with Liquor leads to three other examples.

ii) First of all we have a thinly disguised Saint. Support here is given by the presence of "AGNOSIS" (Ignatius?) on the previous page (262.R2) and again the fish:

263.02 "erst crafty hakemouth which under the assumed name of
 Ignotus Loquor, of foggy old, harangued bellyhooting
 fishdrunks.."

iii) Very similarly we may be led by the "ignitial's divy" to substitute the money for the Saint and reach:

316.19 "Divy and Jorum's locquor...to make a rarely fine Ran's
 cattle of fish"

iv) To close the circle one can use both the key words to reach a totally unexpected and unglossed example of Ignatius Loyola with both his names. First of all it is necessary to note that in one case the Jesuit motto "Ad Majorem Dei Gloriam" becomes "*Ad majorem l.s.d.! Divi gloriam*" (418.04). suggesting that the Order focusses on money, the pounds, shillings and pence, the "divy". The motto then becomes: To the greater glory of the divy. On the other hand the Latin could really mean: To the greater glory of the rich, since "divi" is the genitive of "dives", which means rich. Following up the "dives" trail leads to this example of Ignatius Loyola with fish and Powers whisky:

321.01 "liquorally no more powers to their elbow.
 Ignorinsers' bliss,....poor fish, (he is eating, he is
 spun, is milked, he dives)"

Here in terms of the Vico cycle we would wish to read "he

dies" for "he dives", and this idea is elegantly reflected by the matching Jesuit "Laus Deo Semper" in which the God element is altered to death rather than money:

304.03 "Loves death how simple"

St. Alphonsus Mary De Liguori.

Sidney Feshbach has provided an interesting complication by pointing out that the liquor versions of Loyola should include a Saint whose book Stephen Dedalus used for his devotions to the Blessed Sacrament in Portrait (152.10). A glance at his initials shows that there is a close correspondence with the Jesuit AMDG. Though Joyce used the spelling Liguori in his work the alternative Liquori is not uncommon.

Here is another Saint of noble birth, though an Italian rather than a Basque. He started out as a Lawyer, and was renowned for his eloquence. Having tripped up one day in a case he gave it up to become a Priest and finally a Bishop, the founder (like Loyola) of an Order, the Redemptorists. His power as a speaker suggests the alteration of Liquori to a word including the Latin for "to speak": loquor. There can be no doubt that he is part of two Ignatius references:

263.03 "Ignotus Loquor....harangued..fishdrunks"

321.01 "liquorally...Ignorinsers'...lampthorne of lawstift"

The reference to "Divy and Jorum's locquor" offers a couple of possible Mary's in the vicinity, but nothing quite so

positive.

A fresh trail is revealed with the realisation that Joyce would certainly know that the Feasts of the two Saints fall on July 31 and August 2nd, separated by that of the Seven Holy Machabees (this spelling is the Catholic usage) who were martyred with their mother by Antiochus Epiphanes:

200.03 "smother MacCabe. O blazerskate! Theirs porpor patches! And brahming..."

Here the Machabees are linked to "ignitious Purpalume" and at least the God of India where St Francis went. But the intriguing thing is that the most famous Maccabee was Judas, a name which may well have been that of St. Thomas the first Apostle of the Indies. He is best known as the "Conquering Hero" of Handel's Oratorio, but the bells ringing at St. Martin's-in-the-Fields in this passage suggest that Joyce knew Handel was referring to the victory of William, Duke of Cumberland, over the Stuarts at Culloden in 1746. Joyce created this Basque version in honour of the two Saints from that region:

328.25 "Heri the Concorant Erho"

In one direction then he connects in time with the preceding Feast of St. Ignatius, but in the other with that of Liguori in the note:

305. R 1 "....CONKERY CUNK....LIGGERILAG"

It will be found in section 4 that this lies close to other Jesuit material.

2. Secondary references

The primary examples of Ignatius Loyola demonstrate the importance of certain symbols which lead to a couple of secondary examples.

i) Since Ignotus in Latin means unknown, perhaps secret, this passage in which there are D.V., Loquor, secret and fish, needs to be noted:

434.26 "never lay bare your breast secret (dickette's place!) to joy a Jonas in the Dolphin's Barncar with your meetual fan, Doveyed Covetfilles...between the averthisment for Ulikah's wine"

ii) Another elaboration is found in the Lessons Chapter between a clear AMDG and a LDS. Here is the priest suggesting to Stephen that he should become a Jesuit:

299.31 "And the regrettable Parson Rome's advice?... fakes!
You know, you're the divver's own smart gossooon...so
you are, hoax! You know, you'll be dampned...one of
these invernal days but you will be, carroty!²

300.F2 Early morning, sir Dav"

The D.V. element here leads to a special duality, the pairing between F.X. ("fakes") and the red headed Ignatius ("carroty"). The notion of Hellfire and damnation is linked to that of moistening ("dampned"); and infernal is linked to both spring and winter as "invernal". Turning back to the twelfth and

briefest Q & A in the Shaun Chapter we find another duality:

168.11 "it broke my heart to pray it, still I'd fear I'd hate
to say!

12. Sacer esto?

Answer: Semus sumus!

As so often happens in boring word lists and at the ends of chapters Joyce is trying to slip a big one past us here. The Latin word "sacer" and the French "sacré" convey the same duality, both sacred and damned. But here we have the word heart in the preceding line to alert us to the idea of the Sacred Heart, which St. Ignatius made a central devotion for the Jesuits. Just a few lines earlier there is also a reference to the song "My Heart's in the Highlands":

168.02 "when his hope's in his highlows"

There follows a strong suggestion of the special relationship between Ignatius and fire. Fr. Robert Boyle in James Joyce's *Pauline Vision*² (p.71 et seq) says that Joyce, like Ignatius, wished to be a knight of the Blessed Virgin, and go forth to set the world on fire. The warring brothers are here being likened to Ignatius and Francis who shared lodgings in poverty at the College of Ste. Barbe in Paris. Though both were Basque Ignatius came from the Spanish four fifths, and Francis from Navarre, the French section. This was cause enough for Francis to hate his future General:

168.03 "if he came to my preach, proud pursebroken ranger

...to beg for a bite...would meself and Mac Jeffet,
four-in-hand, foot him out?...my doubled withd love
and my singlebiassed hate, were we bread by the same
fire and signed with the same salt³, had we tapped from
the same master..were we tucked in the one bed"

3. Cockshott and Coppinger

Ignatius Loyola and Francis Xavier are linked in an interesting way with Cockshott and Coppinger, who are primarily Don Quixote (the English pronunciation is Quick-sot) and Sancho Panza (Sang-ko panza) without their "titles", Don and San. Both Loyola and Xavier were "Dons", or hidalgos, and "Sans", or Saints. The desire of Ignatius to be a knight in the service of Our Lady has been noted, and this converts him easily into Quixote with Francis as his faithful Squire Sancho Panza, who served in the expectation that the Don would one day give him an island to govern. This links very closely with the situation as St. Francis was sent especially to the Islands of the East. Coppinger acquires the initials of Francis Xavier, F.X., to confirm the association. In the case of Cockshott the linkage is through the Nursery Rhyme "Who Shot Cock Robin?". Robin Hood was the Knight of Maid Marian who took her mythic origins from the worship of Mary of Egypt (White Goddess p.393 et seq.⁴).

The page on which Coppinger and Cockshott make their star appearances links them to fire and to fish:

524.08 "Coppinger with reference to a piece of fire fittings
...a valued friend of the name of Mr J.P. Cockshott
...cunifarm school of herring...by the Bloater
Naze...Wissixy kippers...flipping their little
coppingers...the extench of their supperfishies"

Another link is made on this page to the duo of Treacle Tom and Frisky Shorty. St. Thomas was the first Apostle of the Indies, and St. Francis Xavier trod in his footsteps. It is not hard to see that Fris-ky Shorty contains Quichotte in his French version, in which case one might accept Fr. I(gnatiu)s for the "Fris". Another important aspect of this many layered character is the fact that Ignatius was at his best less than five feet two, and presumably after the canon ball had ruined both legs at Pamplona, considerably less. He was a "Shorty".

This point is picked up in a description of the basic Wake confrontation where there is mention of the College of Ste. Barbe in Paris, where Francis and Ignatius went to school. Both priests worked as nurses, but this is particularly true of St Francis who was an "homme-nourrice" in Venice and Goa. The word "sacré" has two meanings, blessed and damned, and the Joycean formation "sacreur" could easily relate to the Jesuit devotion to the Sacred Heart, or Sacré Coeur:

081.18 "the attackler...engaged the Adversary who had more in
his eye than was less to his leg....bore some
Michelangeloesque resemblance...he would cannonise the

b----y b-----r's life out of him....as smart as the
b---r had his b----y nightprayers said...(tout est
sacré pour un sacreur, femme à barbe ou homme-
nourrice)....fighting like purple top and tipperuhry
Swede"

A number of points are made here. First of all while we cannot help but read "bloody bugger" to fill the blanks, the two words might just be "beggarly Basquer", in view of his poverty and the rather niggardly number of his Prayers on this occasion.

Then St. Ignatius was famous not only for being short but also for the kindness of his look. Ste. Barbe was the patron of artillerymen which Joyce must have found amusing since Ignatius did get "cannonised" twice. Ignatius had red hair making him to some extent a "purple top". This reference can be seen to match very closely, given the Swede, the single capitalised word in this set of four, with this set with a single uncapitalised one:

433.01 "ignitious Purpalume to the proper of Francisco
Ultramare"

St. Michael was of course the first Soldier of Christ which now has become the mission of the Jesuits. This is cryptically matched by the fact that Mr J.P.Cockshott lives in a "pretty maisonette Quis ut Deus". The Latin means "who like unto God", which when translated into Hebrew is the name Michael. The College of Ste. Barbe is on the Boulevard St. Michel.

Another Wake pairing makes strong links to the two Saints,

that of the Twins in their Lesson personalities as Kev and Dolph.

The bridge from Francis to Kev is made solid by this reference:

562.23 "Frank Kevin"

which is supported by the only two appearances in the Wake of the word "Counterfeit":

183.19 "counterfeit franks"

483.05 "counterfeit Kevin"

In the Lessons Chapter Kevin is linked to India and to China, the field of Xavier's missionary work, and his destination at the time of his death:

303.17 "Kevvy too he just loves his puppadums....our frankson
who..he fight him all time twofeller longa kill dead
finish bloody face blong you...

304.F2 Chinchin Childaman! Chapchopchap!"

This particular reference will be seen to have more profound implications in the last section of this article.

4. The Jesuit mottoes.

It is a Jesuit custom that all written work be headed with the initials A.M.D.G. ("for the greater glory of God") and ended with L.D.S.("Praise to God for ever"), thus making a prayer out of it. In the Wake there are three full examples of the use of these mottoes, and several echoes.

i) The clue given by "ignitial's divy....loyally" (451.19) suggests that consideration should be given first to this passage

which precedes the poem about the Gracehoper and the Ondt:

418.04 "the melody that mints the money. *Ad majorem l.s.d.!*
Divi gloriam"

Here the two mottoes are tangled placing what should be the end in the middle of the beginning, and doing exactly the same with the L.D.S. putting the S back in the middle to make L.s.d., or pounds, shillings and pence. This confirms the suggestion of a "divy" as a dividend, something financial, along with the Latin genitive of "dives" meaning rich. But there is an Old Latin word "Divi" which does mean "of God", and indeed God is the only provider of true riches, so this joke folds in on itself.

On the next page we find Treacle Tom and Frisky Shorty:
419.15 "It falls easily upon the earopen and goes down the
friskly shortiest like treacling tumtim with its
tingtingtaggle."

ii) It is therefore no surprise to find that Cockshott-Coppinger are close to the mottoes in the Lessons Chapter. First we have, opposite the initials "F.M." (Father Michael) in a clear Letter passage, this note:

280.L2 "A shieling in coppingers and porrish soup all days"

It will be remembered that Michael was the name of Cockshott's "maisonette". A "shieling" is a Scottish hut. On the next page we have a matching note maintaining the connection, though now to the opposing party since it lies opposite the words "('tis demonal)":

281.L4 "A saxum shillum for the sextum but nothums for that
parridge preast"

Just before "('tis demonal)" "trifid tongues" sends us to a
footnote which includes the X of Xavier, who was a hidalgo, and
got a certificate to prove it from the King of Navarre:

281.F3 "here's my cowrie card, I dalgo, with all my exes, wise
and sad."

Finally we come to the motto heralded by the title of
Kierkegaard's magnum opus "Enten Eller" (Either/Or):

281.26 "Enten eller, either or....

282.05 Boon on begyndelse. At maturing daily gloryaims!²
...frankily..

282.F2 Lawdy Dawdy Simpers."

AMDG still carries its hint of money maturing, and is
identified in Danish as a prayer for the beginning. Though Issy
provides an LDS in a footnote (Cf. 554.04: "Lawdy Dawe" with
"Hispain's King's trompateers" (553.36), who might also be
deceivers), this is just an interruption of the flow because the
boys' themes continue to their proper end on p. 304. Here
matching the "Boon on begyndelse" we have a Danish
"Slutningsbane", a curse rather than a boon on the "slutning" or
conclusion. There is also the Spanish "formaliza" which McHugh
gives as "put in its final form"⁵. This passage falls just after
the section about Kevin with India and China:

304.03 "Formalisa. Loves deathhow simple! Slutningsbane².

304.F2 Chinchin Childaman!"

Another point of connection back to the AMDG which started the work on p.282 with an LDS from Issy at the foot of the page, is the presence here of a glimpse of an AMDG:

304.30 "singing glory allaloserem....He prophets most who bilks the best."

This hints at the quotation which St. Ignatius is said to have used in order to convince Francis Xavier: "What does it profit a man if he gain the whole world and lose his own soul?" It has been seen that Liguori and the Conquering Hero are found together on the next page.

iii) The last of the complete sets of mottoes is again heralded by the "Eller" of Kierkegaard's work. Very early in his book Fr. Boyle comments on the importance of the "kirkeyaard" (p.1-2):

324.21 "Ellers for the greeter glossary of code, callen hom: Finucane-Lee, Finucane-Law. Am. Dg. Welter focussed....(hear kokkenhovens ekstrast!)...Ls. De."

We also have a Danish HCE with Copenhagen in his middle. As in the Lessons Chapter there is a delayed echoing of the AMDG:

327.16 "the tubas tout tout for the glowru of their god"

iv) Lastly there are a couple of echoes of the "ignitial's divy" which was bound up with the AMDG at 418.04. The initials D.V. also have a meaning as Deo Volente. Two examples reveal the presence of further S.F.X. material. In the Lessons Chapter, enclosed by the Jesuit mottoes we have Kev described in terms of

Cervantes as "Of the disordered visage". The Knight of the Rueful Countenance is Quixote-Cockshott-Ignatius-Dolph. Coppinger-Kev has a different look:

286.27 "Kev³

286.F3 Of the disordered visage.

286.31 First mull a mugfull of mud, son. Oglores, the virtuoser prays, olorum. What the D.V. would I do that for?....what the Deva would you do that for?"

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Francis Xavier did work in the wards and elsewhere his name is broken up to include an egg:

483.23 "healtheous as is egg, saviour"

Doubtless as the Apostle of the Indies he acquired a sunburn in the cause of the Sign of the Cross.

ST. FRANCIS XAVIER

At first sight there would seem to be very little material in the Wake relating to the great Jesuit hero, St. Francis Xavier, the Apostle of the Indies. On the other hand Joyce spent many years with the Jays at Clongowes, Belvedere, and University College Dublin, so the chances are that a further search of the material will reveal more than Glasheen and McHugh¹ have found. There is a clear advantage for this purpose in having been under Jesuit tutelage. Among the priests at Stonyhurst College when I was a student was the author of the book I have used in researching the life of the Saint, Fr. James Brodrick's St Francis Xavier 1506-1552 (The Wicklow Press, 1952). Page numbers in brackets refer to this work.

The most obvious examples can be quickly stated:

432.36 "From the common for ignitious Purpalume to the proper of Francisco Ultramare, last of scorchers, third of snows"²

Here his feast day, December 3rd, is given along with that of the founder and first General of the Society of Jesus, of which Francis was a founder member, Ignatius Loyola (July 31st.). Both Saints were Basque noblemen.

His name is found backwards and mingled with both Agnus Dei and Francis de Sales, in this feminine version:

212.14 "Marie Xavier Agnes Daisy Frances de Sales Macleay"

However as with most subjects which were of interest to Joyce there is a great deal of the iceberg under the surface. The first cryptic example is loaded with supporting material. St. Francis was sent by Pope Paul III as Apostolic Nuncio to the islands of the Red Sea, the Persian Gulf, those off India, and India itself at the request of King John III of Portugal. This gave him a pretty large Territory, but his fame rests securely on his baptism of so many people in India where lay the "island" of Goa, the Portuguese headquarters. He finally died on the island of Sancian, Shangchwan or Samchoan (St. John) while awaiting ship for China. He is commonly known by his initials F.X. which Joyce here changes into "effects". The surname then appears as "egg, saviour":

483.01 "effects and affects occasionally recausing
altereffects...Shan-Shim-Schung. There is a strong
suspicion on counterfeit Kevin...He would preach to
the two turkies and dipdip all the dindians, this
master the abbey...to all that are in the bonze
age....blarneying Marcantonio...healtheous as is egg,
saviour"

The bonzes were the Japanese priests with whom St. Francis had his difficulties as they were given to pederasty with the boys in their care. They convinced the Daimyo of Kagoshima to forbid further conversions. Antonio was the name of one of his faithful assistants, for after all he was a poor linguist and had

to rely on his local help. Antonio in fact buried him on Sancian. The emphasis given above to the name Kevin arises from the fact that Joyce calls him Frank:

562.23 "Frank Kevin"

(The only occurrences of the word counterfeit in the Wake are found with these names separated from each other:

183.19 "counterfeit franks"

483.05 "counterfeit Kevin")

Another bonze is found with the Indies of his mission and a Parisian Arrondissement:

536.07 "He has had some indiejestings, poor thing, for quite a little while, confused by his tonguer of baubble...Ring his mind, ye staples, (bonze!)...in aroundisements and stremmis."

In Paris Xavier studied along with Loyola and Pierre Favre at the College of Ste. Barbe on the Boulevard St. Michel. Later in life he became famous as a "franking machine" by baptising so many in the Orient, where he was sent in particular to the islands:

410.21 "franking machines...that in the end it may well turn out...by the benison of Barbe...There's no sabbath for nomads...Go thou this island...then go thou other island...on the epizzles of the apossels....*mat* bonzar regular...Happy Maria and Glorious Patrick."

Here again we have the Japanese bonze. Francis Xavier was

called the Apostle of the Indies, following in the footsteps of St. Thomas who had died there 1500 years before. His mother's name was Maria, and he had great devotion to the Virgin, while his career matched that of Patrick sent to convert another island. Though Ste. Barbe College was on the Boulevard St. Michel the students were quartered on the Rue des Chiens enabling Joyce to make a pun on chiens-engiens in this reference to the French College. While he was a student St. Francis took pride in his ability at the high jump (p.33), something he was most ashamed of later on:

146.20 "from the French college, to be musband, *nomme d'engien*...for he's so loopy on me and I'm so leapy like since the day he carried me from the boat, my saviored of eroes"

This particular saviour-Xavier is paired with "eroes" which turns out to mean mad in his native tongue. Here is an HCE made up of Basque words:

328.25 "Heri the Concorant Erho"

Heri means a village, concor is a hunchback and erho means mad. The College of Ste. Barbe took its name from the patroness of Artillerymen but that would hardly account for her connection to male nurses in this piece of French with a hint of Nippon as well as China nearby:

081.23 "chickenestegg bore some Michelangiolesque resemblance...*tout est sacré pour un sacreur, femme à*

barbe ou homme-nourrice....Nippoluono engaging Wei-Ling-Taou"

St. Francis worked as a nurse at the Hospital called Incurabili in Venice for two months, where he ate some pus from someone he thought was a leper without coming to any harm (56), and then began his mission to the Orient by working in the Hospital in Goa (117). The appearance of an egg and a Michael in this passage stems from the "egg saviour" and leads to further combinations. The name Xavier means literally "new house" as in this Italian version of Casanova, where Michael turns up again:

230.03 "Michelangelo..over on the owld jowly side by Bill C. Babby....why they provencials drollo eggspilled him...osco de basco.... Mondamoiseau of Casanuova"

St Francis, the Basque, was the Provincial of his area. The Jesuits are particularly the soldiers of the Pope, directly responsible to him, and in this respect they have much in common with St. Michael, God's particular general in the struggle against Beelzebub. In this case it can be seen that Basque eggs link to Michael (the Wake priest is Fr. Michael) and Bill. We can use this equation presently. Here is another example of the conection of Basque and eggs:

328.36 "Elizabeliza blessing the bedpain, at the willbedone of Yinko Jinko Randy, come Bastabasco and hippychip eggs, she will make a suomease pair...jodhpur smalls..[copener's cribful](#)...Muss his mother was a gluepot

....bonzeye nappin"

Coppinger and his cribful, and his mother with the gluepot, will be dealt with presently. There is a familiar Nippon Bonze, and a great deal of Basque in this passage (eliza means church, belza is black and Yinko is God) but the vital thing again is the linkage to nursing which was made by "eggs", who went to the area of Siam and Jodhpur. The Rome of the Portuguese Orient however was Goa:

297.30 "Mahamawetma, pride of the province...And if you could
goaneggbetter we'd soon see some raffant scrumala
riffa...So post that to your pape and smarket."

A much simpler version of Xavier as a "new house" links him to Islam, and that was the Faith of many of his converts:

098.04 "He had fled again (open shunshema!) this country of
exileislamitic newhame"

S.F.X

We have found that Joyce used "egg saviour" as a rebus for the Saint. His name is so commonly used in full as a Christian name among Catholics that it needs no second thought to unravel the initials F.X. or S.F.X.. Now we enter a new area where Joyce is using the Saint as a very special bridge between two sets of cryptic characters. One set is made up by Don Quixote and Sancho Panza, near relatives to the Basque Saints, and perhaps very close to them in personality, since St. Ignatius was the General

of the Jesuits and he described St. Francis as "the lumpiest dough he ever kneaded". Naturally they were both "hidalgos" but Xavier happily accepted the role of squire. The "egg saviour" was found not far from Kevin, and turning back a single page another Keven (Frank Kevin) is found with a Don Quixote close by:

482.14 "Johnny my donkeyschott....Would ye ken a young
stepschuler...the name of Keven"

A variation on Don Quoxote is found with a frank who is a "Jay" or Jesuit. It should be noted that Cervantes was a pupil of the Jesuits in Seville:

121.17 jaywalking eyes...jims in the jam, sahib...the innocent
exhibitionism of those frank yet capricious
underlinings...a righthheaded ladywhite don a corkhorse"

The full pair of Cervantes heroes is found with a number of Basque words (there are four Wake passages containing little explosions of Basque. See Appx. A for a more complete analysis):

233.27 "Gau on! Micaco! Get!...aleguere come alaguerre, like a
chimista inchamisas....zango...baskly as your
cheesechalk.. Hovobovo hafogate hokidimatzi in
kamicha!...He had his tristiest cabaleer on... A
shelling a cockshy and be donkey shot at?...Sin
Showpanza...Of all the green heroes everwore coton
breiches...mookst kevinly, and that anterevolutionary,
the churchman childfather from tonsor's tuft to
almonder's toes"

Here Don Quixote is pronounced in the French way as Quichotte, but the English way is suggested by the "cockshy", which would make him a "Cockschott" as in "Quicksot". His companion is called Sin Showpanza rather than Sancho Panza; in England he becomes hardened into "Sangko Panza". This leads to the realisation that the mysterious figure Coppinger is in fact related to Showpanza: he is the Squire, (pronounced in the English fashion) without his San, just as Cockshott is the Knight without his Don. And now the relevance of the two Basque Saints starts to assert itself since they were both "San"s and "Don"s, Saints and Noblemen, and both spoke the language which Joyce felt sure was that used by Adam since it has little connection with any other.

We may now consider the Coppinger-Cockshott pair in detail. We have already noted that a "copener's cribful" came to light in a passage which contained Basque, Religion, Nursing, a bonze and a reference to a mother who was a gluepot. The final element will be glossed in a moment. First let us deal with Coppinger and his children. The most central reference here is in the passage which made a lady of St. Francis Xavier where we have this Coppinger among the list of gifts given by ALP to her children:

211.20 "two dozen of cradles for J.F.X.P. Coppinger"

Here the Reverend Coppinger seems given to procreation, like that special "Father" of mankind Adam, who spoke Basque like "F.X.":

420.35 "The Reverest Adam Foundlitter. Shown geshotten."

There is a strong suggestion here of a "Sancho shott" (Quixote).

The next point that needs thought is the J.P. who embraces the "F.X.". Joyce frequently piled his material on top of itself in collage fashion, so for the purposes of a short article on Xavier it will not be possible to go into all the ramifications.

Suffice it to say that there is here also a picture of a hunting Justice of the Peace, and the Huntsman John Peel, with a Fox within; this fox is related to the one provided by the Wake Bellman who appears in Basque company at:

328.25 "ringsend, bings Heri the Concorant Erho, and the Referrin Fuchs Gutmann gives us *I'll Bell the Welled*"

Obviously we cannot pass the opportunity to comment on the Spartan boy who suffered a fox to eat his stomach in silence rather than spoil a religious ceremony, and that leads to the Greek language in which a fox is an alopex. St. Aloysius becomes foxed into an "Alopysius" in the Mookse and Gripes section. He is yet a third famous Jesuit Saint, and he died at the age of 23 while attending the plague stricken. The direct connection of the Order to the Pope is stressed in this passage:

155.31 "Niklaus Alopysius having been the once Gripes's popwilled nimbum"

Let us go back now to the initials of Coppinger. At his first appearance he does not have the J at all and the P is

expanded:

055.17 "the late archdeacon F.X. Preserved Coppinger (a hot fellow in his night, may the mouther of guard have mastic on him!) in a pullwoman of our first transhibernian..."

Three main points are raised by this material:

1. Most obviously St. Francis was a great traveller.
2. Here we have a repetition of the mother material we have already encountered. In this case we can relate the Mother of God, with something sticky, though mastic could also be used to darken, which is to say in Sufi terms to make wise. We have seen:

328.36 "Elizabeliza blessing the bedpain, at the willbedone of Yinko Jinko Randy, come Bastobasco and hippychip eggs....and Muss his mother was a gluepot"

An "Elizabeliza" would be a black Church in Basque. Here is another "mouther" along with the Pope and the General of the Jesuits, Ignatius Loyola:

349.19 "*Popey O'Donoshough, the jesuneral of the russuates...the latchet of Jan of Nepomuk...he confesses to everywheres...He wollops his mouther with a word of tusk in as because that he confesses...*"

It turns out that St. Francis, at least in the hot climate of Mylapur³ where St. Thomas had his shrine, had problems that only the Virgin could help him with. His host Fr. Coelho found that he was leaving his bed to go and scourge himself in the

shrine, and praying "Lady Mary, will you not protect me?" When he used a similar form of words to the Saint he says that he blushed all over (p. 226). This devotion to the B.V.M. persisted to his deathbed when he called on both Jesus and "Virgin Mother of God, remember me!" (p. 526).

3. The third element in the "F.X.Preserved Coppinger" is the most important because it provides a quite new way to regard the enclosing J.P. The P is here spelled out to read "Preserved", and J is equally slang for a member of the Society to which he belonged. He was a founder "Jay", and his body was miraculously preserved after death, as was for instance the tongue of St. Jan of Nepomuk. His faithful companion Antonio interred St. Francis Xavier (p. 527) on the island of Sancian in a wooden coffin with two sacks of lime above and below to ensure that the flesh would be gone in case it became possible to rebury the holy man at some more civilised spot later on. This was on Dec 4th 1552. Ten weeks later the body was found completely intact on Feb 17 1553 when it was exhumed for shipment to Malacca, where it was accompanied by the largest Procession ever seen in that city and interred in Our Lady's Church in a grave hollowed out from the rock near the high altar. The body was still untouched by death but unfortunately the grave was a little too short for it and the head had to be pressed forward over the chest to make it fit. Five months later on the Feast of the Assumption Juan de Beira and Diogo Pereira exhumed the body once more for a last look at

his face (p.529). There had been some damage to the nose from the compression, and there were some bruises on the face; a sharp stone had made a wound in the left side but otherwise the body seemed to be merely sleeping. Deciding that he belonged in Goa, the Rome of the East, they filled in the grave and kept his body secretly in a coffin at Pereira's house. It was not until a year later that opportunity came to transship him once more in a wretched old tub, which miraculously survived all manner of troubles and finally reached Goa to end the Odyssey of St. Francis Xavier's remains. Manuel Texeira wrote: "He looked in stature and appearance exactly as we had formerly known him, lying there in his priestly robes complete and fresh as if he had been buried only an hour ago". Sceptics suggested that there had been embalment but Doctors testified that the intestines were intact and the natural skin was flexible with no trace of corruption. In 1694 Père Joseph Simon Bayard and the Bishop Espinola secretly examined the body again feeling the flesh and flexing the limbs. They found the tongue quite flexible and moist. Unfortunately the drying out started fourteen years later and the body became mummified. There can then be no doubt as to Joyce's intention in adding the "Preserved" to the F.X. in "Archdeacon F.X. Preserved Coppinger", and this permits the overlaying of the Jesuit solution on that of the huntsman.

TOM AND SHORTY.

A further elaboration is provided by the association between Coppinger-Cockshott and the brothers Treacle Tom and Frisky Shorty. Since we have discovered that Coppinger and Cockshott are simply Sancho Panza and Don Quixote deprived of their "titles", San and Don, it is easy to spot the linkage between Fris-ky Shorty and "Fr. I(gnatiu)s Quichotte". Thus the General of the Jesuits is linked directly to Quixote, appropriately in French. Here is a passage which puts the foursome together:

523.23 "me and Frisky Shorty....having successfully concluded
 our tour of the bible....in pursuance of which police
 agence me and Shorty have approached a reverend
 gentleman of the name of Mr Coppinger....a valued
 friend of the name of Mr J.P. Cockshott...as owns a
 pretty maisonette, *Quis ut Deus...*"

Two things spring from the text. First of all Mr Cockshott lives at a house named for the Archangel Michael. The name Michael in Hebrew translates exactly into this Latin : Who is like unto God. Since Cockshott is Michael, Coppinger will belong to the Nick or Bill C. Babby faction, and the same should be true of Frisky Shorty and Tom respectively. Secondly it would appear that the pair are policemen of some kind.

Turning back a few pages it is evident that Tom is none other than Doubting Thomas who wanted to touch the resurrected Christ to be sure of his existence, but when asked to do so showed his perfect faith:

506.27 "Are you acquainted with a pagany, vicariously known
as Toucher 'Thom' who is.....Have you ever heard of
this old boy "Thom" or "Thim" of the fishy stare....

507.13 Is it that fellow? As mad as the brambles he is.
Touch him....swatmenotting on the basque of his beret

507.28 I am illuding to the Pekin packet...

507.33 Toucher, a methodist, whose name as others say, is not
really 'Thom', was this salt son of a century
...Shivering William"

Over a space of a page we find that Toucher Thomas connects
to Religion, that he is a William (Bill C. Babby), and that he
links to Basques and to China, the destination of the last voyage
of St. Francis Xavier. Both Xavier and St. Thomas were "Apostles
of the Indies".

Another point is that he is described as being "mad as the
brambles". This rings a bell since Joyce has provided us with
two examples of the Basque word meaning mad (erho): "Heri the
Concorant Erho"(328.25) and "saviored of eroes" (146.24). Again
we slide backwards and find in the list of presents for the
children, where J.F.X.P.Coppinger featured with two dozen
cradles:

210.12 " a brazen nose and pigiron mittens for Johnny Walker
Beg; a papar flag of saints and stripes for Kevineen
O'Dea; puffpuff for Pudge Craig and a nightmarching
hare for Techertim Tombigby"

Here the madness is more carefully defined as that of the March Hare in Alice, and a little thought reveals a connection to Great Tom, the bell. Little Kevin gets a papal flag, and Johny Walker has a link to the Oxford College of Brasenose. This material makes that association on two other occasions:

481.36 "Tam Tower used to jagger pemmer it, over at the house
 of Eddy's Christy.....Johnny my donkeyschott....the
 name of Keven"

We have entered this passage from another direction already. Now the important feature is that Tom Quad in Christ Church was the residence of Deacon C.L. Dodgson, better known as Lewis Carroll. Oxford slang makes " pemmer" of Pembroke College, and "jagger" of Jesus College; the "House" is Christ Church, but Joyce elsewhere plays the Oxford game with it. Since the Prince of Wales becomes the "Prigger Wagger" and the Martyrs' Memorial the "Maggers' Memugger", then surely Christ Church must become:

379.03 "you'll find Chiggenchugger's taking the
 Treaclyshortcake"

The next port of call is a passage confirming Tom as a Policeman, in this case an Irish Garda. Didymus and Thomas both mean twin and Carroll's twins are nearby:

258.23 "from tweedledeedumms down to twiddledeedees...
 thy guards thereby, even Garda Didymus and Garda
 Domas...Pray-your-Prayers Timothy and Back-to-Bunk Tom"
 A combination of mother and island links to Lewis Carroll

and Coppinger. One needs to know here that Dapple was the name that Toby Smollett, in his translation, gave to Sancho Panza's ass, though Cervantes did not give him one:

294.01 "your dappled yeye here...we see the copyinginked
strayedline AL....stops ait Lambday¹: Modder ilond
there too...One of the most murmurable loose
carollaries ever Ellis threw his cookingclass...

294.F1 Ex jup pep off Carpenger Strate"⁴

Though we have the full set of initials "X.J.P.F", the idea of the straightness of a carpenter's rule indicates that the Coppinger is turning into Carroll's Carpenter, though without his Walrus. This is confirmed by another example where Cockshott is paired with the missing beast:

056.04 "the cockshyshooter's evensong evocation of
the....Agitator...silkhoutted, a whallrhosmightiadd"

Finally we reach the first appearance of the two pairs.

039.16 "Treacle Tom as was just out of pop following the theft
of a leg of....pork and his own blood and milk brother
Frisky Shorty...a tipster, come off the hulks"

Given the linkage of Techertim Tombigby to the March Hare it is simple to identify Treacle Tom as the Dormouse at the Mad Hatter's tea party, who had such a consuming interest in treacle. Frisky Shorty then would be the White Rabbit, and their common "parent" since Tom stole a Pig, would be Peter Piper-Rabbit. Criminals about to be sent off to Australia were put aboard the

hulks, and Alice wonders as she falls down the rabbit hole after the White Rabbit whether she will wind up in Australia. On the preceding page in the Wake there is a tea party where the cad's wife is hosted over a "jesuit's cloth", by an "overspoiled priest Mr Browne". Information is exchanged of the Adam variety, given that Eve was made from his rib, and it concerns St. Aloysius:

038.31 "a slightly varied version of Crookedrib's
 confidentials, (what Mère Aloyse said but for
 Jesuphine's sake)"

At the start of the next chapter Treacle Tom becomes Sordid Sam, "haunted always by his ham", presumably the one he stole (049.21). Frisky Shorty, once Australia-bound on the hulks, becomes Langley, the "decentest dozendest short of a frusker" who disappears from that "austral plain he had transmarried himself to".

Next we find a pair of priests Father San Browne and Padre Don Bruno having "tea and toast" with the "queen of Iar-Spain". Immediately the missing titles spring into view, the San removed from San Coppinger and the Don from Cockshott. The Basque country lies four-fifths in higher Spain and the remainder in France so the Queen of that land was someone to whom both St. Ignatius and St. Francis owed allegiance. The latter even went to the trouble of obtaining a written declaration from the King and Queen that he was indeed of noble hidalgo origin.

The central thing about these tea parties is the new

priestly name Father Brown, which is that of G.K. Chesterton's great detective. Originally he was provincial, but in "The Eye of Apollo" we find that his Parish Church is in Camberwell, London. It is St. Francis Xavier's.

APPENDIX A

Little groupings of Basque words are identifiable from the useful volume entitled: James Joyce's The Index Manuscript. Finnegans Wake Holograph Workbook VI. B. 46. There are four of them and on each occasion Joyce provides (a) an HCE, and makes (b) major religious linkages establishing a strong bridge between Basque-Adam-Everyman-Religion:

1. pp.101-2:

a) 102.16 "Handiman the Chomp, Esquoro, biskbask"

Here s a particularly bold Darwinian stroke on Joyce's part, which is retained in "Humphrey Chimpden Earwicker". Hanuman the "Chimp", the monkey God of the Ramayana, was rewarded by Rama with eternal life for his services in helping to regain Rama's bride. Naturally in this case the Hindu God hints strongly at the Basque Saint who became the Apostle of the Indies. The word Escuara is Basque for Basque, hence the reduplication which follows it.

b) 102.14 "when Tinktink in churchclose clinked Steploajazzyma

Sunday...prelates....Notre Dame de la Ville"

2. pp.233-4:

a) 234.09 "green heroes everwore coton breiches"

There is a hint here of the Basque word "erho" which means mad and is used in another HCE. Since Bog Latin has "cotan" and "breiche" meaning hero and green, there is a splendid balance in this confusion.

b) 233.16 "codhead's mitre...to the server of servants..."

234.11 "the churchman childfather from tonsor tuft...a haggiography in duotrigesumy, son soptimost of sire sixtusks, of Mayaqueenies sign osure, hevnlly buddhy time"

The religious material here includes that of India.

3. pp.328-9:

a) 328.25 "Heri the Concorant Erho....Horuse to crihumph over his enemy....Bastabasco and hippychip eggs"

The first of these HCE's is ostensibly about the "Conquering Hero" of Handel's Oratorio, who was Judas of the Maccabees. The Acts of St. Thomas suggests that his name was Judas, the brother of Christ.

b) 328.24 "Sing Mattins in the Fields, ringsend...the Referrin Fuchs Gutmann...Elizabethiza blessing...Yinko"

Here the Basque for Church is "Eliza", and Yinko is God.

329.10 "bonzeye nappin"

Here is the Oriental material, a Nippon priest, or bonze.

4. pp. 348-350:

a) 349.29 *"he confesses to everywheres"*

b) 349.19 *"the wohly ghastr, Popey O'Donoshough, the jesuneral of
the russuates...the Son of heaven...the cross of
Michelides"*

Here there is particular mention of the General of the
Jesuits and the school at which he studied for the priesthood is
found at:

348.36 "their ohosililesvienne biribarbebeway"

APPENDIX B.

Several primary examples of HCE have Basque, and therefore
Adamite connections. The Basque word for Basque is Eskuara
allowing Joyce great play with Esquire:

029.18 "Humme the Cheapner, Esc"

(Cheapner is a Coppinger variant)

071.27 *"Hatches Cocks' Eggs "*

(Eggs = X = Xavier)

076.05 "Ham's cribcracking yeggs"

102.16 "Handiman the Chomp, Esquoro"

135.29 "Hewitt Castello, Equerry"

(In Basque Christmas is "Egueri" which Joyce uses in the
Basque passage on p. 102.)

205.22 "Her Chuff Exsquire"

(This does build a bridge to "frank fairhaired" CHUFF (220.11), and to all Geoff-Japheth variants including this seeming address:

369.11 "Mr T.T.Erchdeakin, Multiple Lodge, Jiff Exby Rode")

328.25 "Heri the Concorant Erho"

(This means in Basque from Joyce's notes: Town the hunchback, mad.)

398.05 "heroest champion of Eren"

556.33 "basquing to her pillasleep...Hemself and Co, Esquara"

NOTES

1. Adeline Glasheen. Third Census of FW (University of California Press).

Roland McHugh. Annotations to FW (The Johns Hopkins University Press).

2. An interesting echo of "ignituous Purpalume to the proper of Francisco Ultramare" is found very close to the French passage which has been glossed to refer to their College of Ste Barbe:

082.02 "fighting like purple top and tipperuhry Swede,
(Secremented Servious of Divine Zeal)"

Though these may be taken as types of swede, the conformity of the capitalisation suggests a stronger connection. St. Ignatius' name lacks its capital in one passage and the odd "Purpalume" is echoed by the "purple top" in the other. Moreover we have immediately a suggestion of sacred servants combined with

secret service belonging to "Divine Zeal". This closely matches the two Jesuits. One of the antagonists is described as having "more in his eye than was less to his leg" (081.20). St. Ignatius was badly wounded in both legs by a canon ball at Pamplona ("he would cannonise the b---y b----r's life out of him" 081.25). Already a short man (five feet two), he was left with a very bad limp. He was known for the kindness which radiated from his eyes. At first St. Francis could not stand him which explains the adversarial relationship in this Wake passage.

More elements which have been covered in this article are to be found as the eye travels on, to note for instance that one of the combatants is taller than the other:

082.04 "in the course of their tussle the toller man...said
to the miner....

082.11 him of the same ham...

082.12 "Chinese".

082.19 christchurch..

082.28 last Yuni or Yuly...

082.29 the other, Billi with the Boule...

082.35 it being Yuletide or Yuddanfest and as it's mad nuts,
son for you when it's hatter's hares, for me...

083.03 to buy J.J. and S.

The feastdays of the two Saints were found in the original passage to be "last of scorchers, third of snows" or 31 July and 3 December. This is found echoed in the confusion between July

and Yuletide which is found with the heroes of the Alice tea party and a desire to buy two "J"s or Jesuits.

3. Mylapur is now a suburb of Madras, but was then the site of the shrine of St Thom  . The name may be translated as Peacock City so called from the prevalence of these birds in the vicinity. The story of the local Christians is that St. Thomas was not really martyred by their ancestors, but that he was accidentally shot by a man hunting peahens. The combination of Fox and Peacockstown is found in the Wake at 097.04. This is also the name of a suburb of Dublin.

4. The idea of a Carpenger Street would also have the effect of canonisation since "St." is the abbreviation for both Street and Saint. Joyce plays further with this by having a matching Road with the initials:

369.11 "Mr T.T. Erchdeakin, Multiple Lodge, Jiff Exby Rode"

Here he gives the Archdeacon the initials of Treacle Tom.

SOURCES and NOTES

1. James Brodrick, S.J. St. Francis Xavier 1506-1552 (The Wicklow Press, 1952).
2. Robert Boyle, S.J. James Joyce's Pauline Vision (Southern Illinois U.P. 1978).
3. This passage closely parallels one about Xavier:
483.23 "upright as his match, healtheous as is egg, saviour so the salt and good wee braod, parallaling buttyr, did I altermobile him to a flare". We have the characteristic fire of Ignatius. Add to this the note about Kev and Dolph:
286.F2 "Singlebarrelled names for doubleparalleled twixtytwins"
4. Robert Graves, The White Goddess (Farrar Strauss and Giroux, NY 1984).
5. Roland McHugh, Annotations to FW (The Johns Hopkins UP).
6. Funk and Wagnalls, Standard Dictionary of Folklore, Mythology and Legend. (Harper and Row 1972).

TOM, DICK AND HARRY.

The expression "Tom, Dick and Harry" dates only from 1822, and Brewer says that the trio represent the man in the street, as opposed to the more posh "Brown Jones and Robinson". There were earlier versions with the same meaning, and other languages have similar groups. The French speak of "Pierre, Jacques et Paul", and the Italians of "Tizio, Caio e Sempronio", while Shakespeare used "Tom, Dick and Francis". Joyce certainly used the Italian version in the Wake, and he also lays great stress on the fact that Shakespeare wrote about the "Tom, Dick and Harry" group without specifying them as a common trio.

Here is an early Wake passage giving the first plain reference to Shakespeare, and along with him is found a somewhat cryptic "Tom, Dick and Harry":

027.31- "I've an eye on queer Behan and old Kate....She'll do
no jugglywuggly with her war souvenir postcards...

028.01-7 I seen your missus in the hall. Like the
queenoveire....Shirksends? You storyan Harry chap
longa me Harry chap storan grass woman plelthy good
trout. Shakeshands. Dibble a hayfork's wrong with her
only her lex's salig....

028.24 we hear these rosy rumours. Din Tams he noise about
all same Harry chap"

The extension of Shakeskespeare to Shakeshands via Shakespaw

is simple enough, so we have a repetition of the name sandwiching a pair of "Harry chaps", one the son of the other. Shakespeare wrote three such plays:

HENRY VIII

He was the son of Henry VII, and married Catherine of Aragon (Kate), the widow of his brother Arthur. This links in the text to Queen Guinevere, wife of King Arthur. He deserted Catherine, thus turning her effectively into a "grass" widow, since her Catholic faith prevented her from re=marrying. As Queen of England she was also Queen of what would later become Eire.

HENRY VI Parts 1-3).

He was the son of Henry V and Catherine of Valois (old Kate). He married Margaret of Anjou, her niece. The Wars of the Roses commenced in earnest during his reign (rosy rumours). Once again his wife was a "Queen of Eire".

HENRY V.

He was the son of Henry IV, and married Catherine of Valois (Kate), daughter of Isabel, Queen of France. By his marriage he sought for peace between the two countries, after he had taken up arms against France for what he considered his rightful inheritance. The French denied the validity of his claim based on the Salic law (her lex's salig) which forbade inheritance

along the female line. He left Catherine within a month, turning her into a grass widow, and soon a widow in actual fact. She too was a Queen of Eire.

To this complex Shakespearean material must be added the fact that the third "Harry chap" is one of a set with "Ding Tams" of "Tom, Dick and Harry". There are two such groupings to be found most importantly in Shakespeare's plays. First of all there is Richard II, who tried to arrange a fight to the death between Harry Bolingbroke and the Duke of Norfolk, Thomas Mowbray. He exiled Norfolk for life, and was deposed by the returned Harry, soon to become Henry IV (Richard I i and I iii are referred to in the Wake).

The second trio were the men accused of conspiring with the French to deliver Henry V to them dead or alive as he was about to set sail from Southampton to claim the throne of France. The men executed for treason were:

Sir Thomas Grey,
Richard of York, Earl of Cambridge, and
Henry, Lord Scrope of Masham.

An examination of the Wake for the presence of these three rebels reveals that Joyce has indeed linked them to the common man trio.

1. Grey, Scrope and Cambridge.

Thomas Grey is easy to find, and as a mere Sir, he is found

linked to the plebeian trio:

376.25 "after them three blows from time, drink and hurry.

The same three that nursed you, Skerry, Badbols and
the Grey One."

He is also found as aprt of a trio in company with Hal
(Henry V), Mary (his mother, Mary de Bohun", and the Good Duke
Humphrey (of Gloucester, brother of Henry V, and Lord Protector
of the child Henry VI):

440.36 "blong to merry Hal and do whatever his Mary well
likes...Haul Seton's down, black green and grey, and
hoist Mikealy's whey and sawdust...Blesht be she that
walked with good Jook Humprey"

Sir Thomas Grey then associates with Kings and commoners.
But Lord Scrope of Maasham moves in snobbish circles and hobnobs
with Brown, Jones and Robinson on his only appearance:

302.21 "without the scrope of a pen...Can you write us a last
line? From Smith-Jones-Orbison?"

POINDEJENK, PENTATEUCH

AND THE PONTIFEXES

Steven Helmling's note on Pound and Dr. Poindejenk in the JJQ Vol 27 no. 4 caused both delight and chagrin. It was most helpful to have a good gloss on Poindejenk because that had been a major problem word for me when I recorded the Wake for the Library of Congress some five years ago; and it was painful to realise that I had pronounced him "incorrectly" since I had not turned the J into a European Y sound. Since if Poind- represents Pound, and certainly the evidence offered is convincing, then the remaining -ejenk most logically would be read as "a Yank". OED suggests that Yankee is derived from the diminutive form of the Dutch name Jan (Janke), and Pound (a Yank) frequently wrote to Joyce from Holland Place Chambers. Then too Pound had settled in England, and this aspect is taken care of by the alteration of the A to an E as in Yengee, the word used by N. Amer. Indians to describe an Englishman (OED). In sum we have a portmanteau "Poindejenk" built up of Pound, the French "poids" as in Avoirdupois, the system which uses the pound, and a paired Yankee; based on Janke, and Yengee.

This at first seemed entirely satisfactory, but there are no absolutes in Joyce. Perhaps it could be Jenk with a J after all?

Consideration of the titles "the Most Different, Dr. Poindejenk, authorised bowdler and censor" leads to the fact that it was Bowdler who was a Doctor of Medicine₁. He exercised his

disapproval on Shakespeare (matters theatrical) and on Gibbon (the rise of Christianity contributing to the Fall of the Roman Empire.) These elements may be useful.

Enlarging the focus we may consider: "amid the inspissated grime of his glaucous den making believe to read his usylessly unreadable Blue Book of Eccles, édition de ténèbres, (even yet sighs the Most Different, Dr. Poindejenk, authorised bowdler" (FW 179.25-7).

The question now arises whether the Blue Book of Eccles is just one book, or a whole conglomeration?

There are solid links to Ulysses, with French words in the vicinity. This suggests a French pronunciation for Poindejenk, including "poids" (weight) and "poing" (fist), but overall reading as "point de gens", no people, or Nobody. It will be remembered that Outis was the name Odysseus used to hide his identity from Polyphemus, the one-eyed Giant. Joyce liked to derive the name Odysseus from "outis-Zeus", nobody-God.

It is well known that Joyce suffered from glaucoma, as perhaps did Homer himself, and Bloom lived on Eccles St., but the OED reveals that in Botany the word glaucous means "covered with `bloom'", a little bonus. Ellman (JJ1 551-2) tells the story of Joyce hearing from his cousin Kathleen that his mother had declared Ulysses wasn't fit to read. He replied: "If Ulysses isn't fit to read, life isn't fit to live." This occurred while on a visit to London where he consulted two Ophthalmologists

about the impending glaucoma in his left eye; just one eye was affected at that time.

Given that the Book of Eccles is described as a work of darkness (Fr. ténèbres) surely it must include the Book of Acaill written by King Cormac after he had been blinded in one eye by Aengus Gabuidech₂. In it he laid down laws for restitution in cases of personal injury, and it later became part of the Brehon Laws, making it an official document like an English Blue Book.

Joyce provides another answer, and another case of personal injury, by using the same French description for the Book of Kells: "the tenebrous Tunc page of the Book of Kells" (FW 122.22-3). This particular page describes the Crucifixion.

It becomes clear that Eccles itself is a portmanteau and requires further consideration. Enc. Brit. says that the town of Eccles was famous for its wakes as well as its cakes, which may be useful, and suggests the addition of yet another book, by Abraham of Eckel. Here are the various books of "Eccles":

1. Ulysses, A book about "glaucous" Bloom who lived on Eccles Street, based on a work by a blind man, and written by one going blind. Ulysses calls himself "point de gens" or Outis, to the one eyed Polyphemus.
2. The Book of Acaill written by one-eyed King Cormac.
3. The Book of Kells, in County Meath, contains the Gospels.
4. Abraham of Eckel was a Maronite Arab who became a Professor at the Collège de France. He translated some of the Bible into

Arabic for Le Jay's polyglot version (1600-64).

5. Solomon Eccles (1618-83) composed the music for Thomas Otway's Venice Preserved. He became rather crazed after his conversion to Quakerism and questioned whether all music came from God in his A Musick Lector. He went with George Fox, founder of the Society of Friends, to Barbados to preach the faith.

6. Ecclesiastes is usually abbreviated as Eccles.

7. It must be noted that there was an American Banker, who then makes a neat pairing with Pound, named Marriner Stoddard Eccles.

He became Governor of the Federal Reserve Board in 1934, and thus would have appeared in American Blue Books.

The discovery of a strong religious thread running through the Eccles material (Abraham, Bible, Gospels, Solomon and Quakerism) suggests yet another interpretation of "Poindejenk" as a close relative of the Pentateuch, and a cousin of the Pontifexes. The "Most Different, Dr. Poindejenk" can be seen as a Most Reverend, the title used for an Irish Archbishop, or traditionally the Bishop of Meath, and he must relate to the Ecclesiastical branch of the Porter-Pournter family, who like him have not been very fully glossed. Here is an example with Pound-like diction, the place of his sometime home, and his interest in Troubadours: "this has blameall in the medeoturanian world to say to blessed Pointer the Grace's his privates judgements₅ whenso to put it, disparito, duspurudo, desterrado, despertieu....two

trueveres tell love.....5. Fox him! The leggy colt!"

(FW 289.20-27 and n5).

The presence of a fox in the note pertaining to the Pointer, which is a gun-dog rather than one used in hunting foxes, is best explained by attaching the fox to the pointer to make a "Pointer-fox" or Pontifex. "Pointer the Grace" contains a veiled reference to Pentateuch, but it does need to be shown that the added N in Poindejenk does not detract from its Biblical value. Joyce provides ample evidence of this by turning his Porter family (FW 560-1) into the "Pornter-Pournter"s culminating with: "O, Mr. Prince of Pouringtoher, whatever shall I pppease to do?" (FW 571.20-1)

This is a quotation from an old Music Hall song:

"Oh, Mr. Porter, what shall I do?

I wanted to go to Birmingham,

And here I am at Crewe...."

Therefore the relationship between Porter and Pornter or Pouringtoher, is unchanged by the added N, and we may view Poindejenk in light of the Pentateuch words in the Wake. There are just two of these which are readily recognisable, and they are both connected to drinking and Theatre. Very early in the Wake Bygmester Finnegan, in a passage which links Guinness (porter) to Genesis ("all the guenneses had met their exodus" (FW 004.24)) is called a "pentschanjeuchy chap" (FW 004.25). This very dense portmanteau easily yields Pentateuch and the

Punch and Judy show, now a popular seaside entertainment with puppets, but stemming from the Commedia dell'Arte tradition like the Pantomime. This gives Joyce some splendid bridging material via "Punchestime" (FW 194.25) which includes the Irish race course, Punchestown, and reminds us that a Punch may be a horse as well as a drink. Naturally the other Pentateuch word relates to the Panto. Earwicker is abusively named: "Tight before Teatime, Read Your Pantojoke" (FW 071.17-18). This is appropriate since a Pantomime is literally one who plays all the parts, which is to say "Here Comes Everybody."

One further element of the "pentschanjeuchy chap" needs attention since there is mention of water in this passage as well as Porter. We have: "The very water was eviparated and all the guenneses had met their exodus" (FW 004.23-4). In this context the German word "panschen" must be an important element of the portmanteau since it means to mix water with wine. This could be the action of a cheapskate publican, and it was also common amongst the ancient Greeks; but most significantly it is something that is done during the Offertory of the Mass with a special meaning. The wine, which becomes the Blood of Christ, is mixed with water in order that "we may be made partakers of His Divinity who vouchsafed to become partaker of our humanity".³ Equally the bread of the Host is turned into the Body of Christ, and once again Poindejenk is the focus. The "poinde" is equivalent to Porter-Pornter-Pouringtoher, and the "-jenk" can

now be seen as the German word Schenk, which means a Host or Innkeeper, literally a pourer. Poindejenk then is a Poured-pourer, or host-Host, an idea that Joyce repeats in a context of horses, hunting and drinking, along with religious feasts thus: "Where Chavvyout Chacer calls the cup and Pouropourim stands astirrup" (FW 245.35-6). It is found in a context of the Pope and the Irish Sun God Lug: "gone to hull with the poop?....and a lugly whizzling tournedos, the Boraborayellers" (FW 416.32-5).

While Poindejenk can be seen as a Pentateuch word it also has relatives of its own where the intruded N is echoed. Once again there are just two easily recognisable examples as in the case of the Pentateuchs.

The first one occurs in a list of the attributes of "Big Maester Finnykin" and his "cunnyngnest couchmare" (FW 576.28). This echoes both "Bygmester Finnegan" who was a "pentschanjeuchy chap" and the horse element, found to link with Punch. Here is the description of the pair: "bang-the-change with the batter-the-bolster" (FW 577.12). Obviously this refers to the barman and the maid: a barman bangs the change to ensure the customer notices, and the maid plumps up the pillows. But to this must be added the fact that a barman is called a Curate, who in the Wake is Fr. Michael: "the curate one who brings strong waters (gingin! gingin!)" (FW 116.18-19). "Michael, vulgo Cerularius, a perpetual curate" (FW 573.04) We have noted that Fr. Michael also mixes water with wine during the Mass.

The second Poindejenk word is provided by the insertion of a couple of Ns into the common word "paddywhack" to make of it a sound coming from an illegal drinking shop, a "blind pig": "while hickstrey's maws was grazing in the moonlight by hearing hammering on the pandywhank scale emanating from the blind pig and anything like it (oonagh! oonagh!) in the whole history of the Mullingcan Inn he never" (FW 064.06-9).

The great amount of music in this vicinity suggests a reading of "hammering on the (keys in a) pentatonic scale", but research reveals some surprises. "Paddy Whack" was the tune used by Moore for his song: While History's Muse⁴ which Joyce quotes here to establish the original form of pandywhank. The song was written in celebration of "WELLINGTON'S name", which occurs at the end of each verse. Immediately Mullingcan springs into focus as a version of Wellington with the W inverted to make an M, and it can be seen that this process was also used in changing Pentateuch into Poindejenk-pandywhank: the U was inverted to become an N.

Another important feature of "pandywhank" is that, like Pournter-Schenk, it is separable into components which mirror each other. To "pandy" is to strike with a ferula, which OED gives as Scottish, though we know the word was used at Clongowes.

OED also gives "whank" as Scottish, a variant of "whang" meaning a thong, or to strike with a thong. In "pentschanjeuchy" there were liquids mixing; in "pandywhank" we have solids meeting with

some force. It will be remembered that the pandy was the instrument used by Fr. Dolan on young Dedalus in the first Chapter of Portrait when he was found not studying for lack of his glasses. The element of blindness is echoed in the text by the "blind pig".

When the five Pentateuch-Poindejenk words are laid out in a pattern it becomes clear that Steven Helmling's note has uncovered the tip of an iceberg. They fall into a quincunx (a grouping familiar in the Wake as that of Mamalujo, the Gospel makers, and their Ass), composed of overlapping triangles. Three of them have Biblical connotations, given the loading of the Book of Eccles in that direction, and are also concerned with theatre. The other three are "pound" words to do with striking, and lean towards music.

Central to the whole scheme is the figure of Solomon Eccles who started out as a composer of Theatrical music and became a prime Bible-pounder, an over-enthusiastic religious person. The description certainly fits a man who walked around London naked with a burning brazier full of sulphur on his head prophesying disaster during the Great Plague₅. He then went with George Fox, whose favourite book was the Bible, to Barbados to preach Quakerism. It is worth noting that when Cromwell sent the Irish to "Hell or Connacht", he also sent many to Barbados: "Tolloll, schools! - Tallhell and Barbados wi ye and and your Errian coprulation!" (FW 525.05-6). At Stonyhurst College in England,

the sister Jesuit school to Clongowes, the pandy was known as the tolly, from the Latin tollere, to strike.

On page ten is a diagram showing the relationships between Poindejenk and his kinfolk.

Pantojoke

pentschanjeuchy

Theatre

Pentateuch

Bible

Poindejenk

Book of Eccles

Pound

Pound words

Music

bang-the-change

pandywhank

Joyce's passion for symmetry is evident, and the complexity of the links is staggering. There are three obvious bridges between the upper and lower parts of this figure:

1. Theatre and Music

Top: Punch and Judy show with Pantomime. Both are popular entertainments which stem from the Commedia dell'Arte tradition which had a strong influence on Shakespeare.

Centre: Bowdler censored Shakespeare. Pound censored Joyce's book of Eccles, and the Plays and Poems of Yeats. Poins is a

comic in Henry IV.

Solomon Eccles wrote the music for Thomas Otway's Venice Preserved, and the book A Musick Lector. Joyce likes to play on the Lector-Lictor combination₆. Since a lictor has come to mean one who deals out blows in punishment, a music lictor would be one who bangs out music.

Bottom: There is very loud music provided by banging the change. A change could be a peal of bells, a variation or a modulation. There is also the hammering of Paddy Whack.

2. The Bible-Pounder

Top: Pentateuch, the first five books of the Bible

Centre: Pentateuch with inverted U becomes Poindejenk.

Abraham of Eckel translated the Bible. Ecclesiastes is a Bible book. The Book of Kells contains the Gospels.

Solomon Eccles was a Bible-pounder, and wrote A Musick Lector. A lictor is a striker.

Pound, possibly with Fr. "poing" (fist) and "jonc" (cane).

Bottom: Bang, pandy and whank.

3. The Curate-curate

All are connected by the link between Religion and drinking provided by the Curate-barman who bangs the change. The pandy was plied by Fr. Dolan and Dedalus appealed to the Rector.

Rector and Curate form a classic pair₇. The Biblers and bibulous, since a bar may be called a "bible-mill"₇.

- i) "Tight before Teatime, Read Your Pantojoke"
(FW 071.17-18). The first English Pantomime was The Tavern Bilkers (Enc. Brit.). The only occurrence of the word "bilker" in the Wake is found in theatrical company: "taking you to the playguehouse to see the Smirching of Venus.....plus the usual bilker's dozen of dowydycameramen" (FW 435.02-09). The combination of the plague and a play about Venice suggests that Solomon Eccles is involved in the picture. The group of twelve is that of the Customers in the Pub.
- ii) "the very waters.....all the guenneses...
pentschanjeuchy chap" (FW 004.23-5). The German word "panschen" means to mix water with wine.
- iii) "Dr. Poindejenk....over three sheets at a wind"
(FW 179.28-9). Three sheets in the wind means drunk₇. Poindejenk includes the German word Schenk, a Host or Innkeeper.
- iv) A curate bangs the change to ensure the drinker notices the transaction.
- v) Pandywhank hammering like a "battering babel" comes from the blind pig.. Cf. also the song with the refrain:
- Knick-knack paddywhack,
Give a dog a bone,
This old man goes rolling home.

* * *

A seeming digression on the subject of Michael

Having found a "knick-knack" related to the "paddywhack" we

are led inevitably to the Nick-Mick pair, and their relationship to the material under discussion. In the context of the "Mime of the Mick, Nick and the Maggies" (FW 219.18-19) "Mr. Makeall Gone" (FW 220.24) must be seen as Michael Gunn, the Producer at the Gaiety Theatre in Dublin who was famous for his Pantomime productions. In the same passage the three children are referred to as the "babes", (Babes in the Wood?) "Pieder, Poder and Turtey"(FW 220.19-20)₈. This trinity combination easily yields Turtur, a genus of turtle dove, the symbol of the Holy Ghost "El Gran Poder", an image of Christ the King, carried in procession during Holy Week in Seville: and "Pieder" must become now the father, Padre, with piedad, and piedra, (a stone) to add substance to his making. Of course a stone is the Latin "Petrus" which gave rise to Christ's famous pun on Peter's name when he made him the first Pope.

Elsewhere Joyce has subtly varied the "poder" to make: "nickelly nacks and foder allmichael and a lugly parson of cates" (FW 011.23-4) in his first use of the letter material. Since we have also the Irish Sun-God Lug we can read "foder allmichael" as "Father Almighty". Therefore Michael can slide up and down the scale from Curate to God, just as is the case with the humble porter who becomes St. Peter, and the Pater Himself. In the Eastern Churches Michael is regarded as the Conductor of dead souls filling the function of Peter.

Evidence is given during the Trial by someone suspected of

being a "plain-clothes priest W.P., situate at Nullnull, Medical Square" (FW 086.34-5). The connection to Medicine echoes that of the "Most Different, Dr. Poindejenk", and is found again in the case of "Father Mike, P.P., my orational dominican and confessor doctor" (FW 432.07). Continuing with the evidence we find a "mixer and wordpainter" (FW 087.13), "Mick, sir" (FW 087.31), another "mixer" (FW 088.04), and finally a "Wet Pinter" (FW 092.07). The attachment of Michael to both words and painting is highly significant. St. Michael, the Archangel, is the guardian of the sacred word by which God created the world (Enoch lxix 14), an idea that is found also found at the start of the Gospel of St. John (I 1): "In the beginning was the Word, and the Word was with God and the Word was God". Secondly and most obviously Michelangelo was a great painter. Hence Michael is a wordpainter and a "Wet Pinter".⁹

Bearing in mind that we are dealing with an "eye, ear, nose and throat witness" (FW 086.32-3) an explanation now appears of why the "mixer was bluntly broached , and in the best basel to boot as to whether he was one of those lucky cocks for whom the audible-visible-gnosible-edible world existed" (FW 088.04-7). He is addressed in Swiss because he is a member of the Vatican "Switz bobbyguard" (FW 093.06) who form the military guard for the Pope. St. Michael is best known as the Captain of the Heavenly Host.

Finally there is that most Papal passage in the Wake, the

Fable of the Mookse and the Gripes. Naturally the Fox and Grapes form the basis as Joyce confirms during the evidence by mentioning that the two old Kings were "creepfoxed andt grousuppers over a nippy in a noveletta" (FW 087.22-3). The transformation of the fox into a Mookse suggests the involvement of a Moke and a Moo-Ox, the animals present at the birth of Christ. The Ox is the symbol of Luke, and those of the other Evangelists are also to be found in the Fable: the Angel of Matthew ("Los Angeles" FW 154.24), the lion of Mark ("lyonine...leonlike men" FW 155.06-7) and the eagle of John ("Aquila Rapax" FW 158.29). The text shows a link between the Mookse and the Michael-witness since they are both "eye, ear, nose and throat men". The Mookse goes walking after "having "flabelled his eyes, pilleoled his nostrils, vacticanated his ears and palliumed his throats" (FW 152.22-4). Earwicker is addressed in "mooxed metaphores" while he has his "ripidian flabel by his side" (FW 070.32, 071.03), showing that the Mookse can be a mixer-Mick-sir. Similarly in the Fable there is: "the fetter, the summe and the haul it cost, he looked the first and last micahlike laicness of Quartus the Fifth" (FW 153.31-3). At his first meeting with Earwicker the King had two gallowglasses, the jubilee mayor of Drogheda and "Michael, etheling lord of Leix and Offaly", or "Michael M. Manning, protosyndic of Waterford" (FW 031.17-20). The trio form a "triptychal religious family" like the Father, Son and Holy Ghost. This same formula can be

used to promote the humble porter to Godhood: "Porterfillyers and sprirituous suncksters, oooom, oooom!" (FW 371.01), or Pater, Filius et Spritus Sanctus, Amen. In this context it is important to notice that the Fable is told to a Trinity of Gods: the "Great God Brown" (by Eugene Gladstone O'Neill¹⁰), Allah and Jupiter. They appear in the text as "Nolan Browne", "Allaboy" and "Joe Peters" (FW 159.21-3).

Despite the Mookse transformation there are many foxes present in the Fable. Joe Peters, presumably because his is the language of Petrus, the first Pope or Pontifex, is closely allied: "Audi, Joe Peters! Exaudi facts!" (FW 152.14) and "Joe Peters, Fox" (FW 150.22-3). Since the fox can slide into the wolf with a "deaf fuchser's volponism" (FW 097.13-14) it may be suspected that "Peter and the Wolf" is an element¹¹. This quotation comes from the fox hunt which takes place at Christmastime and has the Papal "Urbi et Orbi", with which his addresses to the faithful commence, woven in: "beagling with renounced urbiandorbic bugles" (FW 096.36-097.01). The chase continues across "Juletide's genial corsslands....the outlier, a white noelan....misbadgered for a bruin of some swart led bayers the run" (FW 097.03-07). Brown of O'Neill may also be interpreted as that famous Irish writer Brian O'Nolan who used the pseudonym Myles na gCopaleen, which means Myles of the little horses. His horses link neatly to another fox hunting passage where he is found scattered along with Michael, Eccles, and Luke

Elcock (in the form of "elkox terriers"): "Nolan or...Browne with...his golden beagles and his white elkox terriers for a hunting on our littlego illcome faxes...Ommes will grin through collars when each riders other's ass. Me Eccls!" (FW 567.22-7).

Riding an ass links to the passage where the third God "Allaboy" is revealed as Ali Baba of Pantomime fame, along with "Little Red Riding Hood" who was deeply involved with a Wolf: "Olobobo, ye foxy theagues....of Tallyhaugh, Ballyhuntus, in their riddletight raiding hats" (FW 622.23-28). It will be worth remembering that in Ancient Egyptian a "hat" is a house, as in the Goddess Hathor, House of Horus₁₂.

The foxes hidden in the Mookse and Gripes fable all link cryptically to asses (or Mokes?):

1. "the jackasses...brayed for his intentions for they knew their sly toad lowry now" (FW 153.36-154.02). Tod lowry is a Scottish fox.
2. "Niklaus Alopysius" (FW 155.31) Alopex is a Greek fox.
3. "Conning Fox by Tail (FW 156.07).
4. "Us" am in Our stabulary and that is what Ruby and Roby fall for, blissim" (FW 156.26-7). Rubah is a Persian fox₁₃.
5. "Gnaccus Gnoccovitch. Darling gem! Darling smallfox! Horoseshoew!...He's an awful curillass" (FW 159.28-30). Here Joyce has decorated the idea of a knick-knack with an Italian "puddinghead"; a "gnocco". This is the singular form of the well known pasta "gnocchi". We have then an ass ("gnocco") who is the

son of an ass, and this resonates with the English word "nag" and the slang "nignog" meaning a fool₇.

With "knick-knack paddywhack" we can return to the main theme.

* * *

The Pointers and the Pontifexes

It is time to close the circle by examining the Pointers who attach to foxes, and the Pontifexes; both are relatives of the Pantojoke-Poindejenks. A "poinde-jenk" has been shown to be constructed of a "Pouringtoher" and a "Schenk"; in other words he is a "mixing-host", and Joyce has used a fabrication very much like that to establish the bridge to the Pontifex: a "potifex miximhost" (FW 345.29). Elsewhere he provides a smooth transition between the Pontifex and the Pentateuch by putting the two suffixes in tandem as part of a Christmas Panto as "Olobobo, ye foxy theagues" (FW 622.23-4), based on Ali Baba and the forty Thieves. Secondly Joyce was delighted to find that his Finn MacCool who lies buried under Dublin with his head as the Hill of Howth made a Chinese link (Letters I 250). A Chinese mountain is a Chin (pronounced Jin), but this is said "Fin" by the common people. Since J = F, a Pantojoke is a Pantofox.

The first example of a separated Pointer-fox is fairly cryptic but the fox is the Scottish one met with in the Mookse fable, the tod: "dark ivytod.....0, Mr Prince of Pouringtoher, whatever shall I pppease to do?" (FW 571.14-21) The importance

of this song in establishing the connection of Porter and Pointer has already been noted. In it the unfortunate traveller wound up at Crewe, and Joyce has woven this into his fabric by putting it with a Porter-Pournter variant: "all his crewsers stock locked in the burral of the seas...when the hyougono heckler with the Peter the Painter wanted to hole him" (FW 085.01-6). But a Peter the Painter is a type of gun, which is doubly interesting given that a "Peter Gunner" is someone who cannot shoot, and Michael Gunn is the Panto man. Here is the crew again with an Ecclesiastical Pointer and a Panto, as well as a fox in a familiar passage: "Sullygan eight from left to right. Olobobo, ye foxy theagues!...the Honorable Whilp and the Reverend Poynter" (FW 622.23-7). The Reverend Poynter and the fox combine to make a Pontifex, as in this next example where the Pointer strongly suggests Peter the Great, and the familiar paddywhack is found in the vicinity: "as priesto as puddywhack₃....blessed by Pointer the Grace's his privates judgements₅....note 3: Patatapadatback, note 5: Fox him! The leggy colt! (FW 289.17-20 and notes 3 and 5).

Here is another Peter the Great altered even further but still recognisable along with the other elements already looked at: "Morty Manning left him....his late Luke Elcock's heirloom....on his cloak so grey....as if he was the Granjook Meckl or Paster de Grace....it was joobileejeu....Freestouters an publicranks" (FW 329.24-31). At first sight the fox seems to be

represented only by a fragment of the song about John Peel, that most famous of fox hunters, but this is deceptive, and the fox is found lurking under holy protection on the previous page as the "Referrin Fuchs Gutmann" (FW 328.26). The whole passage links closely with the hunt for the "leisureloving dogfox" (FW 030.18)) which occasioned the meeting of the King and HCE. The king had two gallowglases, a Michael and a Luke, whereas the Mookse is made up of Mike-Moke and Moo-Ox (Luke). Here are some matching elements: "Michael, etheling lord of Leix and Offaly and the jubilee mayor of Drogheda, Elcock, (the two scatterguns being Michael M. Manning....and....Giubilei)...a triptychal religious family....For he kinned Jom Pill with his court so gray and his haunts in his house in the mourning" (FW 031.17-29). Here we have the John Peel song more fully given, and it may be noted that Drogheda means "Bridge of the Ford" which connects to the Pontifex as a maker of bridges. Of course the first maker of breeches was Adam and this means that the story about the Tailor and the Norwegian Captain must be added to the already complicated complex. Here is the Tailor with that song again: "-Nohow did he kerse or hoot alike the suit and solder skins, minded the first breachesmaker....do you kend yon peak with its coast so green?" (FW 317.22-36).

The Adam connection is found again with a nicely disguised Pontifex: "He touched upon this tree of livings in the middenst of the garerden....and in pontofert jusfuggading amoret"

(FW 350.01-5). Somewhat similar is this separation: "bounce-the-baller's blown to fook" (FW 262.L1) which is found along with a passage about crossing a bridge and using a password to get into the Castle. The home of the Norse Gods was guarded by a Rainbow Bridge (Bifrost), which is featured in this separated Pontifex Maximus passage: "Magnus here's my Max....Radouga Rab will ye na pick them in their pink of panties....When here who adolls me influxes sleep" (FW 248.34-249.02). Raduga is a Russian rainbow, and there is a Moore song to the tune of "The Fox's Sleep" with the first line: " When he who adores thee."₄

One last example of the separated elements is worth recording since it harks back to the Crewe-crew-crewser pun already noted. Here things take a German turn since Reynard the Fox appears in a Goethe poem as "Reinecke Fuchs" and a "Panzer Kreuzer" is a German battlecruiser (a Kreuz is a cross, and a Kreuzer a cruiser): "that wrynecky fix?....Grimbarb and pancer-cruicer" (FW 480.23-5).

Here are the five (Penta ?) intact and obvious Pontifexes:

1. "his wintermantle of pointefox....Ani Mama and her fiertey bustles" (FW 242.35-243.05).

(Cf "Olobobo, ye foxy theagues" = Ali Baba and the Forty Thieves).

2. "that old Pantifox, Sir Somebody Something, Burtt" (FW 293.n2).

(Cf "panties....influxes" (FW 248.36-249.02), the breeches-

bridges connection.)

3. "pontifex maximus with haruspical hospitariaty"
(FW 345.29).
4. "in pontofacts maximus" (FW 532.09).
5. "Plentyfolks Mixymost" (FW 567.31).

The last three state in full the title, Pontifex Maximus and in combination they synthesize the themes of greatest importance.

On the highest level we have that unity of all "folks" who is "Here Comes Everybody". He is the Host in the Mass, Christ Himself; as well as the humble publican, the host, mixing portent-pots in a Portuguese Inn (hospedaria) which is "haruspical", having to do with omens. But omens may be "Amens": "So pool the begg and pass the kish for crawsake. Omen" (FW 007.07-8)¹⁴; "So pass the pick for child sake! O men!" (FW 080.18-9); "Porterfillyers and sprituous suncksters, ooom, ooom!" (FW 371.01). Omens also connect to the passage which introduces the Porter family: "It is ideal residence for realtar....that Limen Mr, that Boggey Godde be airwaked....How hominous his house, haunt it? ...The Porters..."(FW 560.13-22). This ominous (and manly) house has an altar for the Godde and the Holy Ghost, where Mr Porter serves the porter with the help of the Curate (bang-the-change), while the spiritous songsters bawl out the tune Paddy Whack.

It must now be called to mind that Moore's song to that tune was all about Wellington, and that the pandy was used by Fr.

Dolan on young Dedalus in the first Chapter of Portrait most unfairly. Stephen went through a great deal of mental torment before summoning up enough courage to appeal to the Reverend the Rector of Clongowes. Echoes of Paddy Whack (Wellington) and "pandywhank" (the Rector) are found together with the last of the Pontifexes at the start of the Questions Chapter. They form the opening lines of the first attribute of HCE-Finn MacCool: "What secondtonone myther rector and maximost bridgesmaker was the first to rise taller through his beanstale than the bluegum buaboababbaun or the gigantesous Wellingtonia Sequoia..."

(FW 126.10-13).

This whole passage links securely to the complexes described by Ian MacArthur (AWN XIII No.5, XIV No.1). He showed that the Ass is equivalent to Arse, Horse, House, Inn, Bed, Hill, Ship, Bridge etc. The reason will now become apparent for the large amount of Ass-Horse material that has been pointed out, though it must be added that some examples have been allowed to go unglossed. In view of the importance here of the bridge connection it is necessary to go over MacArthur's reasoning with regard to Joyce's use of the Lithuanian word for a bridge, "tiltas": "The house was Toot and Come-Inn by the bridge called Tiltass" (FW 512.34-5). He quotes from MacHugh (Sigla, p.133) a note of Joyce's:

Assback

bridge over stream

This triangle is the Pons Asinorum, or Asses' Bridge, of the geometricians. He fails to add that it might also be the profile of a Pyramid, usually thought of as a tomb = = hill (grave-mound).

Moving to fresh territory we can prove that Joyce knew the Danish (not Norwegian, pace MacArthur) for a hill or esker is "aas"; that the Norwegian for a myth is "aas"¹⁵ ; and that the old Norse Gods were the Aesir (singular Áss: OED), as commonly found in "Asgard" the Home of the Gods, which includes Valhalla, and is guarded by a Rainbow Bridge. The proof lies in his combining these words to build up a variant of Lord Almighty, or God: "Lludd hillmythey" (FW 331.09). Lord God, hill and myth are all "asses", and as if that were not a sufficient miracle of condensation, the Welsh word for ash is "lluddw"!

Turning again to the question about Finn MacCool we must recall that he is himself the "hillmyth" with the Hill of Howth for his head as he "lays dormont" under the City of Dublin. There are asses in the text which describes him. In a reversal of the usual Mamalujo and Ass pattern here we have four asses composing a jack-(ass) who can rise on his Beanstalk to defeat the Giant: "What secondtonone myther rector and maximost bridgesmaker was the first to rise taller through his beanstale than the bluegum....or the gigantesous Wellingtonia...the esker of his hooth" (FW 126.10-15). Not only does the passage include a Christmas Pantomime to go with the Pontifex, it also includes the

idea of Adam, the first maker of breeches, and the two forbidden trees in the Garden of Eden; most importantly it contains asses:

1. The "secondtonone....rector" (OED) is God = Ass.
2. The myth = Aas.
3. The bridge = Ass.
4. The tall₁₃ is a Persian hill = Danish hill = Aas.
5. But of course Joyce has provided an "esker of his hooth" for those who know no Farsi = Aas.

By a very circuitous route the study of Poindejenk and his relatives has led back to religion and the idea of the Host-host. To MacArthur's complex must be added two most vital elements. The first is God, either Norse Ass or Latin Pater, and the second is man at his most universal, Joyce's Here Comes Everybody, who can be expressed as Finn MacCool in his hero mode, or simply as Humphrey Chimpden Earwicker. Just before the list of epithets hurled at Earwicker in "mooxed metaphores" he is urged as "House, son of Clod, to come out, you jewbeggar, to be Executed Amen" (FW 070.34-5). House is equivalent to an ass, and a clod is an ass too. But now it can be seen also as a close relative of the Welsh ash "lluddw" (the Welsh double L has a sound not unlike the English CL). Another relative is found with the "jewbeggar" Jesus as "Llwyd Josus" (FW 091.19), and we may also read "Jesus, son of God" as well as a more human version of "son of the soil", or perhaps the quite orthodox "Son of Man". Another way to express this most interesting confusion is found

as Mr Porter is wakened by the sound of the shop bell: "tilt tinkt a tunningbell....that Boggey Godde be airwaked" (560.14-15). While Bog is Russian for God it may be a very Irish and cloddy place. The clue is the loo - which is how Lugh is pronounced.

NOTES

1. Webster's New Biographical Dictionary.
2. Seumas MacManus: The Story of the Irish Race. Devin-Adair New York 1944. (pp.49-51)
3. The Saint Andrew Daily Missal. E.M Lohmann Co. Saint Paul, 1937.
4. Moore's Irish Melodies. Gill and Son, Dublin. (pp.148-9,16)
5. Chambers's Biographical Dictionary. 1962.
6. Joyce uses lector with lector : "Ask Lictor Hackett with Lector Reade" (FW 197.06), and "lict your lector in the lobby" (FW 437.14). A Musick Lector is strongly hinted at by the connection to both song (Bay of Biscay) and dance (reel) , and plenty of words that hark back to the Poindejenk nexus. The "maximost breeches" are particularly fine! "rompant culotticism....gleemen and save sit and sew. And a pants outsizinned...Wait till we hear the Boy of Biskop reeling around your postoral lector!...Batt...Finnish Make Goal...you'll be

Nomon. Hence counsels Ecclesiast...Finsbury

Follies...batter..Orange Book of Estchapel...Hung Chung

Egglyfella..." (FW 374.13-34).

7. Eric Partridge: A Dictionary of Slang and Unconventional English. Macmillan 1950.

8. Cf. "he lays dormont from the macroborg of Holdhard to the microbirg of Pied de Poudre...one sovereign punned to petery pence....Fake" (FW 012.35-013.03). This echoes Joe Peters at the start and finish of the Fable of the Mookse and the Gripes who links to both "facts" and "Fox" (FW 152.14 and 159.23).

9. This combination of Panto, Pinter and painter has been encountered in the case of the Tavern Bilkers, Panto-men who were also Pinters. The surprise is that they link to Painters as well: "taking you to the playguehouse to see the Smirching of Venus...to hogarths like Bottisilly and Titteretto and Vergognese and Coraggio with their extrahand Mazzaccio plus the usual bilker's dozen of dowdycameramen" (FW 435.02-9).

10. O'Neill's other names are found in the area of the Fable. Gladstone, the "Grand Old Man", is found linked to the Ondt and the "love of Michael": "bigtree are all against gravstone...Garnd ond mand! So chip chirp chirrup cigolo for the lug of Migo!"(FW 146.34-6). Eugene is found in the Fable as "eugenious" (FW 154.20)

11. Jupiter and the Wolf are found together in the Butt and Taff section in a rather Russian environment: "Ussur Ursussen...for to

wollpimsolff, puddywhuck. Ay, and unthuning his culothone in an exituous erseroyal, Deo Jupto" (FW 353.12-18). The prevalence here of arses leads to the idea that the bears in Ussur Ursussen may hint also at "Ass, son of an Ass". The Russian "pudovic" refers to their unit of weight , a "pud". A few lines further on there is a Panto passage with a Fairy Godmother-cum-Mother Goose and the pumpkin which makes Cinderella's coach: "while coventry plumpkins fairlygosmotherthemselves in the Landaunelegants of Pinkadindy" (FW 353.27-9).

12. E.A.Wallis Budge: The Egyptian Book of the Dead. Dover NY 1967. (p.cxix).

13. My Persian Key to FW contributed to the Polyglossary.

14. It is true that Christ fed many thousands with a basket of fish and a few loaves, and that a "kish" is an Irish basket, but it would be hard to believe that Joyce never heard from Beckett the story of his mother's donkey, whom the boys called Kisch, who quite literally ate himself to death. (Deirdre Bair: Samuel Beckett, Harcourt Brace Jovanovich. NY 1978. (p.11)

15. D.B.Christiani: Scandinavian Elements of FW, Northwestern UP, 1965. (pp.235,249).particularly Irish and cloddy place.

HYACINTH O'DONNELL AND THE QUINET FLOWERS

While Shakespeare was certainly Joyce's prime literary hero, he chose to accord the unusual distinction of quoting at some length and in the original French a passage from Quinet on p.281 showing how the simple flowers survive all wars and the rise and fall of civilisations. Specifically we have the hyacinth (jacinthe) in Wales (les Gaules), the periwinkle (pervenche) in Illyria, and the daisy (marguerite) in Numantia. Illyria provides a simple bridge to Twelfth Night. Directly after the quotation the three flowers connect to clouds and language, Margareen makes her link to Burrus and Caseous as in the Questions Chapter, and Hyacinth is linked to "donnelly":

281.14-16 "Margaritomancy! Hyacinthinous pervinciveness! Flowers.

A cloud. But Bruto and Cassio are ware only of trifid
tongues ³"

281.F3 "You daredevil donnelly"

The cloud linkage is found again in an echo of the Quinet quote which substitutes dances for the flowers, (and four of them rather than three). It is a most important bridge in that it sustains the idea of waltz (vaulsies) and clouds (wolken) as being connected:

236.19-23 "Since the days of Roamaloose and Rehmoose the pavanos
have been strident...the vaulsies have meed and

youddled....many a mismy cloudy has tripped...and the
rigadoons have held ragtimed revels"

It will be noted that the Quinet quotations are linked to
warring pairs, Bruto and Cassio, and Roamaloose and Rehmoose.
Heber and Heremon are another such pair and they link to flowers,
four or five in number, which as "buttonholes" dance the
Quadrille:

014.35- "for donkey's years. Since the bouts of Hebear and
015.11 Hairyman the cornflowers....the duskrose...twolips
...whitethorn and the redthorn...these paxsealing
buttonholes have quadrilled across the centuries...as
on the eve of Killallwho."

In another Quinet variation the word-dance connection is
made again:

615.01-7 "word at ward, with sendence of sundance, since the
days of Plooney and Columcellas when Giacinta,
Pervenche and Margaret swayed over the all-too-
ghoulish and illyrical and innumantic in our mutter
nation...the sameold gamebold adomic structure of our
Finnius the old One"

Muttering and Adam feature with a reference to Caesar
(presumably to counter his murderers) in this Quinet echo:
354.22-8 "When old the wormd was a gadden...They had their
mutthering ivies and their murdhering idies and their
mouldhering iries...there'll be bright plinnyflowers

in Calomella's cool bowers when the magpyre's babble
towers scorching and screeching from the ravenindove."

Note also the presence of the raven and dove sent out by Noah. This confirms the central nature of the Quinet passage to Joyce's thinking in relation to the Trial where this variation decorates the flowers in a new way, but confirms the goat linkage to the gentian of Illyria:

094.29-31 "help her goat and kiss the bouc. Festives and
highajinks and jintyaun and her beetyrossy bettydoaty
and not to forget now a'duna o'darnel. The four of
them..."

Naturally the group of four have extended themselves to include an ass of some sort, in the shape of Betsy Ross. Three of the flowers are easy to spot, hyacinth, gentian and darnel. Ignoring the Biblical tares (darnel) for the moment, we can see that the gentian is a logical substitute for the periwinkle of Illyria, the hyacinth belongs in Wales, and we are just left short of the marguerite of Numantia. What Joyce has done here is to construct a sex-shifted substitute as he did with the Cliopatrick sow, a natural consort for the Anthony pig. Marguerite makes way for Faust who is hidden in the "Festives". Elsewhere the key is provided to unlock this door:

074.09 "Silence was in thy faustive halls, O Truiga"

The word in the original Moore song quoted here was "festal", close enough to festive. Turning to the earliest

version provided by David Hayman (A First Draft Version of FW p.78) the "festives" were simply Festy: "Festy and hyacinth and gentian and (& not to forget a'duna) o'darnel". Now the pairing is easier to read since Festy and gentian link to Twelfth Night, and Hyacinth O'Donnell is recognisable as a mysterious figure from the Trial. The word "a'duna" can now perform two functions. On one level it is derived from the Latin word "adunare" to make one or unite (from ad unum), and on another it allows Joyce to link other O'Donnell passages:

007.12 "A glass of Danu U'Dunnell's foamous olde Dobbelin
ayle"

Since this refers to the Phoenix Brewery owned by Daniel O'Connell's son it is interesting to compare this with a passage where he includes the darnel, and an ass of sorts:

198.34- "all darnels occumule, sittang sambre on his sett...

199.02 hop, step and a deepend"

And "duna o'darnel" is found again with something to drink:

084.36 "our forebeer, El Don de Dunelli"

In this case we may translate the Venetian as "the gift of women", or as we would put it "God's gift to women", a ladykiller. We may consider next the case of Hyacinth O'Donnell:

087.12-18 "Hyacinth O'Donnell, B.A., described in the calend
ar as a mixer and wordpainter...sought...to..slaughter
..another two of the old kings, Gush Mac Gale and
Roaring O'Crian, Jr"

Manifestly the sex-shift is in operation because Hyacinth in Mythology did not much care for women. To his great misfortune he was loved by both Zephyrus (Zeus) and Apollo, and returned the affection of just the latter. In a fit of jealous rage Zephyrus killed him with Apollo's disc. Clearly Joyce has him exacting revenge from the Kings of wind and rain (both provinces of interest for Zeus).

Within the Trial framework it can be seen that O'Donnell, as a mixer and wordpainter, has much in common with the Wet Pinter and the evidence giver who seems to be a "plain clothes priest W.P." (086.34). The Wake priest is Father Michael and in Shakespeare's time a priest was called Sir. A "mixer" could be the "curate" making drinks in the pub, especially since further down the page we have "Mick, sir!" (087.31). The litigants are all Kings, including the Goat King of Killorglin, and they are egged on by their supporters:

087.27-9 "betterwomen....waving crimson petties and screaming
from Isod's towertop."

This provides a convenient point of return to the Quinet flowers as they occur at the end of the Trial as we now have the crimson petticoats to match the "beetyrossy bettydoaty". Betsy Ross, rightly or wrongly is credited with designing and making the first American Stars and Stripes flag. Legend has it that she made it from her red silk petticoat, giving rise to these presumably flag waving ladies. Since a flag is an iris she makes

a matching floral link to the Quinet flowers.

Another set of Quinet flowers is found at the end of the Trial. "Gentia Gemma" was "gentian of the hills" in the First Draft, but the hills have been decorated to include a "marguerite" of sorts:

092.16-26 "stincking thyacinths through his curls....Gentia
Gemma of the Makegiddyculling Reeks"

Finally it is observable that the hyacinth connects to the number four:

335.05-7 "grimm grimm tale of the four of hyacinths, the
deafeeled carp and the bugler's dozen of leagues-in-
amour"

163.08-10 "Caseous, the brutherscutch or puir tyron: a hole or
two, the highstinks aforefelt and anygo prigging
wurms. Cheesugh!"

563.16-17 "I ha'scint for my sweet an anemone's letter"

FAUST

The appearance of fresh theatrical material associated with the Twelfth Night Trial of Festy leads to other ramifications. Marguerite and Goethe's Faust suggest that an examination of his Wake appearances may provide further clues. We have seen that the word "festives" during the Trial links him to the Quinet flowers, and the matching "faustive" to a song by Thomas Moore. On other occasions we have:

1.

083.28-30 "My hat, you have some bully German grit, sundowner!

He spud in his faust (axin); he topped the raw best
(pardun); he poked his pick (a tip is a tap); and he
tucked his friend's leave."

2.

160.25-32 "Will you please come over and let us mooremoore
murgessly to each's other down below our vices. I am
underheard by old billfaust. Wilsh is full of curks.
The coolskittle is philip deblinite. Mr Wist is
thereover beyeind the wantnot. Wilsh and wist are as
thick of thins udder as faust on the deblinite
....Houdian Kiel vi fartas, mia nigra sinjoro?"

Here it is very clear that the association is with the Negro
Minstrel Show put on by Moore and Burgess. We have suggestions of
the burnt cork, "black as a kettle", and the words in Esperanto
form the usual:" How are you today, my dark gentleman?"

3.

251.35- "But listen to the mocking birde to micking barde

252.02 making bared! We've heard it aye since songdom was
gemurmal....And as I was cleaning my fausties..."

There is a hint of Moore in the Gomorrha, and certainly the
notion of song is repeated. The bard is now credited with Alice
Hawthorne's Song, very popular during the era of the Negro
Minstrels and doubtless used by them: "Listen to the Mocking

Bird". Two examples of Victorian Americana suggest that we should re-inspect the "axin...pardun" in #1. It belongs in this milieu.
4.

288.05-9 "...to don't say nothing....faust of all"

Now the Song is more modern but still Negro: "Ole Man River" from Showboat.

5.

292.18-23 "beached, bashed and beauselled à la Mer....your own
...pickninnig capman...the crame of the whole faustian
fustian, whether your launer's lightsome or your
soulard's schwearmood"

We have a pickaninny to keep the theme going, and there is a legitimate reference to Goethe, who had the notion of twin souls, the one light, the other heavy (Ger. Schwer).

6.

356.01-9 "faust to the lost....raced Messafissi"

The Mississippi of Ole Man River occurs again, and it will be remembered that it was also the domain of Mark Twain.

The onward directing signpost is confirmed by the original reference to the Moore Song "Silence is in Our Festal Halls", which was written to the Tune: "The Green Woods of Truigha". That in turn is an early version of "The Moreen", to which Moore set his very famous "The Minstrel Boy", one of the songs which Joyce loved to sing. In her book on this subject Ruth Bauerle ends the Introduction by quoting these words: "we may hear, in

the labyrinth, the long-in-dying calls of the writer for whom the
lilts of children were the survivors of the fall of
civilizations, like wildflowers on the ruins of Carthage (Let I.
295)"

GOETHE, DANTE AND SHAKESPEARE

While there does not appear to be any Dante material in the
Festy Trial, the association of the other two authors
necessitates a brief examination of this trio. There are two
major occurrences and two rather cryptic ones:

344.05 "which goatheye and sheepskeer they damnty well know"

This has been seen to make a major link between sheep and
goat using the word "eye" to represent the "i" of the
intermediate "pig". Dante inclines towards "damn". There is a
related reference which has a rather minimal Dante (-tanned), but
the Goddamn notion and the goat form of Goethe are retained:

The echo has a rather minimal Dante (-tanned), and is
reminiscent of the God Damn notion; the goat form of Goethe is
preserved:

441.33 "the goattanned saxopeeler upshotdown chigs peel of
 him"

As a bonus we get two Shakespeares. (There is an echo in
which Shakespeare makes an obvious link to Dante with a disguised
Goethe (Seudo) which pairs with this one:

047.19 "Suffoclose! Shikespower! Seudodanto! Anonymoses!")

The second main entry turns Shakespeare into a Shopkeeper, and we can call to mind the White Queen in Alice who became a sheep, as in "sheepskeer", and sold her the Humpty Dumpty egg:
539.05-6 "that primed favourite continental poet, Daunty, Gouty and Shopkeeper, A.G."

The surprising feature here however is a new linkage made on the previous page :

538.28 "the man what shocked his shanks at contey Carlow's.
He is Deucollion....Deucollion...thee hard casted
thereass pigstenes upann Congan's shootsmen in
Schottenhof, ekeascent? Igen Deucollion! I liked his
Gothamm chic!"

The standard answer to the question of the identity of "Deucollion" is that he must be the Noah of the Latin poets, Deucalion. However we have a Music Hall song about the Man who broke the bank at Monte Carlo, some Scottish material, and Gotham, which has become theatrical (Variety) slang for New York.

There was a performer due to appear in Dublin at the Theatre Royal "next week" (i.e. on March 20th 1922), in "Memories of Scotland" who had played the Alhambra in New York-Gotham, and his name was du Calion. The "Gothamm chic" has been slightly Germanized and is now seen as echoing the "Goddamn cheek" (goattaned....chigs peel) of an earlier example. There is then some emphasis on the idea of the -hamm as a pig, and as relevant

to the multiple poet Shopkeeper.

Another point is raised in this passage by the words "Igen Deucollion", which might be the Danish for "again", but seems more likely to be the Hungarian for "Yes" given Joyce's penchant for the word. In a trio situation elsewhere there is this potent clue:

066.18-21 "Will whatever will be written in lappish language
with inbursts of Maggyer always seem semposed, black
looking white and white guarding black, in that
siamixed twoatalk used twist stern swift and jolly
roger?"

Joyce mentioned that he had trouble with trinities since when he had two members straight in his mind the other "fell off his lap". Where three are concerned then we can have twins (black and white) and a Hungarian (presumably grey as in "hungray" at 101.35). This idea is supported by the "mime mumming the mick and his nick miming their maggies" (048.10-11), where maggies substitutes for "Maggyer".

Overall then we have Noah material exemplified by his sons, Gouty (God = Shem), central Ham, and Japheth, in this case Shakespeare (who was Hungarian! See Ch. 6). The material links to the idea of the pig in the middle and now makes a leap into the theatrical domain, in which a ham can be an actor, or a "mummer", but we have noticed in relation to Noah that Ham means black.

The association of theatre and blackness is found in a passage of "jostling judgements" about HCE:

058.33- "One of our coming Vauxhall on the boards ..in her..

059.04 russets from the Blackamoor's Head, amongst the climbing boys...over the corn and hay emptors at their Black and All Black.."

This explosion of blacks includes "climbing boys" who worked for chimney sweeps and are the archetypes of "black-face" with their sooty countenances. This makes an immediate link to the Festy Trial where the Crown tries to show that King impersonated a "climbing boy" after rubbing some "peat-smoor" on his face; he then went with a pig to a gathering attended by "large numbers of christies and jew's totems" (086.08 and 23). We must suspect that they are Christy Minstrels and "hams".

THE MINSTREL BOYS

Thomas Moore wrote "The Minstrel Boy" set to the Air "The Moreen", a later version of the one he used for "Silence is in our Festal Halls", which Joyce makes "faustive":

528.30-2 "The leinstrel boy to the wall is gone and there's moreen astoreen for Monn and Conn. With the tyke's named moke..."

(Here is a hint of "Tykingfest", the Festy King alias.)

152.31-2 "with his father's sword...he was girded on, and with that between his legs and his tarkeels"

515.28- "that bamboozlem mincethrill voice of yours. Let's

516.03 have it christie! The Dublin own, the thrice

familiar. -Ah, go on now, Masta Bones..and your

perroqtriques! Blank memory of hatless darky in blued

suit...Look chairful...Go to the end, thou

slackerd...Meesta Cheeryman"

160.25-32 "let us mooremoore murgessly to each's other...old

billfaust...mia nigra sinjoro"

There can be no doubt that Joyce wishes to add Thomas Moore to his confusion of the Christy Minstrels with those of Moore and Burgess. The latter had a catch phrase of "Take off that white hat!" which accounts for the "hatless darky". The Chairman, or Interlocutor, and the "Endman" Mr Bones are both here.

Another Moore song is "Let Erin Remember" to the Air: "The Red Fox" or in Irish "Moddereen Rue":

017.23-5 "Let erehim ruhmuhrmuhr. Mearmerge two races, swete and brack. Morthering rue."

Yet another Moore song is "O banquet not in these Shining Bowers" to the Air: "Planxty Irwine". It has a Mamalujo close by altered in the Mummer (Moore-Moore) way:

396.34- "it was tootwoly torrific the mummurrlubejubes! 397.06

...planxty Gregory, Egory. O bunket not Orwin."

Moore's "Twas one of those dreams that by music are brought" to the Air: "The Song of the Wood" is strangely altered:

293.12-13 "'twas one of dozedreams a darkies ding in dewood"

293 L1 "Interplay of Bones in the Womb"

The linkage of the Minstrels to Irish matters and pigs is found in the Yawn chapter:

516.31- "-A sarsencruxer, like Nap O'Farrell Patter Tandy moor

517.15 and burgess medley?....he was a pigheaded Swede..

he would jokes boulderblow the betholder with his black
masket off the bawling green...Black Pig's Dyke"

This is a replay of the original crime descibed thus:

062.28-33 "one tall man humping a suspicious parcel, when
returning late...from the second house of the Boore and
Burgess Christy Menestrels by the old spot, Roy's
Corner, had a barkiss revolver placed to his
faced...by an unknowable assailant (masked)"

The tall man may have been carrying a pig (Latin: sus), and the scene of the attack is King's (Roy's) Corner. The attacker's face is covered. When the incident recurs in the next chapter the combatants are like "purple top and...Swede" (black and white, given that a "blueman" is black: Cf "bluemin and pillfaces" 078.27), and the "toller man" addresses a "miner": "Let me go Pautheen! I hardly knew ye." (082.03-09). A miner is another blackfaced person and here he is named as a little Pat who cannot be recognised. Turning back a page we find he must be the "attackler, a croadkin"(081.18). This version of a little Pat can be read in many ways, but given the context, which especially includes:

082.12-13 "Was six victolios fifteen pigeon takee offa you"

referring to 6 Victoria 15, an Act against the Slave Trade in Africa, the idea of a "Crow-Patkin" can stand competition with Kropotkin and Crop-Atkin. At 084.04-6 he picks up a "humoral hurlbat...to keep some crowplucking appointment". Moreover in the Trial Festy King, associated with the "tar and feather industries", is described as "elois Crowbar", later turned to Rabworc.

The words Jim Crow nowadays have only the pejorative meaning of colour bar (Crow-bar?), but originally this was the innocent enough title of a song written by Thomas Rice, the first of the Negro Minstrels, who did indeed appear in Dublin (McHugh). Like the Moore and Burgess Minstrels he takes off his hat as a witness at the Trial:

086.35- "upon letting down his rice and peacegreen coverdisk...

087.02 and stated to his eliciter.."

The only overt reference to Jim Crow in the Wake leads back to Moore, a song of his, "Fill the Bumper Fair" (which immediately follows "Oh! Where's the Slave" in "Moore's Irish Melodies"), and the Moor Park of Swift's early years:

359.32- "dewfolded song...winged by duskfoil from Mooreparque,

360.05 swift sanctuary...twittwin twosingwoolow. Let everie

sound of a pitch keep still in resonance, jemcrow,

jackdaw, prime and secund with their terce that whoe

betwides them, now full theorbe, now dulcifair"

Another important feature here is the fact that jemcrow and jackdaw are able to give rise to a pair with a third between them. This feature is also found with Rice who wrote the song as he appears with Mr Bones, one of the end men at the Minstrel show:

485.24-32 "The twicer, the trifoaled in Wanstable! Loud's curse to him!...from morning rice till nightmale, with his drums and bones and hums in drones...Me no pige y ludiments...Me pige y savvy singasong anothel time.." Pigs and songs are also present.

Going back to the previous example Koko's song from The Mikado, about the tomtit who sang "Willow, Tit-willow, Tit-willow", leads to the idea of the colour Cocoa, which may be taken as between black and white, a sort of khaki. It is found near the Minstrels:

516.20-31 "for coaccoackey the key of John Dunn's field... Patter Tandy moor and burgess medley"

Another famous Minstrel Company was that of Hooley and Campbell:

073.05-15 to cocoa come outside to Mockerloo...be Cacao Campbell ...playing on the least change of his manjester's voice...from the fuguall tropical"

He is found with a black-faced collier and Mr Bones:

343.02-4 "And you collier carsst on him, the corsar, with Boyle, Burke and Campbell, I'll gogemble on strangbones t

tomb"

There is an echo here from the Stephen Foster song "The Camptown Races:

"I've put my money on the bobtail nag,
Somebody bet on the bay."

The passage continues with an echo from another Minstrel Song called "Tramp, Tramp, Tramp" which became an Irish rebel song:

343.04-5 "You had just been cerberating a camp camp camp to
Saint Sepulchre's march"

Campbell's partner, Hooley, is noted again with racing and death, and with a nod to Rice:

423.27- "he prediseased me. He's weird...and middayevil down
424.05 to his vegetable soul...his tanbark complexion...he
was warmed off the ricecourse of marrimoney, under the
Helpless Corpses Enactment...*Negas, negasti* - negertop,
negertoe, negertoby, negrunter!...Throwing dust in the
eyes of the Hooley Farmers"

Negro Minstrel Songs were often called Ethiopian, and "Negus Negesti" is the Amharican title of the Emperor, or King of Kings, of Ethiopia. A solid reference further up the page to Sir Toby Belch's question about Malvolio makes it certain that he is the Toby in this case:

423.11-13 "Does he drink because I am sorely there shall be no
more Kates and Nells....thank the Bench"

Hooley is much like the Anglo-Irish for a wild party, but Partridge makes it clear the word stems from the Hindi, Holi, which was brought back by the Irish Guards, something Joyce apparently knew:

340.19-24 "*no more applehooley: dodewodedook...he conforted
somp, tramp and marchint out of the drumbume of a narse.
Guards, serf Finnland, serve we all!*"

The original song, "Tramp Tramp Tramp", was sung by Edwin Kelley of the Arlington Kelley and Leon Minstrels. The song here acquires a more rebel cast but still retains its original singer:

612.32- Bilkilly-Belkelly-Balkally...shatton on the lamp of
613.03 Jeeshes...Good safe firelamp! hailed the heliots.
Goldselforelump! ...trampatrampatramp."

Joyce connects the Leon of "Arlington Kelley and Leon" to Napoleon in this version of the song:

246.16-22 "*la pau'Leonie.....vamp vamp vamp*"

There was a company which toured from Liverpool led by W. W. Kelly which played "A Royal Divorce", the play about Napoleon, but the Moore and Burgess catchphrase, and the Arlington-Washington connection are hard to miss:

032.23-9 "*Take off that white hat!...Mr Wallenstein Washington
Semperkelly's immergreen tourers*"

On the other hand there was a famous Minstrel called George Washington Dixon whose great claim to fame was his song and dance, Zip Coon, to the tune of "Turkey in the Straw":

176.14-15 "*Zip Cooney Candy, Turkey in the Straw*"

Kelly is also found with the Moore song, "Nay, tell me not, dear, that the goblet" to the Air: "Dennis, don't be threatening", and another Minstrel troupe, that of Haverly:

361.10-16 "Naytellmeknot tennis! Taunt me threatening!...

Why,heavilybody's evillyboldy's....Call Kitty Kelly"

This is supported by the "peeptomine" at the top of the page, the "black thronguards" and the famous Minstrel walk-around after the patter of the "endmen":

361.29-33 "Yet had they laughed, one on other, undo the end

...when so grant it High Hilarion us may too! Cease,
prayce, storywalking around with gestare romanoverum"

The group which had the greatest success, and which may be said to have formalised the pattern of the Minstrel Shows was the Christy Minstrels, turned by Joyce into the "tristy minstrels" (521.22), and so contrasted here with Hilarion. This is the group for which Stephen Foster wrote his Ethiopian songs, still familiar to this day, like "The Old Folks at Home", here with an echo of "The Minstrel Boy" ("his wild harp slung behind him"):

455.09-15 "the whole flock's at home. Hogmanny di'yegut..Bouncer

Naster raps on the bell with a bone and his stinkers
stank behind him..."

Pigs lead to Biblical Ham, and Mr Bones was one of the endmen.

Here is a "warrior bard" (also from "The Minstrel Boy")

along with Foster. The funereal linkage may well belong to the nature of many of his songs, but particularly "Massa's in de cold ground" and "Poor Old Joe":

276.27- "who follow his law, Sunday King. His sevendicoloured's

277.05 soot...his imponenece one heap lumpblock

(Mogoul!)...joydrinks for the fewnrally ³, where every feaster's a foster's other...

277.F3 Will ye nought wet your weapons, warrior bard?"

A very simple Foster relates to black and white:

188.10-14 "fostered...on the piejaw of hilarious heaven...a nogger among the blankards...of twosome twinminds"

Foster becomes involved in the duality of the twins:

490.08-23 "Mr Nolan is prounimally Mr Gottgab...Treble Stauter of Holy Baggot Street...bringing home the Christmas, as heavy as music, hand to eyes on the peer for Noel's Arch, in blessed foster's place"

"Bringing home the bacon" would be a more common expression, and indeed there are pigs and funerals to come:

490.31- "-What though it be for the sow of his heart? If even
491.03 she were a good pool Pegeen? -If she ate your windowsill you wouldn't say sow...I was intending a funeral"

Going back a page we find that this is a continuation of a Shem, Ham and Japheth passage which includes Foster and Amharican rather than Ethiopian. Henry Clay Work wrote the Minstrel song

about the days of "Kingdom Come":

489.13-31 "my fond foster, E. Obiit Nolan , The Workings

..I remember ham to me...in our Amharican...man who has
africot lupps with the moonshane in his profile, my
shemblable! My freer!...my natural saywhen brothel in
feed, hop and jollity, S.H.Devitt, that benighted
irismaimed..."

The linkage of the brother and the moonshine is found again
with Foster, and Moore turns up too:

439.06-10 "may the maledictions of Lousyfear fall like

nettlerash on the white friar's father that converted from
moonshine the fostermother of the first nancyfree that
ran off after the trumpadour that mangled Moore's
melodies"

The previous passage also links to another Davy-Nolan where
there is a plain Interlocutor and Bones:

177.19-22 "that interlocutor... he used to pal around with..

one Davy Browne-Nolan, his heavenlaid twin, (this
hambone dogpoet pseudoed himself...Bethgelert"
(Bethgelert was the grave of a dog)

Reading on to the next page leads to a foster-father rather
than a mother. The devil recurs and the scene is a replay of the
incident after the second house of the "Boore and Burgess Christy
Menestrels" (062.28-33):

178.30- "porcoghastly..for Duvvelsache, why, with his see me

179.05 see and his my see a corves and his_
 frokerfoskerfuskar...he found himself...blinking
 down the barrel of an irregular revolver...handled
 by an unknown quarreler"

The Minstrel Synthesis

 The format of the Minstrel Show fell into three parts:

1. Entry of the Minstrels followed by jokes between the Interlocutor-Chairman and the end-men, Mr Tambo and Mr Bones. A walk-around or Hoedown.
2. The Olio-medley cum vaudeville in which a number of songs and turns were performed. A walk-around.
3. A burlesque of a play or opera.

 This can therefore be seen as a rather universal form of theatrical presentation. This accounts for the importance Joyce gives it by connecting it to the origination of the names of HCE at the beginning of the second Chapter of the Wake, where there is a positive explosion of words expressing universality.

 Given the fact that this enquiry began with the Trial of Festy King by the Crown, the number of paired Kings immediately attracts the eye:

032.01 "Mulachy our kingable khan"

 In fact Maleke is a Persian Queen and suggests the chessboard manoeuvre of queening a pawn. Malachy of course was the Irish King mentioned in Moore's "Let Erin Remember". The

Persian element is repeated by the "Skertsiraizde and Donyahzade", the "inseparable sisters" of the "king kingself" (032.07-8) who appear on stage as "Rosa and Lily Miskinguette" in a "pantalime".

It will be shown in Chapter 6 that Shakespeare was Hungarian so it is no surprise to find this element popping up with his lost play, "Duke Humphrey", which is listed in the Stationers' Register for 1660. In any case the second part of Henry VI is listed as containing the death of "Good Duke Humphrey", which is the name by which the "hungerlean spalpeens" know him. This is of very great interest because the Hungarian word "igen" (yes) is found varied into a Guinness, or "again yes", with the mnemonic list of HCE's names, which forms part of the evidence at the Trial:

088.19-21 "Some majar bore too? Iguines...Helmingham Erchenwyne
Rutter Egbert..."

The Magyar element is found also at:

066.17-20 "Hyde and Cheek, Edenberry, Dubblenn, WC? ..with
inbursts of Maggyer always seem semposed, black looking
white and white guarding black..."

The great hero then may equate with Shakespeare's Good Duke, though his cronies know him as "Chimbers" from his Chimpanzee origin presumably. To the world at large he is "Here Comes Everybody", and it must be remembered always that this includes all of mankind, male and female. This is shown very early by

"Unfru-Chikda-Uru-Wukru" (024.07), where Unfru is the Icelandic word for "Miss"(=not a "Frau"). And we have just seen that the King is confusable with his inseparable sisters.

Next we move to the Theatre in King's Street where the Moore and Burgess Minstrels are identifiable by their: "Take off that white hat". The piece includes "A Royal Divorce", a play about Napoleon, with a strong suggestion of minstrelsy in the Leon, Kelly and Washington. It includes music and is referred to as a "passion play" which must therefore take in that of Christ. Napoleon makes another appearance linked to the "frokerfosker-fuskar" we have already found to relate to Foster:

033.02-4 "a veritable Napoleon the Nth, our worldstage's
practical jokepiece...this folksforefather all of the
time sat"

There are two other points here of great importance. First of all there is a return to the major theme of the centrality of Shakespeare, with a special nod to the idea of his universality.

The man who wrote "All the world's a stage" becomes mingled with the character Jaques who spoke the words in the portmanteau "jokepiece". Secondly there is the "Napoleon the Nth" which ramifies quite astonishingly. We have already seen a Minstrel passage which includes:

515.32- "Masta Bones....Bones Minor! Look chairful!...Go to the
516.03 end, thou slackerd!...Meesta Cheeryman"

Here we have the Chairman and the Endman, Mr Bones,

sandwiching a reference to the Biblical passage (Prov. 6.6):

"Go to the ant, thou sluggard!"

For Joyce of course this makes splendid links with the Ant and the Grasshopper, and also to the name of Emmet. There was Robert, the Irish rebel, and Daniel Decatur, who wrote and sang the greatest of the Minstrel "Hooray" songs used in the walk-arounds, "Dixie". D. Emmet started with the Virginia Minstrels in 1843 and was a major pioneer.

Before scanning the text for his presence there is a reference to the Biblical quotation in the list of Lenten Epistles:

579.12 "Goat to the Endth, thou slowguard"

In this case there is a close match to the "Napoleon the Nth", and also there is the idea of the Chairman telling the bumptious Mr Bones to go where he belongs as an "End-man". However we now have a Minstrel whose name means an Ant (Cf. ants or emmets" 013.33), so it is to be expected that he should feature along with two "sluggards" in the Fable of the Ondt and the Gracehoper:

415.32 "sloghard...

416.20 Meblizzured, him sluggered...

417.21-2 Emmet and demmet and be jiltse crazed and be jadeses
whipt! schneezeed the Gracehoper"

Joyce has been liberal in supplying the extra clue of the "D. Emmet", and the double linkage to Jesus Christ shows that he

has relates to the "Christies"; this is confirmed by the German snow (Schnee), the whiteness underlying the black faces. A close examination of the whole fable reveals that the Ondt looks like a Chairman:

416.05-7 "chairmanlooking....wisechairmanloooking"

The walkaround (singing Dixie perhaps) is provided:

416.27-8 "He took a round stroll and he took a stroll round"

The pair make up musical or Music Hall Ensembles.:

417.09 "mouschical umsummables"

There is music at the end and a suggestion of blackface:

418.03-5 "Conte Carme makes the melody that mints the money...

A darkener of the threshold"

The Servants

It has been noted by Glasheen that the two servant figures in the Wake may be black or white, and I would suggest that this must then be true of everybody since HCE plays all the parts.

In the case of the Man-servant S he becomes, despite the resolutely Scandinavian tenor of his Question on p 141, "Poor ole Joe". Kate, in Question 6 becomes related to "Summon In The Housesweep Dinah". Both titles come from songs. The one Joyce knew as "Poor Old Joe" is called "Old Black Joe" in the USA and is one of Foster's favourites. "Someone in the House with Dinah", as every American camper knows is the Chorus from "I've been working on the Railroad"; the mention of banjoes certainly

makes it sound like a Minstrel Song.

There is a major echo from Dodgson in that Alice at the beginning of Looking-Glass is talking to her black, naughty kitten, Kitty. The white kitten is called Snowdrop and is obvious in the Wake in a note to "winnerful wonnerful wanders off" where the name appears in the Left Margin (265.L1). The two kittens become, in the Looking Glass House, the Red Queen and the White Queen. The name of the mother cat was Dinah.

The plot thickens as usual because Kate-Dinah also links to "Home Sweet Home" which has heavy undertones of the Minstrel Music, and was hugely popular in 19th c. America. Kate definitely links to the "Housesweep Dinah" by means of this song:

245.34 "Kate, homeswab homely"

566.10 "the swabsister Katya"

In fact it is an Aria from an Opera by Henry Bishop, "Clari" or "The Maid of Milan". The "maid" element has an obvious bearing though Milan does not seem to have been used. Clari gets a nod on two occasions:

266.12-14 "to the clarience of the childlight...Here we'll dwell
on homiest powers"

533.18-22 "cagehaused duckyheim...cabinteeny

homesweetened...there's gnome sweepplaces like

theresweep Nowhergs. ...(31) in his clairaudience"

The pair of servants in their black forms are found as game players:

175.29-36 "Lefty takes the cherubcake while Rights cloves his
hoof. Darkies never done tug that coon out to play...
flesh and blood games, written and composed and sung
and danced by Niscemus Nemon, same as piccaninnies
play...we used to play with Dina and old Joe..and the
yellow girl kicking him behind old Joe..."

They are found together as money:

170.03 "not for a dinar! not for jo!"

And this is echoed in the Games Chapter:

250.30- "Voolykins' diamonddinah's vestin...Led by
Lignifer...We

251.01 haul minnymony on that piebold nig. Will any dubble
dabble on the bay? Nor far jocubus? Nic for jay?"

Apparently the money is invested on "De Camptown Races".
There is a clear Dinah, and Joe has become Jay. A few pages
earlier in the same Chapter we have a similar separation of
elements, and the Joe becomes linked to Napoleon and the "Royal
Divorce":

243.25-36 "massa dinars...delicate her nutbrown glory cloack to
Mayde Berenice....(35) Luiz-Mario Josephs their loyal
devouces to be offered up missas for vowts for widders"

(Cf p.038 where the cad is married to Bareniece Maxwelton and
there is reference to Jesuphine)

There are some further "Ole Joes" to be considered. Again
in the Games Chapter there is:

230.02-4 "he was ambothed upon...first on the cheekside by
Michelangelo and...over on the owld jowly side by Bill
C. Babby"

This confirms the reference to Joe Sigerson whose duality is expressed at 566.10 when he is called "boufeither Soakersoon", Archangel or Devil. Looking back now it becomes clear that Lucifer has been referred to in the examples on pp.175 and 250 as well. A similar duality is found in another reference where the voice would seem to be that of Stella, Mrs Patrick Campbell, who addressed G.B.S. as "Joey":

460.35-6 "And listen, joey, don't be ennoyed with me, my old
evernew"

Back again to the Games Chapter for one final example which shows the universality of Joe by linking him to Ginger Jane the oldest mummy (female) and Java Man (male) an early ancestor, as well as to Adam and his "rib" (Ital: Costolo):

254.24-5 "bit it's old Joe, the Java Jane, older even than Odam
Costollo"

A familiar linkage of the two Moores is found a line or two earlier:

254.18 "The mar of murmury mermers to the mind's ear"

The Sons

We have seen that one of the warring sons may represent the Ham, the black man, in the Noah trio. But there is another black

personality available, that of "Old Uncle Ned", who died much mourned by his Massa. Ned in the Wake commonly fits with the rebel Ned of the Hill; but this was also the pseudonym of Edward O'Connor in Samuel Lover's "Handy Andy" who sings the "Shout" of the rebel, only to be topped by James Reddy who thinks his work is at least as good as that of Tom Moore. There are occasions when the company Ned keeps suggests the Minstrel song:

273.09-10 "shake down the shuffle for the throw. For there's one mere ope³ for downfall ned....

273.F3 Hoppity Huhneye, hoosh the hen."

There is no doubt here about the words of the Chorus of Foster's song: "Lay down de shubble and de hoe". The farmyard connection to hens is maintained a few pages later in the Lessons Chapter:

288.05-6 "would smilabit eggways² ned, he, to don't say nothing...ordinailed ungles..

288. F2 Who brought us into the yellow world!"

For support here there is the reference to Ole Man River who "don't say nothing", and the equation of Yellow and Black.

Turning back now to the confrontation between the attackler and the adversary we find that one of the parties, presumably the "miner" is recognisable by downfall, and is also "old":

082.16-18 "a woden affair in the shape of a webley (we at once recognise our old friend Ned...fell from the intruser"

A wooden object is connected with Ned elsewhere:

325.31-3 "you wutan whaal....Blass Neddos bray!"

The song is of sufficient importance to gain recognition for its singer Wm. Roark of the Sable Harmonists:

373.30-6 "but is always that Rorke relly! On consideration for the musickers...singing what ever the dimkims mummur... When you've bled till you're bone..."

The presence here of a black Mayor of New York would appear to be anachronistic! The Group is found with a reference to the classic walk-around:

441.21 "the sable stoles and a runabout to match it. Sing him a ring....Show and show. Show on show. She. Shoe. Shone."

Tom and

Shorty: Coppinger and Cockshott.

Very often Wake names stem from the most obvious and even juvenile material, and these four characters are based on very popular originals with bridges between them.

TOM AND SHORTY.

Here is the first appearance of Treacle Tom and his brother Frisky Shorty:

" 'Twas two pisononse Timcoves (the wetter is pest, the renns are overt and come and the voax of the turfur is hurled on our lande) of the name of Treacle Tom as was just out of pop following the theft of a leg of Kehoe, Donnelly and Pakenham's Finnish pork and his own blood and milk brother Frisky Shorty (he was, to be exquisitely punctilious about them, both shorty and frisky) a tipster, come off the hulks...(039.14-20).

There are many clues given. The two characters come from a "pisononse", a piece of nonsense, and they are Tim-coves, or Time chaps to use the common English telephonic abbreviation of TIM for time, used in Joyce's day. There follows a quotation from the Canticle of Canticles (2:11-12) which is used as the Fourth Psalm in the Vespers for Feasts of Our Lady ("how faint these first vhespers womanly are"(038.14) makes a signpost on the

previous page), but it is strangely altered¹. It is very reminiscent of the section in Alice in Wonderland when, after meeting the Queen (renn?) she visits the Mock Turtle ("the voax of the turfur") and is asked to sing "The Voice of the Sluggard", but somehow it comes out as "The Voice of the Lobster". The other alterations on the Biblical original are suggestive of the Mad Hatter's Tea-Party with the March Hare and the Dormouse. When the Hatter wants a clean cup everybody moves along one place, which results in no improvement for poor Alice since the March Hare had just spilled the milk jug into his plate: "the wetter is pest".

It is now apparent that Treacle Thomas must be the Dormouse, who on being encouraged to tell a story relates one of three sisters who lived on treacle in a treacle well, and drew treacle.

The part of the equation relating to time is fulfilled by the discussion of the Mad Hatter's watch, which only tells the day, and has stopped in any case. The cure for the stopped watch and the sleeping Dormouse is the same, to be dipped in the teapot. The idea of the Dormouse as a watch-man is used to convert him into an Irish Policeman "Garda Domas", in close association with "tweedledeedumms down to twiddledeedees" (258.24-31). At the Trial in Alice the Mad Hatter deposes that the Tea Party began on "Fourteenth of March, I think it was", while the March Hare picks the fifteenth and the Dormouse the sixteenth. Joyce appears to prefer the Hatter's version with his "before the eyots of martas"

(040.10) in the Treacle Tom passage.

Frisky Shorty is described as the "blood and milk brother" of Treacle Tom, so the next step is to discover their common parent.

Since we have a Tom who stole a pig, we must suspect that the culprit is "Tom, Tom, the Piper's son, / Stole a pig and away he ran". Now this Rhyme is often confused, says Jennifer Mulherin, with another about a Tom, son of a piper, who could only play "Over the Hills and far away". This was the favourite song of Pigling Bland in the Beatrix Potter story². This useful hint leads to the name of the Piper-Father as Peter Piper, who "picked a peck of pickled peppers", alias Beatrix Potter's Peter Rabbit who picked vegetables illicitly from Mr McGregor's garden. Peter Rabbit's "son" is now easily identifiable as the White Rabbit in Alice, who carries a watch and is obsessed with the time. He is extremely frisky and especially shorty when Alice turns into a giant inside his house. At the start of the story Alice follows him down the rabbit-hole and wonders whether she will wind up in Australia, which was indeed the fate of those who came off the hulks where criminals awaited deportation.

Having established Treacle Tom and Frisky Shorty as the Dormouse and the White Rabbit, sons of Peter Piper Rabbit, we must now look at the transformation which takes place at the start of the next chapter where they have become Sordid Sam and Langley. Now Sam-Tom is "behulked" (049.27) though Shorty was "come off the hulks" (039.20), and Langley (perhaps someone who

lies long abed?) is the "dozendest short of a frusker" (050.07) though the Dormouse was the dozing one (obviously the "dozen" must be born in mind too). Otherwise they conform to the pattern already discerned. Sam-Tom is "haunted by his ham" (049.22), the one he stole, and is assaulted by his friends the Mad Hatter and the March Hare, who shoved him in the teapot, now become a Northwegian and his mate. The Hare is identifiable by the straw in his hair: "the last straw" (049.29). Langley retains the pickle picked by his father "whoever stuck his spickle through his spoke" (050.07-8), and "disappeared...from the sourface of this earth, that austral plain he had transmarried himself to, so entirely spoorlessly...to its finsterrest interrimost" (050.08-17). This conforms beautifully with the Rabbit going down his hole, into the interior of the earth, with Alice falling after wondering whether she will wind up in Australia. The notion of "spoor" is very suggestive of a rabbit.

BRIDGES.

It is now possible to look for any bridging material that Joyce may have used to reach Coppinger and Cockshott, the two J.P.s. There are several useful lines of thought based on the discovery of this common parent:

1. Peter Piper.

The Dublin tobacconists Kapp and Peterson are the makers of the famous Peterson pipes, and there is also a manufacturer of matches called Paterson and Co.. First we have the pipe maker:

"Kopay pibe by Kappa Pedersen" (221.29), and then a combination of the two: "pfuffpfaffing at his Paterson and Hellicott's" (529.30-1). Here there is the Trinity of Pater, Son and Holy Ghost, and a German priest (Pfaffe) is puffing at the pipe, but it needs to be added that a German musical pipe would be a Pfeife.

Peter Piper of Nursery Rhyme fame links to burial matters in two appearances: "Peter Peopler Picked a Plot to Pitch his Poppolin" (104.15), and "*Peadhar Piper of Cillguchuna...for old daddam dombstom to tomb*" (346.14-16). The second example links to a Tom and perhaps a College. But we have found that Tom is the son of Peter, which leads to the realisation that we have here a Trinity composed of Dad (Father Adam), son Tom and the tomb representing the Holy Ghost. (The "dombstom" here uses the Hungarian word for hill (domb) echoing another possible Trinity which centres on a "Hill Tom": "mixed sex cases among goats, hill cat and plain mousey" (048.02-3), in which the Dormouse does duty for the Holy Ghost.)

Another pipe, of a lethal variety, is the torpedo tube: "(the Mole)...Thorpetersen and Synds" (310.01-3). The machinery this company makes is involved with hearing, and clearly there is a linkage to the thunder God Thor. OED lists "synd" as a variant spelling of sind, which means a potation. Then we may read "Synds" as spirits and arrive at "Father, Son and Holy Spirits", another example of the Trinity.

2. Peter and Tom.

This father-son pair are connected as Joe Peters and Tomazeus, the Thunder Gods of Rome and Athens, by the Latin and Italian injunctions to hear, which was the purpose of the Thorpetersen machine: "Audi, Joe Peters! Exaudi facts!" (152.14); "Joe Peters, Fox." (159.22-3); "Tonans Tomazeus. O dite! -Corcor Andy, Udi Udite! (504.19-20).

3. Frisky Rabbit.

The rabbit connects to the fox in a heavily sexual passage, but that is the nature of rabbits: "foxed fux to fux like a bunnyboy rodger" (177.36). A French rabbit is linked to the Latins and Greeks: "postmantuam glasseries from the lapins and the grigs" (113.02). A grig might be heath (Erica), a dwarf, or a hen. The last is of special interest given that the Greek for the supreme Deity was "To Hen", or The One (being the neuter form of one).

4. The Latin Peter Piper.

Peter Piper was a picker of Peppers, and a combination of Peter-Pepper is found in Latin in the eleventh Answer in I vi, which includes the Fable of the Mookse and the Gripes that Joe Peters listened to: "Schott..united round the Slatbowel at Commons...Petrus Papricus....sprog of a Pedersill..and Lettucia in her greensleeves...snob screwing that cork, Schott" (161.23-33). This bridge has now reached a Cockshott variant. Though a sprig of Petersilie (German parsley) is a useful reading,

Pedersill is embraced by German Lettuce in the Salat-bowl, and English Lettuce too. It was after a feast of lettuce, with beans and radishes that Peter Rabbit felt rather ill ("sprog of a Pedersill", with sprog in its slang meaning of child), and went in search of parsley to cure himself. He then ran foul of Mr McGregor, the gardener, and finally reached home in no condition to eat the supper of bread and milk and blackberries. His mother had to give him camomile tea instead: "Mutti, poor Mutti! brought us our poor suppy, (ah who! eh how!)" (161.24-5).

Just before the fable Schott is found with a Peterson variant: "Schott...sophology of Bitchson...Schott" (149.19-24). Schott is the person to whom this Answer is being given, just as the Fable within it is told to the three Gods: Allaboy, Nolan Browne (The Great God Brown, by Eugene O'Neill) and Joe Peters (159.21-3). Given the Scandinavian clue of "Thorpetersen and Synds" we may equate these Gods with Asses, since the word for God in Old Norse was Áss. Going further afield it is found that Schott too is an ass: "Johnny my donkeyschott. Number four" (482.14). This reveals that "cork, Schott" was just an intermediate version of Don Quixote without his title, and the bridge is solid. This hardening of Don Quixote into Joyce's Cockshott is perfectly acceptable in English usage which calls the Don "Quick-sot".

Before consideration of Coppinger and Cockshott can be undertaken it is important to examine this central clue passage

in more detail since many of the elements already discovered are to be found within a few lines. Treacle Tom here becomes Tommy Terracotta, showing a definite hardening but retaining a structural similarity with the basic T-r-c-. Once again the key language is Latin, using the Sign of the Cross Trinity formula, (an interesting conjunction of three and four): In nomine Patris et Filii et Spiritus Sancti. The split after the son (violet ice) allows the insertion of a Son for the Son, who is equally God (I am), and another Trinity is built up from Dodgson (the man who wrote about the Dormouse and the White Rabbit while living in the Tom Quad at Christ Church), and a putative father for him just like Tom's father, Peter Piper Rabbit: "That is a tiptip tim oldy faher now the man I go in fear of, Tommy Terracotta....the broder of the founder of the father....in Ranelagh..Petries and violet ice (I am yam, as Me and Tam Tower used to jagger pemmer it, over at the house of Eddy's Christy, meaning Dodgfather, Dodgson and Co) and spiriduous sanction." (481.31-482.02). It must be noted that the Father in the outer Trinity is shifted from Patris to Petries, closer to Petrus, and Peter.

Don and San

Having discovered that Cockshott is Don Quixote without his title it is a very short hop to the realisation that his friend Coppinger is Sancho Panza without his San. Once again Joyce has used the English pronunciation of Sancho as Sang'ko with the ch hardened into a k sound. Each of the pair in these shortened

forms is linked to a shilling: "A shieling in coppingers..." (280.L2). Here the English abbreviation s.(from the L.s.d. of Joyce's day) can be used to read: "s. in coppingers", which is very close to the version of Sancho Panza we find with the Cockshott shilling: "A shelling a cockshy and be donkey shot at? Or a peso besant to join the armada? But, Sin Showpanza" (234.04-6). What Joyce has done therefore is to abbreviate the two Cervantes heroes:

(Don) Quixote = Cockshott (San)cho Panza = Coppinger.
What then has become of the missing pieces, do they ever occur together? Yes, they are to be found in a context of Religion and Spain: "if Father San Browne, tea and toaster to that quaintest of yarnspinners is Padre Don Bruno, treu and troster to the queen of Iar-Spain.." (050.18-20), which recalls that most equivocal priest "Mr Browne" who served tea on "his jesuit's cloth" (038.24). Given this information the two figures can become united into just one, the Jesuit Saint (San) and Nobleman (Don), born in a Castle in the Basque country of Higher Spain, Francis Xavier. This serves to explain two of J.F.X.P. Coppinger's puzzling initials, F.X., and the connection between the pair is solidified by the assertion of Xavier's mentor St. Ignatius Loyola that he was the "lumpiest dough" he ever kneaded, which fits Sancho Panza very well³. It is important to remember that Joyce felt that Basque (F.X. and Loyola both spoke it) was the language of Adam, Father of mankind, who appears in

this work as "The Reverest Adam Foundlitter" (420.35).

The two Father Browns linked to San and Don make another important contribution to the Brown nexus since they must link to G.K.Chesterton's great detective Father J. Brown of St. Francis Xavier's Church in Camberwell (in The Eye of Apollo).

Two more important clues spring to light. First of all San Browne is very close to the name of the British Officer's leather belt, a "Sam Browne". In the septet which includes the two Father Browns Treacle Tom becomes "Sordid Sam, a dour decent deblancer" (049.21-2), a real beginner as a lancer, like Sancho Panza. This would account for the presence of Sam with Coppinger: "*it is Coppingers for the children. Slippery Sam hard by them*" (341.34-5). And there is also "Mr Coppinger...'pon my sam" (524.08-9). J.F.X.P. Coppinger, Cockshott and Dapple.

The second clue provided by the two Fathers, Don Bruno and San Browne, lies in the fact that their names are only spelled thus in the combination of auditors of the Mookse and Gripes Fable:

"Bruno Nowlan...Allaboy Minor..Audi, Joe Peters! Exaudi facts!

"Allaboy Major....Nolan Browne...Joe Peters, Fox." (152.11-14 and 159.21-3).

And here we find the combination of Fox and J.P. which builds up the full set of initials, J.P.F.X. Another plausible solution is that the J.P. refers to that most famous huntsman in the song by J.W.Graves which is sung quite often in the Wake,

John Peel. Among his hounds were Bellman and True. This Bellman might well have been the starting point for Lewis Carroll's Bellman-Captain, the hero of The Hunting of the Snark. Joyce calls his Bellman Fox-Goodman, and it takes twelve good men and true to make up a Jury.

We have found two logical methods of explaining the initials in: "two dozen of cradles for J.F.X.P.Coppinger" (211.20) (Cf. Adam Foundlitter). Twelve is a number which applies to many Wake groupings including the Apostles who are listed in the Seventh Answer in I vi along with this comment: "doyles when they deliberate but sullivans when they are swordsed" (142.26-7). This suggests that there are two groups to be considered, united by the thing that links Doyle and Sullivan, the fact that they were both Sir Arthurs. King Arthur had twelve Knights of the Round Table, which fits very well, if the evidence of the Winchester Table, which had twenty five segments, is to be believed⁴. The "swordsed" group become "a band of twelve mercenaries, the Sullivani" (573.06-7), but Sullivan wrote Trial by Jury, so naturally on the next page we have twelve good men and true who are Doyles: "The jury (a sour dozen of stout fellows all of whom were curiously named after doyles).." (574.30-2). The Judge is Jeremy Doyle, the defendant Jucundus Fecundus Xero Pecundus Coppercheap (a Penny-pincher, or copper-pincher), and the witness is Ann Doyle from "2 Coppinger's Cottages, the Doyle's country" who is called "Coppinger's doll"(575.06-7 and

24). Sancho Panza was just the lowly Squire of Cockshott, but Joyce has equated him with the whole Knightly force of the Round Table, twelve Sir Arthur Sullivans and twelve Sir Arthur Conan Doyles, or "two dozen of cradles for J.F.X.P.Coppinger". Joyce even gives us the Round Table in Portuguese since F.X. was the Apostle of the Indies, requested for service there by the Portuguese King John III. As a bonus there are two titles of Jupiter in the vicinity: "six or a dozen of the gayboys...Stator and Victor and Kutt and Runn and the whole mesa redondo of Lorencao Otulass" (179.08-12).

The insistence on the presence of an ass with these Knights is strangely reflected in this Mamalujo passage: "how matt your mark, though loked your joh1, here's dapplebellied mugs....Mr Knight, tuntapster, buttles;"(245.29.32). In the context we can identify the mugs as Toby mugs, those double-bellied little figures for containing beer, and thereby stumble into a beautiful confusion, since Joyce uses "dapple" rather than "double". The Tobias Smollett translation of Don Quixote (1755) is still extant, and in it he provides a name for Sancho Panza's hitherto anonymous ass: Dapple. Here is the Dapple ass with Mamalujo before and Cockshott's mount Rosinante following after: "Matamarulukajoni...Ah ess, dapple ass!....Sheflower Rosina" (609.08-11). In Spanish "panza" means a paunch, here found with Dapple-double: "slogging his paunch about, elbiduubled" (583.27). Here is a much more complex version of the same material which

reverts to the idea of Peter Rabbit after his overlarge meal on Mr McGregor's lettuce and beans. Matt Gregory serves as the gardener, paired with Mudson, who is Adam, that early Basque: "Mister Mudson, master gardiner; to one he's just paunch and judex, to another full of beans and brehons"(133.22-24). We have other major links here to Punch and Judy, whose dog was called Toby, and to the Justice of the Peace concerned with the Brehon Laws.

Another important connection is achieved by the Panza-paunch to a "tummy" and hence to Treacle Tom. This is confirmed by the hidden message of this passage:

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

The idea of money (pecuniar and pay roll) for words (Fr. parole) comes from Humpty Dumpty:

"When I make a word do a lot of work for me like that," said Humpty Dumpty,"I always pay it extra." (A 214)

In this case the "peas" would make up the name Piper which is that of Tom and his father Peter.

Contrariwise Frisky Shorty can easily become Quixote by the removal of his first syllable Fris-. This would leave a residue of -Kyshorty. It must also be noted that the final syllable of the two names, Tom and -ty, correspond with those of Carroll's twins Tweedledum and Tweedledee. Cf "Bumpty, tumpty, Sot on a

Wall" (496.06-7).

Another complication is introduced by the fact that Carroll used metamorphosed characters from Wonderland in the Looking Glass. Manifestly the Mad Hatter and the march Hare become the Anglo-Saxons Hatta and Haigha, and Tweedledum and Tweedledee become the warring and inept Red and White Knights. This lends support to the idea that Joyce meant Frisky Shorty and Quixote to equate with Tweedledee, since the White Knight has obvious similarities with the Don.

The complexity of the shifting from one character to another, or even into each other as with "Treaclyshortcake" (379.04), is explicable in that they are all simply aspects of Joyce's single superman Here Comes Everybody. In a passage which includes three of Smollett's books, Roderick Random, Peregrine Pickle and Humphry Clinker, it is made clear that Peter the picker of Peppers is involved, as well as Adam, and that Humphry is related to HCE: "lad at random...humphing his share...he's such a grandfallar, with a pocked wife in a pickle...three lice nittle clinkers...what your fourfootlers saw....the man Humme the Cheapner, Esc" (028.36-029.20). Here "Cheapner", a Coppinger variant, is woven into HCE, and the simple "Esc" is found later on to be based on the Basque "Eskuara", their word for Basque: "Handiman the Chomp, Esquoro, biskbask" (102.16-17).

One final example of Toby Smollett's Dapple-ass linked to a pair of Coppinger variants leads back to the initials, though in

a different order, X.J.P.F.: "your dappled yeye here...the
copyingink strayedline AL....stops ait Lambday¹ (n1 Ex jup pep
off Carpenger Strate. The kids' and dolls' home.
Makeacakeache.) : Modder ilond..One of the most murmurable loose
carollaries ever Ellis threw his cookingclass" (294.01-8), It
must be recalled that Sancho Panza's great ambition was for
Quixote promised he would be given an island to govern, or an
ait, Lambay or ilond. Two Coppinger variants are connected by the
idea of something straight, a Carpenter's rule perhaps, based on
Coppinger's Row in Dublin, with a nod to "Coppinger's Cottages"
where lived Ann Doyle, the "Coppinger's doll".

The Carpenger and the Walrus.

In a context of Lewis Carroll and a Looking Glass, paired
with Coppinger, the companion of the Knight of the Rueful
Countenance, it is simple to link Carpenger to the poem recited
by Tweedledee, The Walrus and the Carpenter, in which the Walrus
had a most rueful countenance while eating the oysters:

"I weep for you," the Walrus said:

"I deeply sympathize."

With sobs and tears he sorted out

Those of the largest size,

Holding his pocket-handkerchief

Before his streaming eyes. (A 187)

And now the bridge material returns solidly to the first
appearances of Coppinger and Cockshott. Here there is a "porty"

who is a "piper", "as he paused...(hit the pipe...) for a fragrend culubosh" (051.32-6) who tells the story. He lives on the "southeast bluffs of the stranger stepshore" (051.29-30) as J.P.Cockshott lives near the "Soussex Bluffs" (524.14-15), but it must be remembered that this was also the home of the "real" George Earwicker, sometime soldier, then schoolmaster, who lived at Sidlesham in the Hundred of Manhood in Sussex⁵. Furthermore it was the home of Sherlock Holmes after his retirement. The Wake "watchman" cum "porty" cum man-of-all-work uses the name adopted by Holmes during the period of his supposed death after confronting Moriarty at Reichenbach Falls, when he lived as the Norwegian explorer, Sigerson⁶. It is to be found encrypted on this same page as "succers'amusements section..in pursuance of which police agence me and Shorty have approached a reverend gentleman of the name of Mr Coppinger with reference to a piece of fire fittings" (524.05-8). It appears that the ex-cons, Tom and Shorty, have become copper's narks.

Returning to the porty it becomes apparent that he is somewhat reverend too. He is called "His Revenances" and addresses the three enquirers with the simple "curolent vocality" of a Carroll-curate. Charles Dodgson was indeed a deacon of the Anglican Church, though not an active one, and he definitely contributes to this story teller, as can be ascertained by a comparison of the Wake text with Carroll's. First of all the "fire fittings" of Mr Coppinger begin to make sense as Alice

writes in her note book: "The White Knight is sliding down the poker. He balances very badly." (A 153). When Alice meets Tweedledum and Tweedledee she is startled by a voice from the one marked "DUM":

"If you think we're wax-works," he said, "you ought to pay, you know. Wax-works weren't made to be looked at for nothing. Nohow!"

"Contrariwise," added the one marked "DEE", "if you think we're alive you ought to speak." (pp.180-1)

Immediately Alice thought of the old song in which they agreed to have a battle, and they do indeed fight with a wooden sword and an umbrella, which become in the Wake a blackthorn shillelagh and a gamp:

"but his judicandees plainly minus twos. Nevertheless Madam's Toshowus waxes largely more lifeliked (entrance, one kudos, exits free)...Oblige with your blackthorns, gamps de grace! And there many have paused before that exposure of him by old Tom Quad...watching bland sol slithe dodgsomely into the nethermore...tiny victorienne Alys.." (FW 057.19-28).

The description of Dodgson includes his living quarters in Tom Quad (Christ Church) and the special Jabberwocky word "slithy". The source material is closely matched by a "Dee", the appearance of life, the wax-works to be paid for, and the weapons. The poem about the Walrus and the Carpenter, which is

recited by Tweedledee (identifiable as the "cockshyshooter"= Quixote) is easily discernible running under the Wake text in this vicinity:

"Life is a wake, livit or krikrit, and on the bunk of our breadwinning lies the cropse of our seedfather" (FW 055.05-8) "cordially inwiting the adullescence he was wising up...the Great Schoolmaster's" (FW 054.35-055.01). "in a dressy black modern style and wewere shiny tan burlingtons, (tam homd and dicky..(FW 055.14-15) (The Walrus appears to wear a dicky with his rather waiterish costume in the illustrations). "rehearsed it...with a	"A loaf of bread," the Walrus said," is what we chiefly need..(A 186). (On the bread would lie the seedpearl bearing oysters he will eat). "They looked so exactly like a couple of great schoolboys" (A 181). "The eldest oyster winked his eye / And shook his heavy head / Meaning to say he did not choose / To leave the oyster-bed / But four young oysters hurried up,/ All eager for the treat:/ Their coats were brushed, their faces washed,/ Their shoes were clean and neat.." (A 185) "What shall I repeat to her?"
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dignified (copied) bow (FW 055.16-17)..the round eyes of the rundreisers"(FW 055.23-4) "archdeacon F.X.Preserved	said Tweedledee, looking round at Tweedledum. (A 183) Deacon Dodgson.
"Coppinger (a hot fellow in his night" (055.17-19) "seasiders, listening to their cockshyshooter's evensong... nonot more plangorpond the billows o'er Thounawahallya Reef!) silkhoutted, a whallrhosmightiadd" (056.04-8) "the doomed but always ventriloquent Agitator"(056.05-6) "one still sadder circumstance which is a dirkandirk heartskewerer if ever to ring bouncing brimmers from marbled eyes" (055.20-2) "while olover his exculpatory features, as roland rung, a	The Carpenter. "The sun was shining on the sea,\ Shining with all his might:\ He did his very best to make \ The billows smooth and bright-\ And this was odd because it was \ the middle of the night.."(A 183) The Walrus. Humpty Dumpty is doomed and speaks through his stomach. Alice can hardly tell his cravat from his belt. "They wept like anything to see\ Such quantities of sand.." (A 184). "With sobs and tears he sorted out\ Those of the largest size,\ Holding his pocket-handkerchief\ Before his streaming eyes." "It seems a shame," the Walrus said\ "To play them such a

wee dropeen of grief about to sillonise his jouejoues" (056.15-16)	trick." (A 187)
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The weeping problem affects even Dodgson himself: "watching bland sol slithe dodgsomely into the nethermore, a globule of maugdleness about to corrugitate his mild dewed cheek" (FW 057.26-8).

"would that fane be Saint Muezzin's calling...this fez brimless as brow of faithful toucher of the ground "FW 056.08-10)	The Carpenter in the Tenniel illustrations wears a cubical hat of folded paper which has no brim.
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The Final Solution

It is unfortunately impossible to investigate the ramifications of all the Archdeacon and Coppinger variants in a short article, but at least we have identified the origins of the two pairs, Tom/Shorty and Coppinger/Cockshott, and found some material connecting them. Dormouse and Rabbit are symbols of lethargy and activity, and the same could be said of Sancho Panza and Don Quixote. Another famous pair combine these elements, indeed the hero in this case unites them in himself, Dr. Watson and Sherlock Holmes. It has been noted that Cockshott lives on

the Sussex Downs as did Holmes during his retirement, and that "pore ole Joe" Sigerson (141.27) goes under the name used by Holmes while he was assumed dead for three years, which corresponds in many ways with the three day period before Christ's Resurrection⁷. Sigerson is a familiar figure as the Wake Policeman-cum-Watchman: "Comestipple Sacksoun" (015.35); "Petty constable Sistersen" (186.19); "polisignstunter, The Sockerson boy" (370.30); "comestabulish Sigurdsen" (429.19); "Wachtmann Havelook seequeerscenes" (556.23) and "pollysigh patrolman Seekersenn" (586.28) are all easy to spot. But as befits the great detective he appears mostly in disguise and there are over a hundred more examples. An interesting feature of his name is that the Siger can easily yield the Danish or German words for "sure", which he always is, and in connection with "Joe Peters" that it can also become the Egyptian God Seker-Sokar who carried the Night Sun back to its starting point in his Hennu boat⁸.

We have come across the important bridge from Coppinger to the Alice material built by the Carpenter, and a most famous Carpenter was the "father" of Christ, Joseph. Joe Peters is one of a trio, and Peterson on three occasions has been a part of a Trinity.

We have seen that there is a Trial involving a Jury of Doyles and Ann Doyle, the "Coppinger's doll". For further clues let us go back to the "copyingink strayedline AL" and its

footnote "Ex jup pep off Carpenger Strate. The kids' and dolls' home." (294.02-3 and n1) Pausing for a mere instant to nod to Holmes and Lestrade we must take up the challenge of the line AL.

It is by now well known that the number of ALP is 111 and that AL is 31 in Numerology. In order to pursue this line of enquiry we must turn to the list of epithets for HCE, remembering that the Sussex Downs were the home of Earwicker as well as Cockshott and Holmes. If one checks off the 31st. item on this list and pairs it with the 31st. on the list of names for ALP's mamafesta one finds that there is a very curious symmetry between the two:

"His Farther was a Mundzucker and She had him in a Growler"(071.20)

"Oremunds Queue Visits Amen Mart" (105.02-3)

The very first words that Arthur Conan Doyle committed to paper when he started to write about Sherlock Holmes with A Study in Scarlet were: "Ormond Sacker"⁹. This was his first stab at a name for the companion of Holmes, who was originally Sherrinford Holmes. The "Ormond Sacker", since Doyle wrote about the Civil War, must be Oliver Cromwell who defeated Ormonde at the sack of Drogheda. Later he decided make him Dr. John H. (for Hampden, Oliver Cromwell's cousin and mentor) Watson instead¹⁰, but Joyce has faithfully followed in Doyle's original tracks:

Ormond Sacker

a Mundzucker

Oremunds Queue

Ever a master of balance Joyce has provided an easy to spot "Sacker" in the HCE version, and a very simple "Ormond" in the ALP, but once the original is discovered the family likeness is unmistakable. By way of a bonus the HCE list provides in the 69th spot another interesting Coppinger variant: "Archdukon Cabbanger", and a cab-banger does seem to be what the Mundzucker's Farther is: "His Farther was a Mundzucker and She had him in a Growler". Who then was the Mundzucker (Ormond Sacker)'s son, or Watson's son? Since he is Sacker and Holmes is Sigerson, the answer must be Holmes! A Growler was a heavy duty four wheel cab in the days of Watson, and this at last throws some much needed light on the vexed question of: "Oremunds Queue Visits Amen Mart". What and where is "Amen Mart"? The clue lies in the last word of the matching #31s, Growler and Mart, taken along with the fact that Seker was a transportational God who carried the Sun of ancient Egypt. We have a heavy Cab and a reversed Tram (Mart), and the process is confirmed by the frequent use of reversal in "Egyptian" material. Consider : " I have not mislaid the key of Efas-Taem" (311.12), and "Your head has been touched by the god Enel-Rah and your face has been brightened by the goddess Aruc-Ituc" (237.27-9), but especially this less jesting example of Tutankamen: "Nema Knatut, so pass the poghue for port sake. Amen"(395.23-4). Amen now can be seen as the Egyptian God who became known as the Only one, the Zeus Sun-God, whose symbol was a Goose¹¹. As the Sun he was carried in

Seker's Hennu boat. Budge reports that in the ceremony the Hennu was "drawn around the sanctuary", presumably on some sort of sledge or tram¹². At any rate Joyce makes of it the "Amen Tram", and provides an example of the linking of the two words:

"The mausoleum lies behind us (O Adgigasta, multipopulipater)...faultering along the tramestrack by Brahm and Anton Hermes! Per omnibus secular seekalarum. Amain."(081.05-8).

Amen was also a God of reproduction, a function he shares with Coppinger of the two dozen cradles, and the tram becomes interwoven with dreams. Brahm was the primal Indian God whose four heads ruled the directions. Seker was a directional God and his marker stone at Thebes (Wast) marked the centre of the world. A goose, symbol of Amen, was the means of transport for Brahm¹³.

NOTES

1. The Layman's Daily Missal (Helicon, Baltimore 1962) 1747.
2. Jennifer Mulherin Ed., Popular Nursery Rhymes (Grosset and Dunlap 1981) 120.
3. Enc. Brit.
4. The Winchester Table (diameter 18ft.) has plenty of room for that many.(Enc Brit).
5. Rev. H.W. Haynes, Sidlesham, Past and Present (Brighton 1946).
6. Arthur Conan Doyle, The Return of Sherlock Holmes, The

- Adventure of the Empty House (The complete Sherlock Holmes, Doubleday) 488.
7. Samuel Rosenberg, Naked is the Best Disguise (Bobbs-Merrill 1974).
 8. Peter Tompkins, Secrets of the Great Pyramid(NY Harper and Row 1971).
 9. William S. Baring-Gould , The Annotated Sherlock Holmes (Clarkson N. Potter 1967) 11.
 10. Patrick Horgan, The Detection of Sherlock Holmes (Worldtainment 2003)
 11. E.A. Wallis Budge, The Egyptian Book of the Dead (Dover 1967) cxxvi-cxxvii. New Larousse Encyclopedia of Mythology (Hamlyn 1968)
 12. E.A.Wallis Budge, op cit. cvii.
 13. Funk and Wagnall's Standard Dictionary of Folklore, Mythology, and Legend (Harper and Row 1984).

The Rising of '98 in the Wake

by Patrick Horgan

The search for evidence that Joyce included the failed Irish rising of '98 in Finnegans Wake was more arduous than expected. There was a great deal more material for one thing provided by various Wake glossers, Boldereff, Glasheen, Hart and McHugh, than seemed really possible. In many cases it was mutually incompatible, and sometimes not supported by the various histories of the period, Foster, Kavanagh, Kee, McManus and Madden. The songs cited by Bauerle were sometimes at odds with those of Hodgart and Worthington. All this material had to be re-examined and some new finds had to be incorporated

The question of when is a gloss legitimate must first of all be answered. Does any occurrence of the letters t-o-n-e or anything like them necessarily refer to Wolfe Tone the hero of the Rising as Ms Boldereff evidently felt? Surely not. There must be some other evidence in the text in the vicinity of the "Tone" to show it belongs to Wolfe. Quite often there is a Wolfe, though it might be argued that Wolfe and Tone could refer to General Wolfe of Quebec fame, and some as yet unrecorded Tone who had something to do with him. By and large therefore I have shunned isolated references, preferring those with a rebel song or other supporting material in the neighbourhood.

Here to begin with are a few Wolfe Tones which can stand on

their own:

318.32-3 "wooving nihilnulls from Memoland and wolving the
ulvertones of the voice"

565.05 "wellbooming wolvertones. Ulvos! Ulvos!"

572.15-16 "Tone!.....Whofe?"

Next the Wolfe is supported by the presence of the warring factions of this age, The Whiteboys and the Oakboys represented Catholics and Protestants; the Peep o'Day Boys were proto Orangemen. The whole idea behind the United Irishmen was to bury these religious differences and present a common front against England. Tone and its founder Samuel Neilson were both Protestants:

385.09-10 "whiteboys and oakboys, peep of tim boys and piping tom
boys...

385.17 Wulf! Wulf!"

The most acceptable references are more like this one which includes the famous rebel song the "Shan Van Vocht". This is the Irish for the poor old woman, who poetically symbolizes the country:

323.34-6 "wolf he's on the walk, sees his sham cram bokk!)
their joke was coming home to them...dane and dare, like the
dud spuk"

The song does not mention Wolfe Tone by name but it makes much of the idea that the French are already aboard their vessels and sailing to Ireland's rescue:

Oh the French are on the sea,
Says the Shan Van Vocht,
The French are on the sea,
Says the Shan Van Vocht
Oh! The French are in the Bay
They'll be here without delay,
And the Orange will decay,
Says the Shan Van Vocht."

On two occasions Tone in fact did sail home with them, the first time to Bantry Bay, and then to Loch Swilly when he fought with great daring aboard the Hoche against odds of five to one.

Here is the song again with a lament for the weather conditions which met the French when they embarked for Bantry Bay. There was a terrible storm followed by fog which prevented nine ships out of 43 from arriving at the rendezvous:

048.01-3 "you spoof of visibility in a freakfog...his old Shanvocht!"

Here is the poor old woman with an innocent looking example of Robert Emmet another prime hero of this era:

013.25-6 "puir old wobban...

013.33 ...Men like to ants or emmets"

Next let us look at a good sampling of rebel songs which occur within a space of a few lines:

093.29 "from Sean Kelly's anagrim a blush at the name"

This is a splendid confusion of the author with a hero.

John Kells (not Kelly) Ingram wrote a song commemorating the '98 rising called "The Memory of the Dead" which was published in The Nation in 1844 in the next period of insurrection. It begins "Who fears to speak of Ninety-eight? Who blushes at the name" and "True men be you, men, Like those of Ninety-Eight." is the final couplet. One of those true men is linked in by Joyce. There was a Sean Kelly of Killan, a blacksmith who became a colonel and fought with great courage in the attack on New Ross. He has been enshrined as the "boy from Killan" in a popular ballad.

093.32 "from Fillthepot Curran his scotchlove machreether"

John Philpot Curran wrote Acushla Machree, but is perhaps more famous as the father of Sarah Curran. Robert Emmet had a fatal attraction for this lady, and persisted in visiting her at a time of great danger, though he had managed to reach safety in the Wicklow hills. He was captured by Major Sirr, and executed.

093.33-4 "Phil Adolphos the weary O, the leery, O,"

While there is a song called "Off to Philadelphia in the Morning" about Paddy O'Leary's departure for the U.S., the reference here must include Wolfe Tone's exile there in 1795, during which he was nearly impressed by the British at sea. He got in touch with the French Minister and then went on to weary himself in France trying to raise expeditions to Ireland.

093.35 "old molly bit"

"The Exile of Erin", a song about the exile of Anthony M'cann after the rebellion, was written by the Scotsman Thomas

Campbell, and begins "There came to the beach a poor exile of Erin". Later Thomas Moore wrote another version beginning "I saw from the beach, when the morning was shining" to the air Miss Molly. The last song in this group is "The Wearing of the Green" surely the best known of the '98 rebel songs which will be found standing on its own on many occasions.

093.36-094.01 "the wedding on the greene"

Also frequent is "The Exile of Erin":

148.33 "If you met on the bingie a poor acheseyld from Ailing...
ing...

The text offers a long parody in the rhythm of the song, and the same thing occurs again at:

168.03 "if he came to my preach, a proud pursebroken ranger...
for a bite in our bark"

The words here use material from two verses of the Campbell song: "There came to the beach....'Oh! sad is my fate!' said the heartbroken stranger." Also there is an echo of the Moore version: "I saw from the beach, when morning was shining, A bark o'er the waters..."

Here is the song again in the Thomas Moore version with the tune he used for it, Miss Molly:

360.28 "I soared from the peach and Missmolly"

One last example of "The Exile of Erin" comments on the fact that it was nearly the undoing of its author, the Scot Thomas Campbell. He was accused of treason but successfully

demonstrated his loyalty by showing that he was also the author of "Ye Mariners of England (Bauerle p 431):

127.26-7 "oxhide or Iren; arraigned and attainted, listed and lited, pleaded and proved"

In the vicinity are two other rebel references. Mr Barker was a leader at Duffrey Gate near Vinegar Hill in the major confrontation of '98. He was captured and sentenced but managed to escape to France:

127.10-11 "is escapemaster-in-chief from all sorts of houding-places; if he outharrods against barkers..."

A few lines back is Judge John Toler who sentenced Emmet to hang but gave him the privilege of telling the hangman when he was ready. After much delay the hangman pitched him into the hereafter willy-nilly:

127.06-7 "she hung him out billbailey: has a quadrant in his tile to tell Toler cad o'clog it is"

He is found again at:

326.01-4 "as Horrocks Toler hath most cares to call it...and first mardhyr you entirely...A Trinity judge will crux your boom"

Back again now to "The Wearing of the Green" which is very popular in the Pub scene, but also occurs throughout the Wake. Here is a short reminder of the original:

"Oh! Paddy dear and did you hear the news that's going round?

The shamrock is forbid by law to grow on Irish ground;
...I met with Napper Tandy and he tuk me by the hand,
And said he, " How's poor ould Ireland, and how now does she
stand?"

In the Wake we have:

321.25-6 "with a pattedyr but digit here"

341.21-23 "with the paddocks dare and ditches tare while the
mews was combing ground"

345.14 "Fearwealing of the groan"

345.21 "oukosouso for the nipper dandy"

411.24-5 "a wearing greenridinghued. O murder mere, how did you
hear?"

464.24 "I met with dapper dandy and he shocked me big the
hamd"

Finally here is a complicated presentation. "The Wearing of
the Green" is mixed up with its companion song "The Rising of the
Moon" about Sean O'Farrell

516.08 "The Wearing of the Blue....

516.31-2 the Nap O'Farrell Patter Tandy moor and burgess medley"

The song occurs twice sandwiching some rebel references.

First of all Wolfe Tone's father came from Naas:

516.11 "naas"

516.21 "wolfling"

Major Sirr was much given to half hanging the Irish
peasantry to gain information and confessions. He had an

associate named Major William Swann:

516.15-18 "half hang me, sirr....before he'd take his life or so
save his life...wann swanns wann"

Sirr is mentioned elsewhere:

355.27-8 "scuffeldfallen skillfilledfelon who (he containms)
hangsters, who (he constrains) hersirrs"

Still in the doubled Wearing passage there is a reference to the other terrible torture inflicted on the Irish, invented by a Militia Sergeant known as "Tom the devil" who gets his due at 579.17. A stout paper cap filled with molten tar was put on the head of the victim. It was doubly painful and harmful because of the rebel fashion of wearing their hair short in tribute to the French Revolutionaries, which gave them the name of Croppy Boys. Here the burning may identify "Miles" as Myles Byrne (MacM 537), one of the leading figures in '98:

516.12-15 "fex himself up, Miles, and so on and so fort, and to
take the coocomb to his grizzlies and who done that foxy
freak on his bear's hairs like fire bursting out of the Ump
pyre..."

Another pair of villains are found in close proximity on the next page. It is interesting to note en passant that Joyce refused to take sides, and never comments. They are the viceroy Camden, appointed in 1795 (Kee p.68) and ousted in 1798 when the rebellion started, and Francis Higgins whose betrayal of Lord Edward Fitzgerald led to his capture by Sirr and Swann:

517.22 "breaking the campdens pianoback"

517.27 "I wish to higgins you wouldn't"

Bauerle (p.222) points out that "The Wearing of the Green" gave rise to another rebel song set to the same tune called "The Rising of the Moon". Here is an excerpt:

"For the pikes must be together at the risin' of the Moon...
Out from many a mud-wall cabin eyes were watching through
the night
...for the blessed warning light..."

Joyce has:

244.03-5 "He who relights our spearing torch, the moon. Bring
lolave branches to mud cabins and peace to the tents of
Ceder"

Wolfe Tone is just a few lines away:

244.10-11 "when the wildworewolf's abroad"

In 1795 Wolfe Tone went into exile to Philadelphia where he got in touch with the French Minister who was sympathetic to his cause. He then spent several years in France drumming up support for expeditions to Ireland.

244.26 "Sillume, see lo! Selene, sail O! Amune.."

The rising of the moon is referred to again and there is the notion of Tone setting sail twice, uselessly as it turned out, for Bantry Bay and then tragically for Loch Swilly.

Here are the paired songs with a Bantry Bay participant:

408.30 "How is your napper, Handy, and how now does she stand"

Napper Tandy was a fairly prominent rebel who has somehow become the hero of a famous song though he did very little, unlike Colonel Shee. "The Rising of the Moon" had the words "like the banshee's lonely croon":

408.34 "twelve coolinder moons....

409.01-2 ...I heard the man Shee shinging in the pantry bay"

(B 138) (Kee 83) Shee, a close friend of Wolfe Tone, was with him on board the French ship Indomptable when only 34 out of their fleet of 43 ships arrived at Bantry Bay, and 20 of them were blown out to sea. It proved impossible to land the expeditionary forces because of the terrible storm.

Here is "The Rising of the Moon" again with Father Michael Murphy the reluctant but courageous rebel leader who was killed leading the charge on Arklow (Kee 119).

382.10-12 "till the rising of the morn....Father MacMichael"

He is identified in more detail as:

203.18-19 "a local eremite, Michael Arklow was his riverend name"

Some History.

In order to establish the rough time framework of the Rising the next thing to do is to look at some simple references to places and people that Joyce has chosen. Oddly he is supremely indifferent to the most famous spot, Vinegar Hill in Co. Wicklow, where the rising was crushed in 1798. It is well to remember two things, first of all that he was opposed to war in any form and

secondly that this was a war between mainly Catholic rebels, led quite often by Protestants, and the Militia which had English Protestant officers but was largely Catholic. Quite a number of the militiamen had taken the United Irishmen oath, but in the pinch they chose the winning side. Perhaps if the French had landed in force things would have been different.

The problem of the Irish was exacerbated by the religious feud between the landed Protestants and the mostly disfranchised Catholics. In the North the Protestants were in the ascendant and things became very bad for the Catholics who banded together as "Defenders" . Things came to a head when a large band of Defenders attacked some Peep o'Day Boys. early Orangemen, at a place called the Diamond, an area near Armagh, in September 1795, but managed to get the worst of it.

528.05-6 "It will all take blossom as orange at St. Audiens rosan chocolate chapelry with my diamonds blickfeast"

The presence of some German words supports the idea of William of Orange and the Battle of the Diamond (Kee 71).

The man who started the United Irishmen, based on the old Volunteers, came from Belfast. His name was Samuel Neilson (McM 505-6), and he called for a cessation of factional activity in order to present a solid front to the English, who were already weakening on the Catholic issue, and might make more concessions given the pressure of war with France. Over the course of many years this revolutionary pressure from Ireland resulted in the

foundation of the "soresetate hearing" or Saorstát Éireann, the Irish Free State, created by the separation of Ireland from the Union of 1802 which had been the aftermath of the failed rising in '98.

242.01 "Mr Heer Assassor Neelson, of soresetate hearing"

Another reference is doubly secure. The spelling of his name is now very close to correct:

553.13 "Fra Teobaldo, Nielsen..."

While this has been glossed as Father Theobald Matthew, the Temperance man, and Lord Nelson, it does seem more likely that it would be a pair of United Irishmen. Brother Theobald in this context would be Theobald Wolfe Tone whose brother Matthew was also involved in the rebellion.

A song in their praise is found further down the page:

553.32-3 "in mantram of truemen like yahoomen"

"The Memory of the Dead" by John Kells Ingram commemorated the events of 98. It had the refrain "true men like you men".

The man who introduced Tone and Neilson was a very close friend of Tone's, an ex English Army man, Thomas Russell. He took the three Resolutions up north to be ratified by the Volunteers in 1791, and in 1803 was called upon to encourage rebellion among the Oakboys of yesteryear. He is sandwiched by elements from the Shan Van Vocht which promised that the rebels would bring their pikes to the Curragh of Kildare:

202.29-31 "lieabroad of a Curraghman...as tough as the oaktrees

(peats be to them!) used to rustle that time down by the dykes of killing Kildare"

During this time Wolfe Tone, who went into exile in 1795 first to Philadelphia and then to France had been active in engaging French support. In 1796 an invasion was launched of 43 ships with some 15000 soldiers. The French were indeed on the sea as boasted in the Shan Van Vocht, which also promised that Lord Edward Fitzgerald would be there. His family warcry was "Crom abú". Obviously there is a great deal of confusion in this passage with Wellington, an Irishman who admired Tone's Diary, but claimed he had never said "Up boys and at 'em!", and with Cromwell and King William of Orange.

053.34-01 "floruerunts heaved it hoch...Chee chee cheers for
Upkingbilly and crow cru cramwells Downaboo. Hup, boys and
hat him!...

054.04 his Anne van Vogt"

The "floruerunts" give a hint at the French Revolutionary calendar and the month of Floreal. This in turn suggests that "hoch" might be the French General Hoche who led the expedition to Bantry Bay in which Tone took part along with his friend Colonel Shee (chee chee cheers), and in that case the cheers could easily refer to the brothers Sheares who took over from captured members of the Directory in 1798. Hoche was also the name of the French battleship which Tone sailed in later to Loch Swilly with unfortunate results.

The Bantry Bay expedition struck very bad weather and only 34 of the original fleet of 43 made it to the coast. Another storm blew 20 more ships out to sea, and the remainder were unable to make any headway. They were forced to give up in a way which Joyce finds reminiscent of the famous line from Byron's The Destruction of Sennacherib: "The Assyrian came down like a wolf on the fold". In this case Wolfe came down on the fiord. Bantry Bay is very much like one since it is twenty six miles long and seven across. This should have been an easy victory even without the full fleet since there was only the local militia of 400 men to oppose their landing, and barely 3000 men between them and the City of Cork.

350.25 "th'osirian cumb dumb like the whalf on the fiord"

By way of support there are two military references to someone called Keogh. This will most likely be Matthew Keogh who was an ex English Army Captain who was asked to command the rebels at Wexford. When captured he was summarily executed at Wexford Bridge and his body thrown into the River Slaney (Kee 117,124):

349.02-3 "Ist dramhead countmortal....Mind you pughs and
keaoghs"

350.17-19 "Pack pickets, pioghs and kughs to be palseyputred
...Correct me, pleatze commando"

He will turn up again.

The English having given themselves up for lost retaliated

by turning the screws of repression with torture and death in order to root out the United Irishmen and find their hidden arms.

The ranks of the rebels were riddled with traitors and early in 1798 the house of Oliver Bond, where meetings of the Directory were held, was raided and most of them were imprisoned (McM 518). Just three men got away. McCormack and Sampson managed to escape to France; Joyce labels them as "skippies": Lord Edward Fitzgerald "the ride onerable" refused to flee. The Directory recruited two brothers from Cork, John and Henry Sheares, to fill vacant places, but they were arrested a few weeks later, just four days after Fitzgerald was taken. He fought like a tiger and died of his wounds.

328.13-15 "among the skippies, when it comes to the ride onerable, sayd he, that's to make plain Nanny Ni Sheeres a full Dinamarqueza, and all needed for the lay"

Elsewhere there is:

088.31-2 "A loss of Lordedward and a lack of sirphilip a surgeonet..."

Joyce seems to feel that Sir Philip Crampton, a Dublin surgeon of this period, should have been consulted.

At last, leaderless and confused, the rising took place. Here is a set of rebel references leading up to the event:

099.14 wolves, croppis's...

099.24-5 Myles the Slasher in his person"

Wolfe Tone is identified as a "croppy" boy. The rebels wore

their hair very short to honour the French Revolutionaries. Glasheen says that Myles the Slasher was a famous rebel of the '98, and McHugh identifies him as Maelmora O'Reilly but I have not found him in the histories. A few lines further on there is: 100.07-8 "Bannalanna Bangs Ballyhooley out of her Buddaree of a Bullavogue"

While there had been some skirmishing elsewhere the first blow in the fighting proper took place in Wexford when a cavalry troop under Lieutenant Bookey confronted a group of armed peasants with their parish priest Fr. John Murphy. Bookey demanded their arms and was met with stones. Not short of courage Bookey and one of his men rode up to a cottage and set the thatch on fire. In the dry summer it took but a moment to be ablaze and in that moment he was set upon, struck off his horse with a pike, and killed. The cavalry rode off, to return the following day and set fire to Fr. Murphy's chapel at Boulavogue and 170 houses. Murphy led his men to Oulart Hill where they withstood the North Cork militia and took their weapons. Flushed with success they went on take Enniscorthy and burn it down in revenge before setting up camp at Vinegar Hill: 514.05-11 "All our stakes they were astumbling round the ranky roars assumbling when Big Arthur flugged the field at Annie's courting. -Suddenly some wellfired clay was cast out ...Schottenly there was a hellfire club kicked out" A similar event occurred after the rebels fled from their

lost Battle at New Ross and exacted a gruesome revenge by working up local feeling against the Protestant prisoners who were being held in a barn at Skullabogue. It was set on fire even though there were women and children among them:

528.36-529.01 "Ye've as much skullabogue cheek on you now as would boil a caldron of kalebrose"

The General who was responsible for the attack on New Ross (Kee 117) was Beauchamp Bagenal Harvey who had been arrested for his United Irishmen sympathies, as the rebellion began to stir, even though he was a Protestant land owner. The insurgents released him and placed him in command, something he did rather ineffectually. Bagenal Harvey's attack on New Ross was one in which John Kelly distinguished himself by his courage, but after a long battle the rebels were forced to flee. Harvey himself was run to earth in a cave on Galtee Island. He was executed on Wexford Bridge along with Matthew Keogh. Joyce chops his name up in this mock Ibsen passage:

471.33 "Where maggot Harvey kneeled till bags"

Harvey had sent his aide Furlong to demand the surrender of the town to avoid bloodshed, but the English did not respect his flag of truce and he did not return. Another messenger Myles Byrne was sent by Robert Emmet to his brother in France and had better luck. Here they are together:

567.01-3 "vhat myles knox furlongs to the general's post office ...to Sara's bridge"

Sarah (Philpot) Curran was Emmet's girl friend. Despite her enshrinement by Thomas Moore in the song "She is far from the land where her dead hero sleeps" she has more in common with "La Dònna e Mobile" in Joyce's view:

210.30 "for Eva Mobbely; for Saara Philpot a jordan vale
tearorne"

She forgot Emmet and married Major Sturgeon. Here is the Major along with another bereaved spouse, Pamela, the wife of Lord Edward Fitzgerald. Thomas Moore wrote another song to the tune of Miss Molly:

569.27-9 "sturgeons tranced...How, not one Moll Pamelas"

No sooner had the rebellion begun than it was savagely ended at Vinegar Hill. But there were three further belated French attempts to use Ireland in its war with England. The first was a naval expedition to Loch Swilly under General Hardy, with Wolfe Tone, known in France as Citoyen Smith (Kee 77) on board. It is quite true that Hardy Smith is one of a list of early settlers in Dublin, Georgia, but his presence on the same page as many rebel references may have been occasioned by the fact that this combination rang other bells for Joyce:

372.10-11 "Hardy Smith"

General Hardy was in command of the French Army of Ireland and he was on board the ill-fated Hoche when they met superior English naval forces off Horn Head, Co. Donegal. Also on board was Wolfe Tone. They were opposed by five English ships of the

line and Tone was advised to run for his life on board the Biche (McM 523). He refused and as the ship was battered to pieces, he fought a gun alongside the French. Finally the ship was taken and towed to shore. Though he wore his uniform as a French General he was recognised, tried for treason and sentenced. He managed to escape the traitor's death by cutting his throat with a penknife.

Also on this page there is:

372.14-15 "Wobbleton Whiteleg Welshers kaillykailly kellykekkle"

(Kee 86) The Welsh Yeomanry Regiment, also known as the Ancient Britons, were notorious for their brutality in searching for weapons among the Irish peasantry, to the point where Sir John Moore, later of Corunna fame, was heartily ashamed of them. Kelly the famed "boy from Killan" distinguished himself in the assault on New Ross.

Still on this page:

372.28-31 "Hray! Free rogue Mountone till Dew Mild Well to corry awen and glowry...The Shanavan Wacht. Rantintroarin Batteries Dorans."

An American named Rey commanded the French expedition to Rutland Island. In a skirmish at Three Rocks Hill (not "Mountone" which hides a Tone) the rebels defeated the Meath militia and took some guns from them. The captured artillery was of little use to the rebels at New Ross since they had no experience with it, indeed very little with firearms in general.

They were reduced to trying to force captive soldiers, not all of them English it must be remembered, to work the guns, with predictable lack of success. The Shan Van Vocht continues to supply futile encouragement.

An expedition under General Humbert, who had earlier been to Bantry Bay, met with some success in August 1798 (Kee 134). It was on a small scale consisting of only three frigates with a thousand officers and men. They landed at Killala in Co. Mayo and expected an enthusiastic reception. There was no shortage of takers for the arms and ammunition they had brought with them, but there was total ignorance as to their use. Nevertheless they pushed on and amazingly thrashed a superior English force under General Lake in a battle known as the Races at Castlebar because of their precipitate flight. Some of them covered the 63 miles to Athlone in 27 hours (Kee 138). Wolfe Tone's less famous brother Matthew was in the battle. Joyce puts it in twice:
055.32-3 "before they got the bump at Castlebar (mat and far)"
440.03 "is still first in the field despite the castle bar"

Unfortunately there were huge English reinforcements and Humbert was forced to surrender at Ballinamuck. Mat Tone was hanged though the French were well treated.

Rey's expedition left in September and carried aboard Napper Tandy. They landed at Rutland Island in the North off Co. Donegal in the hope of providing arms and inciting the locals to rebel:

437.05 "windy Rutland and insighting rebellious northers"

They put out fliers to this effect: "Liberty or Death! Northern Army of Avengers. Headquarters, the first year of Irish Liberty." It is doubtful how many of the Irish could read English at all, and nothing was achieved. (Their ship, the Anacreon, managed to elude English pursuit and reached Hamburg. Tandy was extradited to England and finally tried. He was reprieved at last at the behest of Lord Cornwallis who cited "the incapacity of this old man to do further mischief". He went back to France in 1802 and died soon after.)

The United Irishmen taken at Oliver Bond's house and after the loss at Vinegar Hill, sickened by the extreme measures the English took, signed a document which would guarantee them the right to exile themselves in return for information about their group. Byrne had already been executed and Oliver Bond was under sentence of death. This agreement saved him from the gallows in the nick of time, but he died of a heart attack:

211.03-4 "for Oliver Bound a way in his frey"

The rebels were held for several years in prison at Fort George in Scotland and released in 1802. Meanwhile two men had managed to keep the remnants of resistance alive in Wicklow. They were Joseph Holt and Michael Dwyer and both appear in the Wake. When Robert Emmet's rising in Dublin in 1803 failed for lack of support it was to Dwyer that he turned for help. All he had achieved was the murder of Lord Kilwarden and his son. The

historian Robert Kee mentions specifically that his followers had roamed the streets of Dublin for one night with "pikes and blunderbusses".

600.18-19 "Dweyr O'Michael's loinsprung the blunterbusted pikehead"

Joseph Holt is found on a page deeply concerned with hunting:

097.01-2 "hot to run him, given law, on a scent breasthigh, keen for the worry. View! From his holt outratted..."

Joyce confuses the story by suggesting that Wolfe Tone was involved, rather than Emmet:

097.08 "louping the loup to Tankardstown again..."

097.13-14 "...a deaf fuchasers' volponism hid him close in covert"

At the foot of this page there may be a reference to the fact that Tone cut his throat with a penknife:

097.31-3 "He had laid violent hands on himself...laid down, all in, fagged out, with equally melancholy death."

There is now just one page of rebel references to consider but it leads to the trio of soldiers and some new light is shed on their complex nature:

192.34-5 "your crazy elegies around Templetom**mount** joyntstone"

193.05-6 "Look up....before repastures"

193.10-12 "Do you hear what I'm seeing, hammet?....Mr Anklegazer"

193.24 "And Kelly, Kenny and Keogh are up up and in arms."

John Kelly from Killan led the first rebel assault at New

Ross, an engagement which led to the death of Lord Mountjoy and some 100 other British soldiers. Mountjoy's name, Luke Gardiner, seems to be echoed by the word "Look" linked to "pastures" suitable for a gardener. Next there is a possible Robert Emmet, who gave himself away by visiting Sarah Curran once too often. Kelly we know to be Mountjoy's opponent, therefore the Keogh could be Matthew Keogh, an ex-captain of the English army who led the rebels in Wexford. Then there was John Keogh, Tone's close friend and a leader on the Catholic Committee which became radicalized in 1791. Many of its members belonged to the United Irishmen. But the solution of Kenny is not so simple. There does not seem to have been a well-known Kenny in the '98 Rising, but the presence of the United Irishmen's slogan "Are you up?" (Boldereff 263) is solid evidence that these "should" be rebels of this period. He might just be Edmond Kyan mentioned as a prominent rebel by McManus (520). It seems more likely that he is Saint Canice or Kenny who was the patron of Kilkenny, the famous home of the fighting cats, who could not desist until they had done away with each other. The Kilkenny Defenders distinguished themselves by not helping in the struggle on this occasion. (Kee 122, 128).

Looking further into the vexed question of the trio of soldiers it turns out that there are two other sets, very much like each other, to consider, which broadens the available data. Here is the first version:

446.30-1 "Embark for Euphonia! Up Murphy, Henson and O'Dwyer,
the Warchester Warders!"

This trio raises some problems because they will reappear as Hansen, Morfydd and O'Dyar. McHugh identifies both sets as Murphy Hernon and Dwyer, Dublin City commissioners from 1924-30.

That would seem to give these unimportant folk greater prominence than they deserve, and Henson-Hansen is not that close to Hernon. This is the name that stubbornly refuses identification. At one point I nearly fell into a trap identified by Mrs Glasheen. She confesses that she nearly included an anachronism. Of course there was no way for Joyce to have known that an Irishman, William Joyce, would go on the radio to spout German propaganda during the war, and become known as Lord Haw Haw, since the Wake was published in February 1939. Nevertheless he wrote:

347.32-3 "over Crumwilliam wall. Be the why it was me who haw
haw."

He even got the Christian name right. So I need not be ashamed to admit my delight when I found a lady called Louise Hansen-Dyer, originally Australian, who moved to Paris in 1927 and ran a music publishing house called Editions du Oiseau Lyre. Alas, Mrs Hansen did not marry Dyer until 1939. This would have made sense of embarking for Euphonia, a sound clue. Back to the drawing board.

Here is the passage once again:

446.30-1 "Embark for Euphonia! Up Murphy, Henson and O'Dwyer,
the Warchester Warders!

Two circumstances make it clear these men could be rebels of '98. First of all they are paired with the Manchester Martyrs, three men who were executed in 1867 for helping Fenian prisoners to escape, and more particularly because the slogan of the United Irishmen was "Are you up?"

Once again two of the names are obvious, and again one of them refers to two people. There were two Murphy's involved in the struggle, and oddly enough both of them were Priests. There was Father John who was famous enough to be included in the song "The Banished Defenders" along with his Shelmaliers, his parishioners who came from hunting country, and were virtually alone in being familiar with the use of firearms. When he and a party from his village were confronted by a troop of cavalry under Lieutenant Bookey, they defended themselves and killed Bookey. The following day retaliation was made. Fr. Murphy's chapel in Boulavogue and 170 houses were burned down; men were killed. Now that he was committed to the struggle Fr. Murphy was equal to events and soon he had 1000 men camped at Oulart Hill where he withstood the militia and attacked Enniscorthy with success. He was finally captured and hanged at Tullow, his body was burned in a tar barrel, and his head exhibited on a pike. Another priest Father Michael Murphy was reluctant to take up arms but did so with enthusiasm when push came to shove and died

leading the charge at Arklow. He appears in the Wake again as "a local eremite, Michael Arklow was his riverend name" (203.18-19).

Dwyer (1771-1826) is another Michael, but with a very different fate. He along with Holt kept the remnants of the Wicklow rebels together for some years after the rising, and he was sought out by Emmet in his last days for help. In the finish he was merely transported to Australia where he succeeded in becoming the High Constable of Sydney. This could very well mean that the third member of the trio might not be a combatant at all, in which case the clergyman who was a student at Trinity at the time of the rising (DNB) might qualify as Hansen.

A matching but contrary trio with very similar names is that of: "hearts of steel, Hansen, Morfydd and O'Dyar V.D., with their glengearries directing their steps according to the R.U.C.'s liaison officer" (529.25-7). The "up" is missing with this trio and the men are identified as connected with the Royal Ulster Constabulary. The "steelboys" were proto-Orangemen, and glengarries were worn by the RIC auxiliaries who were known as the Black and Tans. The Irishman Murphy of the earlier set has now become a Welshman, Morfydd, and Henson becomes Hansen. Checking the surrounding passage for clues leads to an answer for O'Dyar who must be General Reginald Dyer, the man responsible for the terrible massacre at Amritsar, for which he was censured by his superiors, but roundly applauded by many Imperialists, who

got up a subscription for him. He was forced out of the Army but became an expert on military aviation. A few lines away there is an "eggshaped fusilage" (529.21) probably that of a Zeppelin.

To get to the heart of these trios it is necessary to turn back to the first appearance of the three soldiers in the Musey-room section which is heavily concerned with the war between Wellington and Napoleon which coincided with that between the Irish and the English in 1798.

008.21-6 "This is the three lipoleum boyne grouching down in the living detch. This is an inimyskilling inglis, this is a scotcher grey, this is a davy stooping. This is the bog lipoleum mordering the lipoleum beg. A Gallawghurs argaumunt. This is the petty lipoleum boy that was nayther bag nor bug."

The first soldier is both Irish and English, an Orangeman let us say, and he connects to Bog, the Russian word for God; next there is a Scot who connects to beg, the Gaelic word for small. These two may be equated with the warring twins Shem and Shaun especially since Joyce considerately drew a picture of the Battle of Waterloo with the Sigla of the combatants. The third soldier, the Welshman, must be the hybrid Shem\Shaun. The odd thing is that no matter what regiment the soldiers belong to they all have Irish names: "Touchole Fitz Tuomush. Dirty MacDyke. And Hairy O'Hurry." The davy turns out to be Taffy in the nursery rhyme who stole a leg of beef:

009.36-010.07 "This is the pettiest of the lipoleums, Toffee-thief, that spy on the Willingdone from his big white harse, the Capeinhope... This is hiena hinnessy laughing alout at the Willingdone. This is lipsyg dooley krieging the funk from the hinnessy. This is the hinndoo Shimar Shin between the dooley boy and the hinnessy."

Suddenly there is light thrown on the trinity situation. We have found a pair of trios with very similar names but a disposition to be on opposite sides: Murphy, Henson and O'Dwyer versus Hanson, Morfydd, and O'Dyar. These must represent the Shem and the Shaun elements in some way, while the third set of soldiers Kelly, Kenny and Keogh are intermediate, partially disposed to fight and partially not. In the first two sets there is an obvious connection to the combination hinndoo of the "cursigan Shimar Shin" who makes up both halves of the inseparable Corsican brothers. The "hinn" gives rise to Henson and Hansen, and the "doo" is the origin of O'Dwyer and O'Dyar. It can be seen that both derivatives are children, the sons of hinn and the O'doos, sons of doo. It may then be postulated that the sons of hinn, Henson and Hansen, are related to the mythical bog or God lipoleums. There is an immediate connection with the Greek idea of God as "to hen" the One. The number two in Irish and Greek is very similar do or duo and the two gives rise to the O'Doos. The answer for the third hybrid member of the trio may well be strange because Joyce said that when he got two persons

of the Trinity firmly in his head the other one slid off his lap.

St. Patrick demonstrated the notion of three persons in one God by using the shamrock which in Irish is a seamair, here "Shimar Shin" specifically this (shin) trefoil. It is this soldier who objects to the "triplewon hat" of Lipoelum being desecrated, because he is a Trinity himself a "dooforhim seeboy". This means that it may be fruitless to search for Henson and Hansen as real people though they should be opposed to each other in some way. We have postulated that the O'Doos were Michael O'Dwyer who did some service to the cause but survived to become the High Constable of Sydney, and General Dyer, who survived his disgrace after Amritsar. Having made some sense out of the hinns and the doos it is time to attempt the same for the Murphy's. Murphy turned out to be the name of two priests who fought actively in the rising, both of whom died for the cause. Morfydd remains elusive. The name looks Welsh, though Moffat, usually a Scot, is likely to be the closest relative. There is another trio ostensibly composed of Shem, Ham and Japheth which includes a Moffat:

087.09-10 "a person of such sorely tried observational powers as
Sam, him and Moffat, though theirs not to reason why"

They are identified as members of the famous Light Brigade during the Crimean War. This provides an equation of Sam/Shem with "doo" and O'Dwyer/ O'Dyar, since "him" should pair with "hinn". Turning back to the proto soldiers there is another clue

offered as the "hinndoo seeboy" becomes first the "cursigan Shimar Shin" and finally the "dooforhim seeboy" who blows the hat off the tail of the big wide harse (010.14-21). Glasheen has pointed out the linkage between the Murphy contingent and the shape-changing God Morpheus. She also points out that "dooforhim" refers to the First Marquess of Dufferin and Ava. Like Willingdon he was the Governor General of India, and like Wellington he was an Irishman. Suddenly the light shines and the reversal of "dooforhim" can be seen as the basis for Morfydd. We have already noted an example of this shape-changer disguised as Japheth. This is of special interest since the Welsh termination -dd as in Morfydd, is pronounced as -th, as in Japheth. An examination of the various Shem, Ham and Japhet trios reveals that this is one of a kind. Counting up then there are three of the "Murphy" trios: Murphy, Henson and O'Dwyer; Hansen, Morfydd and O'Dyar; and Sam, him and Moffat. In each case the Han-Hen-Hinn element is present. There is a symmetry to the Murphy's which take up each of the three possible positions. The hinn and doo elements only change once, though it would be possible to achieve symmetry with this permutation.

There does appear to be another kind of wymmetry present among the Irish trios, remembering that all the soldiers in the Willingdone Museyroom episode had Irish names. The three K boys have been scrutinized, and they have a rebel cast to them. The other way to go is with the Nursery Rhyme of non combat. Tom is

the prime name of the prime trio Tom, Dick and Harry, and it is also the name of the prime soldier Tommy Atkins. Joyce considerably points out that Davy is a Toffethief, but it Tom , the Piper's son, who stole a pig. Joyce tells us the name of the Dublin firm of ham curers (correctly Pakenham) on two occasions:
039.16-17 "of the name of Treacle Tom as was just out of pop following the theft of a leg of Kehoe, Donnelly and Packenham's Finnish pork"

379.34-6 "Tem for Tam at Timmotty Hall!....So we'll leave it to Keyhoe, Danelly and Pykemhyme, the three muskrateers"

In the second case the ham guys are soldiers and they link to pikes. There appear to be just seven sets of Irish trios, which may give another reading of "dooforhim" as "two-four-one".

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CHAPEL

The rather arduous process of combing through Finnegans Wake several times to seek out every example of the initials of the protagonists has revealed a startling phenomenon. It is well known that HCE and ALP frequently occur paired together in this fashion: "Hic cubat edilis. Apud libertinam parvulam." (007.22-3). More often there is some separation: "A Laughing Party, with afterwite, S.A.G., to Hyde and Cheek, Edenberry" (066.16-17). And quite often the initials are not very easy to spot: "Housefather calls enthrreateningly. From Brandenborgenthor. At Asa's arthre. In thundercloud periwig . With lightning bug aflash from afinger." (246.06-8) Sometimes both sets of initials are cryptic: "like a soldiery sap, with a pique at his cue and a tyr in his eye:" (344.02-3).

It now turns out that there is another quite common situation, and the first inkling was provided by this perfect pairing in which the CHE is sandwiched snugly within the LAP: "looks at ceiling, haggish expression, peaky" (559.26-7). Having stumbled upon this unexpected treasure it was necessary to re-examine every ALP and HCE to see whether this was a game that Joyce often played. He certainly did. There are at least 88 examples. There are three possibilities. There may be a sandwich as in HC-LPA-E. The initials may go linked together arm-in-arm as in HC-A-E-LP. Or they may be mixed up in what I have called a mingled pair. The only legitimate anagram of HCE and ALP is the word chapel, and this has been accepted as a mingled pair. There is also the near possibility of the Greek root "cephal-" which is found at 418.23-4.

In cases where the initial letter is inside a word it has been capitalised for ease of identification. This placement is quite permissible: for instance "Heavencry at earthcall" has been accepted as HCE, by Robinson, Boldereff and McHugh.ⁱ

018.31-2 pourquose of which was to cassay the earthcrust at all
of hours, furrowards, bagawards, like (mingled pair)
PCEAHL

022.29-31 porter pease? But that was how the skirtmishes
enduppel. For like the campbells acoming (mingled
pair) PHELCA

032.16-17 Lucalizod and Chimbers, to his cronies it was equally
certainly a pleasant (sandwich) LA CHE P

043.28 archway to lattice and from black hand to pink ear,
village crying (linked pair) AL-H-P-EC

044.14-15 Persse O'Reilly, else he's called no name at all.
Together. Arrah, leave (sandwich) P-EHC-AL

053.28-9 redpublicans, at Eagle Cock Hostel on Lorenzo
(sandwich) PA-ECH-L

062.33-4 against whom he had been jealous over, Lotta Crabtree
or Pomona Evlyn (mingled pair) AHLCPPE

066.23 light. Always and ever till Cox's wife twice Mrs
Hahn, pokes (sandwich) LA-ECH-P

070.06-7 payrodicule, and er, consstated that one had on him
the Lynn (sandwich) PA-ECH-L

070.33-5 luncheonette interval for House, son of Clod, to come
out, you jewbeggar, to be Executed Amen. Earwicker,
that patternmind (sandwich) L-HCE-AP

091.36-01 laddo had broken exthro Castilian into which the whole
audience persecuted (sandwich) L-HEC-AP

111.18-19 corner holipoli whollyisland pee ess from (locust may
eat all (linked pair) CH-P-E-LA

120.19-20 crisscrossed Greek ees awkwardlike perched there and
here (sandwich) CE-ALP-H

127.29 chapel (this word is a mingled pair)

136.03 ease, one lip on his lap and one cushlin (sandwich)
EH-LAP-C

137.20-1 laughed at Elder Charterhouse's duckwhite pants
(sandwich) LA-ECH-P

- 138.08-9 and plusible has excisively large (sandwich)
AP-HEC-L
- 150.02-3 a ladyeater may perhaps have casualised (linked pair)
AL-E-P-HC
- 155.23-4 Elevating, to give peint to his blick, his jewelled
pederect to the allmysty cielung he luckystruck
(mingled pair) EPHACL
- 162.19-20 interlocative is conprovocative just as every hazy
hates (linked pair) L-C-PA-EH
- 171.08 lift a czitround peel to either nostril, hiccupping
(mingled pair) LACPEH
- 174.18-19 catch a listener's eye, asking and imploring him out of
his piteous (linked pair) C-AL-EH-P
- 177.24-5 and pay this one manjack congregant of his four soups
every lass (sandwich) AP-CHE-L
- 184.28 his eiers Usquadmala à la pomme de ciel (sandwich)
HE-ALP-C
- 192.34-5 crazy elegies around Templetombmount joyntstone (let
him pass, pleasegoodjesusalem (linked pair)
CE-AL-H-P
- 205.35-6 Hausman, all paven and stoned, that cribbed the Cabin
that never was owned that cocked his leg and hennad
his Egg [In this example the HCE is emphasized with
capital letters. Its length is unusual] (mingled
pair) HAPCLE
- 206.35-6 eslats dun, quincecunct, allover her little mary.
Peeld (linked pair) EC-A-H-LP
- 207.08-9 ey, Annushka Lutetiavitch Pufflovah, and the lellipos
cream to her (sandwich) E-ALP-CH
- 215.19-20 like any Etrurian Catholic Heathen in their pinky
(sandwich) LA-ECH-P
- 223.28-9 kunning. O, theoperil! Ethiaop lore, the poor lie. He
askit (linked pair) KE-LP-H-A
[The acceptability of HEK for HEC is confirmed by the

fact that HEK is found with ALP at 420.17-18 and
 332.03. There is also "hear kokkenhovens ekstras"
 at 324.29]

232.16-17 leste. A claribel cumbeck to errind. Hers before his
 even. posted (sandwich) LA-CEH-P

234.21-2 congressulations, quite purringly excited, rpdrpd,
 allauding to him by all the licknames (mingled pair)
 CPEAHL

241.01-2 even while lossassinated by summan he coaxyorum a
 pennysilvers (linked pair) E-L-HC-AP

242.29-30 laat soever her latest still her sawlogs come up all
 standing. Psing a psalm of psexpeans (sandwich)
 L-EHC-AP

249.13-14 promise with consonantia and avowals. There lies her
 word, you reder! The height herup exalts (linked
 pair) P-C-AL-HE

255.18-19 Pliny the Elder his calamolumen of contumellas, what
 Aulus (sandwich) P-EHC-LA

260.17-01 like any enthewsyass cuckling a hoyden in her rougey
 gipsylike chinkaminx pulshandjupeyjade (sandwich)
 LA-ECH-P

261.13-14 Length Withought Breath, of him, a chump of the evums,
 upshoot of picnic (mingled pair) LHACEP

297.08 ekewilled, we carefully, if she pleats, lift by her
 seam hem and (linked pair) EC-PL-H-A

312.17-18 as endth lord, in ryehouse reigner, he nought feared
 crimp or cramp of shore sharks, plotsome (mingled
 pair) AELHCP

318,11-12 Annexandreian captive conquest. Ethna Prettyplume,
 Hooghly Spaight. Him her first lap (mingled pair)
 ACEPHL

328.21-2 long roll and call of sweetheart emmas that every had
 a port in from Coxenhagen (sandwich and mingled
 pair: double HCE) LA-CHE-EH-P-C

330.07-8 elsecare doatty lanv meet they dewscnt hyemn to
 cannons' roar and rifles' peal (linked pair)
 E-L-HC-AP

333.34-5 epsut the pfot and if he was whishtful to licture her
 caudal (mingled pair) EPAHLC

372.02-3 londmear of Dublin! And off coursse, the toller, ples
 the dotter of his eyes (linked pair) LA-C-P-HE

396.31-2 plipping out of her chappell-leeosy, after (mingled
 pair) PHCLEA

404.16-17 hand, prompt side to pros, dressed like an earl, in
 just the correct (sandwich) H-PLA-EC

404.31-2 ever, (what a pairfact crease! how amsolookly (linked
 pair) E-AP-CH-L

406.26-7 repastful, cheerus graciously, cheer us! Ever of
 thee, Anne Lynch, he's (linked pair) P-CE-AL-H

418.23-4 Culex feel etchy if Pulex don't wake him? A Locus
 (linked pair) CE-P-H-AL

427.19-21 ere the morning light calms our hardest throes, beyond
 cods' cradle and porpoise plain (linked pair)
 E-L-CH-AP

431.11 purely human being that ever was called man, loving
 all (sandwich) P-HEC-LA

439.30-1 chipperchapper, you and your last mashboy and the
 padre in the pulpbox enumerating you his (sandwich)
 C-ALP-EH

443.34-6 Mothrapurl skrene about Michan and his lost angeleens
 is corkyshows do morvaloos, blueygreen eyes (linked
 pair) PA-H-L-CE

444.33 chapel (this word is a mingled pair)

451.07-8 plentihorns mead, lashings of erbole and hydromel and
 bragget, I'd come (linked pair) PL-E-A-HC

455.23-4 pleasantries aside, in the tail of the cow what a
 humpty daum earth looks (sandwich) PA-CHE-L

462.23-4 a plain deal table only don't encourage him to cry

lessontimes over Leperstown (sandwich) AP-EHC-L
 463.13-14 cantanberous, the poisoner of his word, but lice and
 all and semicoloured stainedglasses, I'm enormously
 (mingled pair) CPHLAE
 467.28-30 his word the weaker our ears for auracles who parles
 parses orileys. Illstarred punster, lipstering
 cowknucks (sandwich) HE-APL-C
 483.33-4 embracing a palegrim, circumcised my hairs, Oh laud
 (linked pair) E-AP-CH-L
 484.33-4 per Chelly Derry lepossette. Ho look at my jailbrand
 Exquovis (mingled pair) PCLHAE
 506.08-11 leif. -Oh Finlay's coldpalled! -Ahday's begatem!
 -Were you there, eh Hehr? (linked pair) L-C-PA-EH
 524.32-4 little salty populators, says he, most apodictic as
 sure as my briam eggs is on cockshot (linked pair)
 LP-H-A-EC
 526.31-2 likeness in the brook after and cooling herself in the
 element, she pleasing (sandwich) LA-CHE-P
 533.25-6 child, dear Humans, one of my life's ambitions of my
 yougend from an early peepee period (linked pair)
 CH-LA-E-P
 537.14-15 legal eric for infelicitous conduit (here incloths
 placefined my pocketanchoredcheck) and (sandwich)
 L-ECH-PA
 537.35-01 lackin mackin Hodder's and Cocker's erithmetic. The
 unpurdonable preempson of all (sandwich) L-HCE-PA
 544.05 chapel (this word is a mingled pair)
 549.19-20 lights to the polders of Hy Kinsella: avenyue ceen my
 peurls ahumming, the crown of my estuarine (linked
 pair) LP-H-A-CE
 551.15-16 prater brothers; Chau, Camerade!: evangel of good
 tidings, omnient as the Healer's word for the last
 loathsome (mingled pair) PCEAHL
 553.33-4 like yahoomen (expect till dutc cundoctor summoneth him

all fahrts to pay (sandwich) L-ECH-AP

559.26-7 looks at ceiling, haggish expression, peaky (sandwich)
LA-CHE-P

576.28-9 Phenicia Parkes, lame of his ear and gape of her leg,
most correctingly (linked pair) PL-E-A-HC

586.27-8 cornish token: mean fawthery eastend appullcelery, old
laddy he high hole: pollysigh (linked pair)
CE-AL-H-P

601.01-2 empalmover. A naked yogpriest, clothed of sundust, his
oakey doaked with frondest leoves (linked pair)
E-AP-CH-L

601.15-16 a lone. Whose every has herdifferent from the
similies with her site. Sicut campanulae
petelliferentes (sandwich) AL-EH-C-P

605.23-5 penitential honeybeehivehut in whose enclosure to live
in fortitude acolyte of cardinal (linked pair)
P-HE-LA-C

607.08-10 Essav of Messagepostumia lentling out his borrowed
chafingdish before cymbaloosing the apostles (linked
pair) E-PL-HC-A

607.31-3 looking most plussed with (exhib 39) a clout capped
sunbubble annacanponied from his (linked pair)
LP-EC-A-H

614.29-31 he Matty, Marky, Lukey or John-a-Donk), autokinaton-
etically preprovided with a clappercoupling
smeltingworks exprogressive (sandwich) H-LAP-CE

616.08-9 chemical combinations not enough of all the slatters
of him left for Peeter the Picker (linked pair)
CE-A-H-LP

616.36-02 Humphreys: Just as there is a good in even; Levia, my
cheek is a compleet bleenk. Plumb (mingled pair)
HAELCP

617.24-5 as from twentyeight to twelve. To hear that lovelade
parson, of case (linked pair) A-EH-LP-C

621.31-2 child we all love to place our hope in for ever
 (sandwich) C-ALP-HE
 624.19-20 And the bailby pleasemarm rincing his eye! One of
 these fine days lewdy culler (linked pair)
 AP-HE-L-C
 624.21-2 exquisitely pleased about the loveleavest dress I
 have. You will always call (sandwich) E-PAL-HC

These 88 close encounters taken with the 152 examples of side by side pairings make a total of 240. Nowadays that number barely rings a bell, but in Joyce's time it was second nature to recognize it as that of the number of pennies in a pound. The penny itself could be made by a pairing of two halfpence, or it could symbolise the union of the two sides, the heads and the tails. It seems likely that Joyce had this in mind when he linked pennies and pounds with the idea of doubling-pairing-echoing and placed them between an ALP and an HCE:

"lift and Sitric's place's between them.....One sovereign punned to petery pence. Regally? The silence speaks the scene. Fake! So This Is Dyoublong? Hush! Caution! Echoland!"
 (012.32-013.05)

ⁱ . Robinson, Henry Morton. "Hardest Crux Ever" in "A James Joyce Miscellany" 2nd series. Ed by Marvin Magalaner. Southern Illinois University Press 1959.
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