

ALP VOLUME 6

by

Patrick Horgan

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For my son James,
whose inseparable companion,
since he was one year old,
is a white bear he calls
S.

FOREWORD

This book has been many years in the making, since the material associated with S is exceedingly complicated. In order to retain even a semblance of simplicity it has been necessary to assume a fairly high level of knowledge of the Wake on the part of the reader. This eliminates endless repetition of things that have been already established. Unfortunately a number of these things are to be found only in my work. Perhaps the most important of them is the idea of Root Language, which was fully developed in ALP Vol II *DuBLiN*. Two years of sorting and arranging the names in the Wake produced the evidence that Joyce used a basic system to make puns between simple forms, and elaborations of them, anchored by the four main consonants of his home city, DuBLiN. In this system vowels have no importance, and the pairs D-T, B-P, N-M are exactly equivalent. At its simplest this means that Shem and Shaun are the same thing, just as are Jacques and Jack. Another simple example is given in the trio "Higgins, Cairns and Egen" (604.06) which have the same underlying structure, that of the last syllables of Finn-egan. On a more elaborate level this code throws light on some almost inexplicable names such as "Dr Poindejenk". In this case the second N may be disregarded as a divine stammer, as in the Thunder words, and its kinship is then revealed with: Pentateuch, Pantojoke, pentschanjeuchy, pandywhank, bang-the-change, and Pouringtoher etc. Each of these words then will partake of the qualities of the others. Another set of astonishing relatives of Marlborough is given in the footnote on p.92. Using this system it is possible to hop about from place to place in the Wake seeking related words which throw light upon one another.

I have found it necessary to repeat some new ideas several times, and must apologize to those fortunate few with total recall. Since the material of this book is so dense it is probably a good policy to go back over it section by section in order that light may be cast both forwards and backwards.

There have been many times when the temptation to take a quick trip down a "rabbit hole" has been too much for me, but the trouble with these expeditions is that they tend to make the reader, and me, lose track of the main line of the argument. By and large therefore explanations and speculations about subsidiary themes have been eschewed. This has saved this book from being a thousand pages long.

Patrick Horgan

Wilton 1994

Some few abbreviations for common sources have been used:

AWN	<i>A Wake Newslitter.</i>
BoT	Aleister Crowley: <i>The Book of Thoth.</i>
DBC	Dounia Christiani: <i>Scandinavian Elements of FW.</i>
OED	<i>Oxford English Dictionary.</i>
Enc Brit	<i>Encyclopedia Brittanica.</i>
McHugh (A)	<i>Annotations to FW.</i>
McHugh (S)	<i>The Sigla of FW.</i>
O Hehir (G)	<i>A Gaelic Lexicon for FW.</i>
O Hehir (C)	<i>A Classical Lexicon for FW.</i>
WG	Robert Graves: <i>The White Goddess.</i>

PART ONE

AVIARY WORD

The universality of birds is demonstrated by their association with ALP and HCE, and with the very central combination of "words" and "woods". While words and woods are only a single letter apart it must also be remembered that the letters of the Irish alphabet are in a very real sense trees. Another important feature of the wood-word is that the whole of creation stemmed from it: Et Verbum Caro Factum Est (And the word was made flesh). These words, at which everybody kneels, occur in the Last Gospel of the Mass, John 1.1-14. Here first is an example in ALP's chapter:

206.18-20 I swear I'd pledge my chanza getting to heaven through
Tirry and Killy's mount of impiety to hear it all, aviary
word.

There is here a reference to the Latin of the Pater Noster:
"sicut in caelo et in terra.." (on earth as it is in heaven). The
ladies are ever keen to hear the latest:

101.02-7 Do tell us all about. As we want to hear allabout. So
tellus tellas allabout..The war is o'er.

A new element in the wood-word nexus is presented here in
Latin, "tellus", the earth or the world; another is the war. Both
are to be found in this Here Comes Everybody example too:

098.34- The war is in words and the wood is the world. Maply

099.01 me, willowy we, hickory he and yew yourselves.

Howforhim chirrupeth evereachbird.

One particularly chirpy bird has the advantage from the
Joycean viewpoint of being also very down to earth. The thrush is
variously known as the mistletoe, mistle or missel thrush. It may
also be called the throstle or the mavis, but it must be the Latin
title of this bird which inspired Joyce. The nature of the
missile dropped by the Turdus Musicus is evident in this passage:

366.30-3 makes a good dayle to be shattat. Fall stuff. His rote
in ere, afstef, was. And dong wonged Magongty till the
bombtomb of the warr, thrussed in his whole soort of
cloose.

The falling matter is sometimes largely liquid:

520.16-18 a midnight mask saints within of a Thrushday for
African man and to let Brown child do and to leave he Anlone
and all the nuisances committed by soldats

While there is a Christmas song about the Holly and the Ivy,
it is the mistletoe that belongs to the musical bird. It goes

with ballads and carols in the next two examples:

616.31-3 Once you are balladproof you are unperceable to haily,
icy and missilethroes

A connection with primitive man is made again in this next example, with more than a hint of chimpanzee. This could lead back to the "afstef", which may have roots in the German *Affe*, ape.

236.13-16 Thej olly and thel ively, thou billy with thee coo, for
to jog a jig of a crispness nice and sing a missal too. Hip
champouree! Hiphip champouree! O you longtailed blackman,
polk it up behind me!

This could be described as the Leakey, or African, solution for the origin of mankind, but more common is the linkage to the Middle East, the Biblical site of the Garden of Eden. In the last passage the words "bill and coo" may be noted. The Turdus makes a close connection with the Turtus, or turtle dove:

491.14- turturs or raabraabs...

491.26-9 -O'Tara's thrush, the sharepusher!...for green Thurdsday
...Who you know the musselman, his musclemum and mistleman?

005.14-18 Our cubehouse still rocks...to the thunder of his
arafatas...shebby choruysh of unkalified muzzlenimiissilehims
that would blackguardise the whitestone ever hurtleturtled
out of heaven.

The word chorus in this and the next example probably includes a *chorus*, or Persian cock, as well as hawk-headed Horus who lives in the underworld in Sekhet Hetep. Nut is the Egyptian Sky Goddess:

360.14-16 Coil me curly, warbler dear! May song it flourish (in
the underwood), in chorush, long make it flourish (in the
Nut, in the Nutsky) till thorush! Secret Hookup.

360.25-6 we'd love our grappes of mistellose! Moths the matter?
Pschtt!

The noise is reminiscent of the first page of the Wake where there was this:

003.18-19 The great fall of the offwall entailed at such short
notice the pfjschute of Finnegan

A very clear example of the activity of the Turdus Musicus results in an alteration to the Policeman's truncheon - it becomes an umbrella:

586.21-8 Were he, hwen scalded of that couverfowl...with the
caboosh on him opheld for thrushes' mistiles yet singing ...
old laddy he high hole: pollysigh patrolman Seekersenn"

The Policeman in turn links back to the central midden and the hen:

110.25-6 a cold fowl behaviourising strangely on that fatal
midden or chip factory or comicalbottomed copsjute (dump for

short)

The cold fowl in turn, a simple hen, links to the missiles itself. Here is a passage which includes the old joke about life being like a baby's shirt - short and shitty:

298.31-01 "the calicolum of her umdescribables...shrinks from schurtiness to scherts.¹

299.n1 Hen's bens, are we soddy we missiled her

The Turtus rather than the Turdus is sometimes accused of making the mess with cowshit. The ring-dove is known as a cushat:

085.29-31 flying cushats out of his ouveralls and making fesses immodst his forces on the field

037.17-23 "ere the hour of the twattering of the bards in the twitterlitter...while, studying castelles in the blowne and studding cowshots over the noran

What am I trying to do?

I am establishing by this process that Wake birds are very changeable creatures. I am also establishing the the word everycan be changed into the place where they live.

It takes enormous concentration to notice these things, but it is vital to do so in trying to go any further.

This part of the book is devoted to similar word searches. This painstaking work sheds light on the amount of liberty Joyce gave himself in associating words with their kinfold the woods. The Word was God.

Patience is necessary. I cannot tell you whre I am going until I get there...

ICE ME A HEN

It is well known that ALP is the basis for her number 111 according to the system used in the Tarot. The Hebrew letters Aleph, Lamedh and P are 1, 31 and 80 with a total of 111. This is her special number and also the number of her children using a slightly different system. She has just three, Issy, Shem and Shaun. The number 111 represents a trio, a rather idealised one in which the members are equal. The Holy Trinity springs to mind. In what way then is the connection made to anything sacred by these children?

The most general case of a bird in the Wake is the hen. While this at its simplest is just a barnyard fowl, it could also be a female bird of any kind, or even a person; even a God. In the Wake it must also be thought of as being related to what the Greek Platonists knew as God figure. Their primal unity was called The One, *to hen* in Greek. It is pointed out that we may "need the loan of a lens to see as much as the hen saw. Tip" (112.01-2), and the reverse is true: and the hen herself needs careful scrutiny. This quotation comes from the fifth Chapter which centres on the discovery of a complete version of the Letter on p.111.

The first odd thing here is that the hen has been very unlucky with her weather. It is extremely cold:

110.22-33 About that original hen. Midwinter...was in the offing
...an iceclad shiverer, merest of bantlings, observed a cold
fowl...such sneezing cold..

111.05 The bird in the case was Belinda of the Dorans

112.26-9 bleak Janiveer..when...Biddy Doran looked at literature
..She may be a mere marcella, this midget madgetcy, Mistress
of Arths

There is a great deal of ice here, and the hen is twice described as "mere". Joyce is giving us the full set of genders of the Greek word for one:

Masc.	Fem.	Neut.
ἕις	μία	ὅν

In English script the masculine would be written "heis", the feminine "mia" and the neuter "hen". The pronunciation of the masculine gender in ancient Greek is a matter of debate. Nowadays many people say "hace" to rhyme with mace, but the Jesuits who taught me, and Joyce did spend some years under their tutelage, pronounced these three words much as an Englishman would say: "H'ice me a hen".

Two features stand out. First of all the three words make a close fit with the children, by means of their consonants:

Ice - Issy Mia - Shem Hen - Shaun

This numerical trinity also makes a neat fit with the ALP ladies, Anna, Issy and Kate: Anna is the hen, Issy is ice and mia becomes the sound of a cat to link with Kate. Here the connection is strengthened by the Greek origins of these names. The three prefixes, ana-, iso- and kata- express building up, parity and destruction, which accord with Anna as mother, Issy as the eternal feminine, and Kate as the crone of death. As Goddesses in the Greek Pantheon they were Athene, Artemis and Hecate.

And secondly their possible pronunciations are played with in the text. The Greek masculine "one" would pun with the German for hot, *heiss*, and Joyce confirms it by making "neiss" do duty for "nice":

200.29 Throwing all the neiss little whores

He plays with the combination of German *heiss*, and Italian *caldo*, both of which mean hot, though they both sound cold to an English speaker:

502.17-19 And was there frostwork about and thick weather and
hice, soon calid, soon frozen, cold on warm but moistly dry

Another variation on this theme plays on Liquid Hydrogen, which is very cold indeed, using the German words for "hot raw":

228.21 linguified heissrohgin

The rough breathing mark over the first letter of the Greek word *eis* makes it sound like "hace" or "hice". The ease with which an initial letter H can be dropped in Cockney fashion is easily demonstrable in the word bridge:

S = ASS = ARSE = HARSE = HORSE

The first step in this process is provided for in the last Chapter of the Wake:

609.09 Ah ess, dapple ass

In the Museyroom episode the White Horse theme is connected to Willingdone, whose mount becomes a "big whide harse" (008.21). An arsehole can become a "hawsehole":

323.05-6 our raw language navel through the lumbsmall of his
hawsehole, he sazd,

Here are four variations on "All the King's Horses", two with the H and two without:

047.26 And not all the king's men nor his horses

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

334.25-6 holdmenag's asses sat by Allmeneck's men

567.17 all the king's aussies and all their king's men

Horses like birds are variable creatures. Here is that "hace" again for a Greek "one" in company with a Latinised German little ass:

478.08-12 Hanner Esellus...But yav hace not one pronouncable
teerm...to signify majestate "

This combination of hen and ass is frequently found. Here are examples from Letter Chapter:

111.05 The bird in the case was Belinda of the Dorans

112.27-9 Biddy Doran looked at literature...She may be a mere marcella, this midget madgetcy, Msthress of Arths
Who then is Biddy Doran?

A "biddy" is a fowl certainly. Majesty has cropped up twice. While in one case it certainly applies to Arthur, but in both cases it can be read, according to Budge, as an Egyptian word *hen*. The surname Doran has cropped up twice, and Robert Graves provides a useful solution in *The White Goddess*. He quotes from Josephus' *Contra Apionem* the fact that the Dorans were an Edomite people who worshipped the Ass-God Set. Therefore Biddy Doran links the hen to the ass as in this passage:

584.20-5 the hen in the doran's shantyqueer began in a kikkery key to laugh it off, yeigh, yeigh, neigh, neigh, the way she was wuck to doodle-doo by her gallows bird...long past conquering cock of the morgans.

A solid connection of the hen and the ass, who has a cross on his back, because of his sacred passenger on Palm Sunday is made by:

055.11-12 the hen and crusader everintermutuomergent

But simplest of all is the fact that an Ass is a Norse God. In Futhork they are called either As or Os in the runes.

The Wake ass is inseparable from Mamalujo, the four Gospellers. On a number of occasions the Mamalujoe group is composed of birds:

021.29 four owlers masters

022.15-16 four larksical monitrix

290.16 four-flights-the-charmer

214.12 high horse there forehengist

These foursomes may be generated by the game in General:

357.31 of a general golf stature, assasserted

In the final Chapter Mamalujo link to eggs:

614.28-33 the "Mamma Lujah"...known as eggburst, eggblend, eggburial and hatch-as-hatch can

EGYPTIAN MATERIAL

SOKAR AND SYCAMORES

The most important God in the Egyptian Pantheon from the Wake point of view is Seker or Sokar - he varies in spelling as well as function like many of his fellow deities. He was the God of graves, he carried the Night-Sun around beneath the world every night in his Henu boat, and he was deeply concerned with directions and geodetics. His central marker stone was situated at Memphis, which was accordingly the Greenwich of Egypt from which their directional grid extended.

As Ptah-Seker-Ausar (Budge: cviii) he connected with Ptah and Osiris. As Ptah, the Master Builder, this makes Sokar a cousin of Finnegan and Ibsen's hero. Since he is Sokar his son, Sokarson, would therefore equate with Horus the son of Osiris, and Horus can easily be added to the word chain, Ass-House-Horse-Horus. This is of particular interest since Horus avenged the death of Osiris on Set, the Ass God, his uncle.

Horus is sometimes represented as Harpocrates, the child-god of Silence. He has a lock of hair falling over his ear - an "ear-wig". This makes a natural bridge out of Egyptian material between this Earwicker and Osiris-Ptah, the Master Builder Finnegan.

A vital feature of the God Sokar in Wake terms is his relationship to Doyle's hero Sherlock Holmes which has a dual nature. In the first place the original name of the narrator of the stories was not Dr. Watson, but Ormond Sacker. Secondly years later when Doyle brought Holmes back to life, he revealed that he had been known as "the Norwegian Sigerson" during the Odyssean period of his absence. There is an obvious relationship between Sacker and Sigerson, and Seker-Sokar is not far afield. A quick check of Joyce's variants reveals a deliberate wordplay in relation to the Wake Constable:

Seker:	Seckersen
	Seekersenn.
Sokar:	Soakersoon
	Sockerson.
Sacker:	Sackerson
	Sacksoun.
Sigerson:	Sigerson
	Sickerson.

A full examination of the Sherlock Holmes connection is made in another section but in considering Egyptian material it is useful to note that the Holmes-homes pun links him to the word "hat" meaning a home or house as in the Goddess Hathor, "house of

Horus".

The first appearance of Sokar-Sigerson in the Wake combines the figures of the Egyptian God and the detective, and some rather detailed glossing is necessary since this passage rivals the opening page for complexity:

015.29- In the name of Anem^a this carl on the kopje^b...who the
016.14 joebiggar be he?...his mammamuscles^c most mousterious.

...Me seemeth a dragon man^d. He is almonthst^e on the kiek
fief by here, is Comestipple Sacksoun^f, be it junipery or
febrewery, marracks or alebrill or the ramping riots of
pouriose and froriose^e. What a quhare soort of a mahan^e
...Scuse us, chorley guy^g!...You tolkatiff scowegian^f...You
phonio saxo? Nnnn^f...Let us swop hats...yapyazzard abast^h
the bloody creeks....But you are not jeffmute?ⁱ

The following elements are of particular importance:

a) While Anem is an anagram of the preceding word "name", it is also one of the Egyptian Amen, King of the Gods. Joyce plays with the Egyptian a great deal, often reversing it:

395.23-4 chaptel of the opering of the month of Nema Knatut, so
pass the poghue for grace sake. Amen.

There is here also a slight alteration of the standard *Chapters of the Opening of the Mouth* from *The Book of the Dead*, which stresses the connection to the twelve months of the year, a province of the Sun God, and by extension of the God Sokar who carries him nightly around the world in his Hennu boat. Here are two interesting reversals connected again to Tutankhamen:

385.02-6 under her mistlethrush and kissing and listening...the
passing of the key of Two-tongue Common, with Nush, the
carrier of the word, and with Mesh, the cutter of the reed.

b) Though this topic will be dealt with fully elsewhere the South African element intrudes here and must at least get its nod. Joyce left a note: "spying cop S". This can mean that the policeman is somewhat underhanded in his methods of detection as indeed Sherlock Holmes is, but also must include the Boer War battle site, Spion Kop. Kop means a hill, as does the Norwegian word "aas".

c) This word is a metathesis of a Mussulman, and that train of thought leads in turn to the Missel Thrush and its missiles:

491.26-9 O Tara's thrush...for green Thursday....the musselman,
his musclemum and mistlemam.

These turds are the bane of the Policeman's life:

586.25-8 with the caboosh on him opheld for thrushes' mistiles
....pollysigh patrolman Seekersenn

d) This fits with the Mussulman since a dragoman is a guide and interpreter in Arabic, Turkish and Persian lands.

e) See a). It is stated that Sacksoun is connected with "all months" though only six are mentioned, and they are made to link with drinking. The final statement on the matter is given in Persian though it is open to other interpretations. A "qahraman" is a champion of great valour, and "mahane" means monthly, from "mah", a moon or month.

A second point here of equal value is the Irish mahan, which means a bear. In Elizabethan times there was a famous bear in London called Sackerson. Winnie the Pooh is even more famous and he lived "under the name of Sanders". "SAUNDERSON" is the character played by S in the theatre programme at 221.06.

f) At his first appearance the Constable is a most dual man partaking equally of the Tipple and the Comestibles. He is made of Sack, a drink in fact, and his nationality is described as Saxon, for which Saxoun is given by OED as a variant. Scowegian is another variant on the Saxon-Sigerson formula.

g) There is a very subtle hint here of Sherlock Holmes in that "chorley guy" can be read as a rather familiar form of Sherlock .

h) The Cat Goddess Bast represents the gentle warming of the sun. She is the opposite of the baleful Sekhet with her basket. She seems to be pursued here by some dogs!

i) The word "jeffmute" combines the two comedians who have swapped hats, Mutt and Jeff, but since they are named here as Jute and Mutt that must change the picture. Jeffmute then stems more directly from the idea of "deaf mute". From this a word chain can be built up linking back to the very primal Goddess Tefnut (twin of Shu), who was in charge of dew and rain, and like Sekhet took the form of a lioness. She was also a solar deity (Budge: cxii). Joyce's other uses of her show a wide spread of forms:

302.n2 foft as fummer fnow, fweet willings and forget-uf-knots

The summer snow would fall in the form of rain. She appears with water and the sacred crocodile Sui, who pestered the souls of the dead, like the monster known as "Stealer of the heart":

570.33- Do not show ever retrorsehim, crookodeyled...Beware!

571.02 guardafew! It is Stealer of the heart!...I will dui sui, tefnute! These brillling waveleaplights....Seekhem seckhem!

A new complication is provided by the two Sekhem words.

Sekhem means the image of man, and it is connected with the ba and ka souls which seem to be more or less alter egos. It was also a place, the seat of worship of Horus the Elder.

Here next is Tefnut linked to a donkey and to Steve Donoghue the great jockey:

624.15-18 On limpidy marge I've made me hoom...your stunts of Donachie's yeards agoad again.I could guessp to her name who tuckt you that one,tufnut! Bold bet backwards.

The last example is very much more like the jeffmute which began this note. A little clue is given that the word bet may be read backwards to produce "teb". This "bold teb" is then reminiscent of "Boald Tib does be yawning and smirking cat's hours" (028.05-6). Tefnut is a Lioness Goddess. Her father was Tum Ra, the Sun God:

415.11-13 the ra, the ra, the ra, the ra, langsome heels and langsome toesis, attended to by a mutter and doffer duffmatt baxingmotch...

415.18-22 ..might sing ums tumtim abutt...but his sunsunsuns still tumble on.

There are several features of Sokar which are associated with his Wake appearances. As a God he would naturally link to birds, in particular "to hen", but he does have special birds of his own. The Omphalos stone of Sokar established the points of the compass, and was placed at the old Necropolis of Memphis, now the village of Saqqara, exactly 6° North of the Tropic. On it were depicted two pigeons facing each other (Tompkins: *Secrets of the Great Pyramid* p.298). It was also his duty to carry the Sun around the world at night in his Henu boat which carried a pigeon too. The double pigeon and directions feature in this passage, and Sokar and Shu appear further down the page:

010.36- Our pigeons pair are flown for northcliffs. The three
011.02 of crows have flapped it southenly...to the kvarters of that sky

011.18 who goes cute goes siocur and shoos aroun
Directions link to Sokar:

157.15-18 in the Fuerst quarter...he was up in Norwood's
sokaparlour...the heavenly one

Here is the Henu boat associated with Sokar's other function as God of the Dead. The boat is inseparable from the mound where the hen and letter meet. The intrusion of a Norwegian "Norsker" may be ascribable to Sigerson:

479.23- about this mound or barrow...this plagueburrow....this
480.03 burialbattell, the boat of millions of years...an
orangeboat...Sacked it or ate it? What! Henu!...see the

longurn!...Norsker...Crouch low you pigeons three!

In this case Sokar has his full complement of pigeons, the one he carries in the boat and the pair on his marker stone. The word "longurn" is of some interest since a "long" is a ship in Irish, as well as being the adjective attached to those of the Vikings. The Policeman at night has a similar vessel:

556.23-7 nowth upon nacht, while in his tumbril Wachtman

Havelook seequeerscenes, from yonsides the choppy...to stretch ecrooksman

Here are three more examples of the God with bird and death:

586.21-30 Were he, hwen scalded of that couverfowl...pollysigh patrolman Seekersenn...he would mac siccar of inket goodsforetombed ereshiningem of light turkling

While "mac sicc" clearly means to make sure it does also present itself as an alternative version of Seekersenn, a son of "sicc".

362.15-17 kenspeckled souckar, generose as cocke...uprighter of age and most umbrasive of yews all, under heaviest corpus exemption.

254.31-3 her hennin's aspire. And insodaintily she's a quine of selm ashaker while as a murder of corpse...in all the aisles of Skaldignavia

Here is a Sokar example which recalls the "musical" activities of the Turdus Musicus:

237.30-4 The rains of Demani are masikal as of yere...Siker of calmy days. As shiver as shower can be...The Great Cackler comes again.

Budge describes Seb, the Earth God, as the "Great Cackler, who laid the egg from which the world sprang...the goose is his bird, and he became the god of the dead". In *The Book of the Dead* there are many vignettes, which are referred to here:

493.28-30 Irise, Osirises! Be thy mouth given unto thee! For why do you lack a link of luck to poise a pont of perfect, peace? On the vignetto is a ragingoos.

The Goose here is "raging" and the word occurs again with *The Book of the Dead*:

516.24-31 his plantagonist, up from the bog of the depths who was raging with the thirst of the sacred sponge and who, as a mashter of pasht...wanting to know whelp the henconvention's compass memphis he wanted ...A sarsencruxer..

Here the hen takes the place of the pigeons on the special marker stone at Memphis from which the compass radiated. The thirsty person is primarily Christ on the Cross, but the word "raging" introduces the connection also with the Lioness Goddess ("compass"), Sekhet or Pekhet, who was sent to punish erring

mankind. There is a beautiful duality about that pairing. She became so intent on total destruction that Ra deployed seven thousand jugs of beer and pomegranate juice in her path to distract her. She swigged it all down and became too drunk to carry out her mission of vengeance.

A new light is cast on the fact that the "cat-bird" who collected things from the battlefield is called a "peri potmother" (011.09). A fairy godmother is a relative of Mother Goose:

242.25 his fiery goosemother

And this is the bird that laid the golden egg, the world itself in Egyptian myths:

449.36-01 my nocturnal goosemother would lay her new golden sheegg

The Goose is plainly a God:

322.35 And so culp me goose

It has been pointed out that Sokar is an aspect of Osiris and Ptah, and indeed Osiris has appeared in the Wake quotations already. Since Sokar is a god of the dead it is worth broadening the scope of this brief Egyptian investigation to include the dead Osiris who was entombed in a sycamore tree. In the first plate in *The Book of the Dead* there is a note which calls Hathor the "lady of the sycamore". Her image is made of this wood, and the sepulchre of Osiris is laid on sycamore boughs. Hathor and the Goddess Shenty who watch over the festival of the dead Osiris are both cow goddesses.

In the Wake the sycamore is particularly associated with Mamalujo, and thus belongs to the hen-ass nexus. In fact Joyce goes to the trouble of separating the two halves of the word, and demonstrating that it can be built up from "Sieger" and "Ruhm", a reversal of "moor". The word is then a cousin of the Sigerson group:

281.20-3 "Sickamoor's so woful sally. Ancient's aerger. And eachway bothwise glory signs. What if she love Sieger less though she leave Ruhm moan?"

Sycamores occur three times in the Mamalujo chapter:

383.23- "Dubbeldorp, the donker...and they kemin in so hattajocky

384.04 ...to the solans and the sycamores...all four"

388.24 "in single combat, under the sycamores"

397.23-4 "when it so happen they were all sycamore and by the world forgot"

The link between solans (geese) and sycamores recurs:

476.13-17 "And a crack quatyouare of stenoggers they made of themselves, solons and psychomorers...their beast by them...no friend of carrots."

Here is that quartet guarding the children's bed:
555.07-10 "while kinderwardens minded their twinsbed, therenow
theystood, the sycomores, all four of them...with their
ballyhooric blowreaper.."

Turning to Budge again, he describes the children of Horus, the Gods of the four cardinal points as "four gods who stand by the pillar-sceptres of heaven", and "four ancient khu's who dwell in the hair of Horus" (p.ci). It has already been noted that Horus can be the child Harpocrates with a lock of hair falling over one ear. This is an element in an early passage which connects to burial matters and the little funerary images called Shabti:

024.30- "on the pillow of your babycurls under your sycamore
025.02 ...the whole treasure of the pyre..not shabbty
little imagettes"

KHAIBIT'S SHADOW

A. KHAIBIT.

In *Chapters of coming forth by day* (AWN Monograph #6) Danis Rose raises the point that Joyce noted the hieroglyph of the "khaibit", or shadow of man, as being an "umbrella or parasol" (Notebook VIB 40.152). This affords a fascinating glimpse into the sort of games that Joyce's use of his Root Language allowed him to play. The only entry of khaibit "correctly" spelled is this one in a passage, already quoted, which goes on to mention Sui, Tefnut and the Stealer of the heart:

570.28-30 "Here we shall do a far walk (O pity) anygo khaibits
till the number one of sairey's place..."

The companion weather protectors are to be found a page earlier:

569.19-25 "his goldwhite swaystick aloft ylifted, umbrilla-
parasoul, Monsigneur of Deublan shall impart to all...For
we're all jollygame fellhellows"

Taking the last words first, there is a clear mention of Sherlock Holmes, embracing Valhalla as it were. This would describe him during his ten year period of "death" when he went under the alias of the Norwegian Sigerson. "Jollygames" is found echoed in this version of the song *When Johnny Comes Marching Home*:

276.n2 "for jollycomes smashing Holmes"

An amusing sidelight on this is the point raised by Roland McHugh in his *Annotations* that all the technical material about

carving various dishes which accompanies "jollygame fellhellow", is taken from a book by Randle Holme called *The Academy of Armory and Blazonry*!

Returning now to the body of the text on 569-70, it is obvious that we do have "khaibits" with the "umbrella or parasol" of Joyce's note. But there is a strong temptation to substitute the word cubit for khaibit in this passage, since a measure of distance is implied by the context. The question must then be asked: Does the cubit ever do service for a khaibit in return? And on a larger scale this leads to a search through all the Root Language relatives, all the words of the form k-B-D. It turns out that they are frequently found in the vicinity of umbrellas and parasols, and that this affinity carries over to those other objects, generally wooden, sometimes "fenders", which are toted by so many Wake characters.

1 HCE.

The first thing which becomes apparent is that the khaibit-cubit in many Root Language variants is very common as part of HCE, or in his neighbourhood:

007.22 Hic cubat edilis...(26) when unda her brella

284.04 The family umbrogia...(14) hids cubid rute being
extracted..

309.17-20 equipped with supershielded umbrella antennas...capable
of capturing skybuddies, harbour craft emittences

321.22-9 He cupped his years...he scooped the hens, hounds and
horses...with an arc of his covethand...untill his cubid
long, to hide in dry

The last example contained several khaibit words, and the umbrella is implied by the ability to hide in dryness.

The rules of Root Language permit the interpolation of minor consonants within the k-B-D framework, Here first is "Chops Eads":

106.32 Huffy Chops Eads, Abbrace of Umbellas

The next example (chirrupeth) has a slightly larger gap to the umbrella but does contain the "words of power" which Danis Rose quotes from Joyce on p.8 but did not locate:

098.24-36 On Umbrella Street...What words of power were made fas
between them...Howforhim chirrupeth evereachbird

The carried object is not always a complete umbrella; it can degenerate into a staff of some kind:

512.14-19 The quicker the deaf the safer the sapstaff...to the
herreraism of a cabotinesque exploder

On an even grander scale the object could become a tower, or rounded steeple:

004.32-6 Haroun Childeric Eggeberth...his roundhead staple
...upstanded...a waalworth of a skyerscape of most eyeful
hoyth entowerly

The khaibit is well hidden as a "-geberth". The same conjunction of the Eiffel Tower and Egbert occurs in the acrostic version of HCE:

088.21-4 H...E...Rutter Egbert Crumwall...Esa....Holy Saint
Eiffel, the very phoenix!

At the other end of the scale the carried object may be quite small, a policeman's truncheon or billyclub:

197.07-8 Garda Growley or the Boy with the Billyclub...Huges
Caput Earlyfouler

Since Caput is the Latin for head a translation can produce the same effect. Here is the head with two umbrellas:

338.07-8 umberolum in byway of paraguastical solation to the
rhyttel in his hedd

2. SIGERSON.

It has been pointed out that Sigerson is plagued by the droppings of the Turdus Musicus. Here the khaibit becomes softened into a caboosh, a cross between a hat, a tarboosh, and a hut, a caboose:

586.25-30 with the caboosh on him opheld for thrushes' mistiles
...pollysigh patrolman Seekersenn..he would mac siccar

The thrush may also be called a throstle, and the umbrella may be called a gamp. Jonas Hanway introduced London to this useful article after years spent in Persia:

449.14-19 Jamas Hanway, servant of Gamp...leaning on my cubits, at
this passing moment by localoption in the birds' lodging..
when throstles and choughs..

A Spanish umbrella would be a paragua, here found with the thrush:

520.13-17 Mrs. Lyons, the cuptosser...off her tocher from
paraguais...saints withins of a Thrushday

The appearance of birds was heralded by the HCE version, "Howforhim chirrupeth evereachbird" (098.36) which leads to other aerial and presumably better behaved creatures by means of a very similar word "chirryboth":

258.30-5 Garda Didymus and Garda Domas, that thy children may
read in the book of the opening of the mind to light and err
not in the darkness....the cheeryboyum chirryboth with the
kerrybommers in their krubeems

Two linkages are necessary in order make the khaibit connection. First of all Sigerson is implied by the presence of two Irish Gardai, or Policemen. Secondly the passage is about

twins since Thomas and Didymus both mean exactly that, and the Cheeryble twins from Nicholas Nickleby are referred to. Furthermore Joyce is quite open about their real names:
258.24 "tweedledeedumms down to twiddledeedees."

In Carroll's *Through the Looking Glass* (Chapter IV) Tweedledum and Tweedledee have their rattle battle armed with a wooden sword and an umbrella.

The twins have been expanded into a foursome since there are four Root Language variants of the Cherubim: "cheeryboyum", "chirryboth", "kerrybommers" and "krubeems". In Ezechiel (10: 14)) the Cherubim are described as having four faces which correspond with the symbols of the four Evangelists. In Genesis (3: 24) Cherubim were stationed as guards over Eden after the Fall. This means that the Mamalujo set here is also the ass, since St. Thomas is symbolized as one. This mixture is referred to on another occasion:

065.28-9 "the two mixers, we mean, and their cherrybum chappy"

3. SEKER.

Since Sigerson can be split into father and son, we must include the Egyptian God Seker in this picture. Rose's Monograph offers some relevant Joyce notes:

B.40.138 "his horus name /(holos holus) B.40.139 "boat of hennu" and "Pta-seker-/Asar".

The words in brackets in the first note are a bit of a mystery. Naturally L may be changed with R. Holos is the Greek for whole and entire, holus is the Latin for vegetables. They are found unaltered at 019.01 and 118.04.

Seker carried the Sun every night beneath the world in his Henu boat to rise again over Egypt in the morning, and the hieroglyph carried a pigeon. He is associated with Ptah, the prime creator, and with Osiris (Asar), the father of Horus. This makes it possible to build up a circular word chain:

Seker's son : Horus : Horse : House : Home : Holmes: Sigerson.

There would be an emphasis on Seker when words of the Sigerson type, or of the form s-k-r, were linked to his attributes: Henu boat, Night sun, directions, graves, horse (or Horus). Here is a passage which includes all the main linkages to khaibit words: umbrellas, HCE, Sigerson, Seker, graves and directions; boats are implied:

315.19-30 paraseuls round...Howe cools Eavybrolly...he put into bierhiven, nogeysokey first, cabootle segund...With a good eastering and a good westering...he's that fond sutchenson

The next example is spread out quite widely but the alteration of the Norwegian Captain is of special interest given

that Holmes became a Norwegian:

511.02 Northwhiggern cupteam...(08) the old sexton..

(11)jazzlike brollies and sesuos...(20) You are a suckersome"

The final example reveals a Seker by implication only, with the darkness and the Sun linked to a sun canopy and a horse and pony:

607.25-33 Hail regn of durknass...Solsking the Frist...a clout capped sunbubble anaccanponied from his bequined torse."

B. CAPUT-TETE.

The khaibit-umbrella has been found related to HCE in the form of the word "caput", the Latin for head, which in French would be a "tête". Here is another Joyce note quoted by Danis Rose (p.16):

B.40.139: "tet-a tet / (head)"

This must mean that Joyce equated the Egyptian Tet with the French head, as in the common expression "tête-à-tête". Probably too the omission of one of the dashes would be relevant in showing that there is an underlying difference between the two words. Danis Rose quotes from Budge's *The Book of the Dead*:

"The pre-dynastic Egyptians cut the the bodies of their dead into pieces before burial and removed the head and placed it in a raised position in the grave. The ceremonies of the raising up of the Tet (backbone or tree-trunk) were performed in early dynastic times at Abydos, where the head of the god was believed to be buried." (p. liv f.)

The Tet was especially considered to be the backbone of Osiris. Joyce's primary use of this material is at:

566.34-09 "so a stark pointing pole...I am hather of the missed...to the Wellington memorial half a league wrongwards; to Sara's bridge good hunter...a setting up? ... (O my big, O my bog, O my bigbagbone!) because I must see a buntingcap of so a pinky on the point...pink it this way at tet-at-tet."

The passage links the tet with the backbone and a "setting up". "Half a League Onwards" implies the Light Brigade and a hunter is a horse, so the Ass is involved. A few lines earlier it is revealed in several forms: Áss means God and aas means hill:

566.28-31 "Gauze off heaven...Hummels! That crag! Those hullocks! O sire!...Fear you the donkers? Of roovers!

The passage is loaded with God and heaven words, including Osiris and the German Himmel. It also has a hill, a donkey and a Danish arse, a "røv".

Another prominent element is the hat provided by the Goddess

Hathor and the "buntingcap". Though Danis Rose says that it looks like an umbrella to explain Joyce's note, Budge's rendering of the hieroglyph shows rather more. On p. lxvi he gives it as:

However in two quotes from the Book of the Dead he reverses the disposition of the pieces thus:

I do not know whether this transposition of elements is relevant, but a search through Budge's useful book *Egyptian Language* reveals that the symbol is equivalent to the Hebrew letter Tav, the last in their alphabet. There does not appear to be any Egyptian symbol |, but it is immediately recognizable as the Arabic letter Alif. This means that the outer symbols could be read as "Alpha and Omega".

Taking the hieroglyph as a whole the khaibit is composed of a spine with a head on top of it, a Tet with a tête on top, flanked by a stick or "fender", and a hat. On the other hand the side objects could be regarded as being the central body dismembered, or simply a blown apart umbrella. This will throw considerable light on the things so frequently carried in the Wake.

Rose quotes (p.21) a passage from a version of *The Book of the Dead* which does not correspond with my Dover 1967 Edition: (Chapter XX) "...on the night of making to stand up the double Tet in Sekhem (Letopolis)...and on the night making Horus to triumph over his enemies..."

This is used in the Wake in this fashion:

328.32-5 "upon the night of the things of the night of the making to stand up the double tet of the oversear of the seize who cometh from the mighty deep and on the night of making Horuse to crihumph over his enemy"

The addition of the letter E to Horus gives him an equine cast, and serves to attach his enemy Set ("Horuse to"), who was symbolized as an Ass. They are echoed by the wagon and the donkey in this reference to the double tet:

230.09-13 "the flood of cecialism and the best and schortest way of blackening out a caughtalock of all the sorrows of Sexton until he would accoster her coume il fou in teto-dous as a wagoner would his mudheeldy wheesindonk at their trist in Parisise.."

Here is another passage of a rather cryptic nature where there is a concealed khaibit and a doubling of a hidden tet linked to a Seker word:

054.24-34 "as sicker as moyliffey eggs is known by our good

househalters from yorehunderts of mamooth...with firbalk forthstretched touched upon his tricoloured boater, which he uplifted by its pickledhoopy (he gave Stetson one and a penny for it)....Sencapetulo..."

The khaibit becomes a head in Esperanto (capeto Cf. caput) in the word for bighead in that language, Sencapetulo. The tet is found in a hat word, Stetson, given a dual nature by its price, 1/1. The Pickelhaube was the pimple helmet worn by German soldiers in WWI. The firbalk is the carried object to match the hat on the other side of the central tet in the khaibit hieroglyph.

Looking back now on these three double tet passages it can be discerned that they have two other elements in common:

1. Sigerson: a) 328.26 "The Referrin Fuchs Gutmann gives us I'll Bell the Welled"

The Bellman-cum-Sexton is Sigerson.

b) 230.10-11 "blacking out a caughtalock of all the sorrows of Sexton"

Here the detective leans towards Sexton Blake, but Sherlock Holmes is identifiable by the -lock and the "homety" further up the page.

c) 054.24 "as sicker as moyliffey eggs"

2. Eggs:

a) 329.01 "Bastabasco and hippychip eggs"

b) 230.05-6 "eggspilled him out of his homety dometry narrowedknee domum (osco de basco de pesco de bisco!)"

c) 054.24 "moyliffey eggs is known by our good householders"

These connections will be further explored in detail. A discerning eye will have noticed that there was also a strong connection between the first and second passages in that they both use Basque. The first passage is full of Basque words, the second full of Provençal including their word for Basque, Basco. This does not seem to fit with the third passage, but links the other two to Adam, since Joyce liked to maintain that he must have spoken that language.

C. HAT-HEAD.

Words of the form h-D have a Root Language connection, which naturally includes those having a T instead of D, since the letters are equivalent. This permits Joyce to build up an extension on his Ass-Horse-House word chain.

Hat and head are often found together, which is hardly surprising:

275.26-7 "bless his cowly head and press his crankly hat, what a world's woe"

The hat however can cause a headache, or the head a hatache. There is a Dublin hatter called J. Morgan, though the Danish - German Morgen, means morning, or tomorrow:

127.30-1 "has a block at Morgen's and a hatache all the afternunch"

221.29-30 "Hoed Pine hat with twenty four ventholes by Morgen"

Christiani glosses the "Hoed Pine" as stemming from the Danish "hovedpine" which means a headache, but even closer is the Dutch word "hoed", which means a head, and pine is the way some English speakers would pronounce pain. The fact that the head is made of pinewood now fits with the new word chain:

House: (Hut)-Hat : Head : Tête : Tet : Backbone : Tree trunk

Moreover there is a tree called an umbrella pine:

159.35-6 "it pines for an umbrella of its own"

This links the headache to the khaibit at one remove.

Joyce's main use of the h-D confusion is in his variations on the Moore and Burgess Minstrel Show catch phrase: Take off that white hat!

032.23 "*Take off that white hat!*"

320.08 "flick off that hvide aske, big head"

322.01 "Take off thatch whitehat"

322.05 "Tick off that whilehot"

607.03 "Teak off that wise head!"

(405.04 "the concordant wiseheads (of Mamalujo)"

472.05 "wideheaded boy" and thence to Whiteheads)

614.14 "Tuck upp those wide shorts"

Two intrusions here are of special interest:

320.08 "flick off that hvide aske, big head":

The Norwegian white or wide "aske" links to both the Ash tree and their Adam. The latter sustains the notion referred to earlier that Basque was involved with the double tet, since that in Joycean terms was the language of Adam, the first tailor. The Norwegian Captain's tailors are the ones who use several variants on the catch phrase on pp 320-22, and the name of the firm is given as:

311.24 "here is tayleren. Ashe and Whitehead"

Big head has been encountered in Esperanto as Sencapetulo, which includes a khaibit word.

614.14 "Tuck upp those wide shorts":

The second feature is the intrusion of wideness instead of whiteness which generates a link to the white horse theme, since

the horse is often wide:

008.21 "This is his big wide harse."

010.21 "his big wide harse

106.01 "*Of all the Wide Torsos*"

Here is a version which is based in Eden with the snake. Joyce's primary attribution for the S symbol was a Snake (Letter to H.S.W. 24 March 1924):

271.28-9 "the tree that grew in the garden Gough gave. Wide hiss, we're wizening"

Here is a crossover from the snake to the whitehead in a passage of Egyptian material. Haru is a version of Horus:

418.08 "impfang thee of mine wideheight. Haru!"

An Egyptian bridge is made from whitehead/hat to the white horse via the word "hat" which means a house. Hence: hat = house = horse.

The German Hut, which means a hat, is seen in this "tollbooth" version of a tall hat, a theme connected with Mamalujo:

334.07-8 "Browne' in the toll hut...Dip"

In the Museyroom episode the word "Tip" is usually found after the wide/whitehorse, and the same is true a few lines further down the page here:

334.16 "And thisens his speak quite hoarse. Dip."

Equally and oppositely the German verb "hat" can be used for the English equivalent "had":

229.25-6 "all hat tiffin for thea"

And here it is with a stick which might be part of the khaibit:

225.18-19 "as thought yateman hat stuck hits stick althrough his spokes"

In English a hut could be a much grander place, like Trinity House or Church:

548.12-13 "in trinity huts they met my dame, pick of their poke for me"

Another major set of variations is based on an Egyptian theme, and also plays with the h-D words. Danis Rose cites the following in regard to Heaven:

B.4.172 Sekhet / hetepet Elysi.

And from p.lxxvii: "The beatified were believed to lead a life of celestial happiness in the 'Sekhet-hetepet', or Elysian fields."

B.40.143 setting up of the / backbone

He next quotes with slight inaccuracy the passage from the Wake which has been cited above about the "bigbagbone" and the "tet-at-tet", then continues with:

recognise him / heaven

seekit head up / heaven"Heaven was located in a district called `Sekhet-Hetep' or `Sekhet Hetepet', or `Field of Peace', over which there presided a number of gods."

A study of its use in the Wake shows a fine disregard for the vowels, and the interchange of T and D. The closest to the original occurred in the "wideheight - Haru" passage already quoted:

418.06-8 "sekheth rede from Evil-it-is...in Amongded...impfang thee of mine wideheight. Haru!"

Here are some variants:

415.34-5 "Seekit Hatup...Suckit Hotup"

454.35-6 "Seekit headup! No petty family squabbles Up There"

Another version is found with Nut, the Sky Goddess. The time of the night-sky however introduces the duty period of Sokar who would then be carrying the Sun. This and the thrush make links between these two passages:

360.15-16 "in the Nut, in the Nutsky) till thorush! Secret Hookup"

530.16-23 "the Heliopolitan constabulary....Seckersen, magnon of Errick. Sackerson! Hookup! -Day shirker..."

Here he must be a night worker, and Constable Sigerson is quite specifically linked with the Sun by means of the Heliopolitan constabulary. He is a carrier of a "trunchein up his tail" (530.19-20), and is further described as:

530.28-9 "Bloody old preadamite with his twohandled umberella! Trust me to spy on..."

It must also be remembered that Sherlock Holmes was Sigerson, and Holmes = Homes = Houses = Hats etc.

The separated elements of the Suckit Hotup (415.35) occur also in another passage where they are robbed of the terminal P or UP:

485.01-10 "Sagart...Catlick's patrician...Gaspey, Otto and Sauer, ...Or in alleman: Suck at! -Suck it yourself sugarstick! ...your gaspy, hot and sour!"

This opens up four new cans of worms:

1. Sagart is the Irish word for a priest.
2. Sucat was the original name of St. Patrick.
3. Succoth is the Jewish Feast of Tabernacles.
4. In "alleman" or German the word would be "suchet", meaning search or seek.

But for the purposes of this study there is no need to track down these further ramifications. It is sufficient to show that: Het = Head = Hat = Had = Hot = Hod etc.

Therefore the "Hat" and the "Hod" which flank the central

umbrella/parasol in the khaibit hieroglyph are the same thing, despite the fact that they are represented by a semicircle and a straight line. This figure equates with the Tet (backbone) and the tête (head), and so builds up a picture of the human body, which is something which we all indeed do carry with us through life. The "hod" is worth some extra attention since it is the wooden thing in which builders carry their bricks. In the Wake it has an equivocal nature:

098.24-34 "On Umbrella Street where he did drinks from a pumps a kind of workman, Mr Whitlock, gave him a piece of wood...Batty believes a baton while Hogan hears a hod yet Heer prefers a punsil shapner and Cope and Bull go cup and ball....a cradle with a care in it or a casket with a kick behind."

A hod may do duty for a head, or even for an elephant's howdah:

006.08 "His howd feeled heavy, his hoddit did shake"

621.27-8 "Maybe that's why you hold your hodd as if.."

A hod may be a home for balls like a codpiece:

131.33-4 "has the most conical hodpiece of confusianist heronim"

266.04 "Hod a brieck on it"

The same link is made via cod to God:

358.36 "Hedidhithim self, hod's fush" (Od's fish = God's flesh)

558.30 "by the hodypoker and blazier" (Holy Ghost)

This resolution of the duality between hod and hat is matched by that between "Heads and Tails":

Head = Hat (or Hut) = House = Horse = Ass = Tail

HALF A HAT.

One of the most fascinating Wake puzzles is the notion of "half a hat" which springs up first in the Willingdone Museyroom episode, and comes to a climax in the Mamalujo Chapter with a total of six "half-hats". How can there be such a thing as half a hat? Perhaps a clue might be found by checking up on other Wake "half a"s. Half a hat does bear a resemblance to some quite common English expressions: Half ahead! Have a heart! Half-hearted, and half heard.

The first of these, the maritime speed, does crop up along with a reference to a hat of sorts, a bonnet. Since the half a hat in the Museyroom was put on the tail of a horse, or its telescope-tailoscrupp, the "Appaloosa" nearby springs from the text:

494.23-5 "The treadmill pebbledropper haha halfahead overground and she'd only chitschats in her spanking bee bonetry,

Allapolloosa!"

This does not help much, though the fact that the "bonnet" links to spanking suggests that this hat may be in the same spot as in the Museyroom, on the ass of a horse.

Half a league

The association of horses and asses with "half a" suggests the famous poem about *The Charge of the Light Brigade* at Balaclava, and that leads to a realization that a "balaclava" is a sort of hat. There are three versions of the "half a league onwards" motif, all of which link to Arthur Wellesley, Lord Wellington, who as "Willingdone" (Lord Willingdon was quite a different man in fact, though also connected with India in a nasty way; but neither of them had anything to do with the Crimean War) was the man who picked up the half a hat of the lipoleums and hanked it up the tail of his big "wide harse", Copenhagen. All three passages refer also to horses or asses:

292.27-8 "half a sylb, helf a solb, holf a salb onward³ the beast
of boredom...

292.n3 Bussmullah, cried Lord Wolsley, how me Aunty Mag'll row"

347.09-14 asundurst Sirdarthar Woolwichleagues, good tomkeys years
somewhile in Crimealian wall samewhere in Ayerland...my wapping
stiltstunts on Bostion Moss...and heave a lep
onwards

567.02-9 to the Wellington memorial half a league wrongwards; to
Sara's bridge good hunter and nine to meet her...0 my
bigbagbone...tet-at-tet

On the only occasion the league is spelled in an orthodox way it is given as "half a league wrongwards", which may be designed to draw attention to the other two "wrong" leagues, the "sylb-solb-salb" and the "lep". These words can be reached from league via the P/K shift, and then can be analysed as of the forms -LB and L-B. A more recognizable variant of a league would be a leak, or a leek, and both of them link to hats. The Welsh wear leeks in their hats on St. David's day, and this can be seen to be part of the "half a hat" theme. Here first is the plain leek with David:

462.30 "leek! Why, bless me swits, here he its, darling Dave"

And here is Dave with half a head rather than half a leek:

494.23-4 "his dick to Dave...haha halfahead overground"

The Wake hat-leak affects the white hat and horses, and it is an Irish leak not a Welsh leek. Here is a primary example:

121.11-12 "a leak in the thatch or the Aranman ingperwhis through
the hole of his hat"

And here first is the white hat motif, followed by a leaky horse, white also one assumes:

322.01 "Take off thatch whitehat"

381.01-2 "owing to the leak of McCarthy's mare"

It is the third of the lipoleums, the davy or Toffeethief, obviously based on the Nursery Rhyme ("Taffy was a Welshman, Taffy was a thief"), who finally becomes incensed at the Willingdone for his conduct with the hat and the horse. In order to hank the hat up the tail of the horse Willingdone must have made a hole in it causing a "leek". This behaviour then is an insult to the Welsh. At this point he is called the "hinndoo Shimar Shin", while the Irish (Inniskilling) and Scottish (Scotch Greys) become a "hiena hinnessy" and a "lipsyg dooley". The basic play is on numbers in Irish and Greek; they are one, two and one-two. The Irish "a haon" and "a dó" are very much like the Greek for one and two, hen and duo. Shimar Shin is very close to the Irish for a shamrock (siomar sin), the trefoil plant of St. Patrick's discourse on the Trinity, so the number three is reached in two ways.

This leads also to the realization that the three lipoleums become Irish in this last version, and that they possess a "threefoiled hat" like the trefoil of the shamrock, which is also described as "triplewon". St. Patrick is supposed to have used the shamrock to demonstrate the possibility of God, the geat unity, being composed of Three Persons, three in one, three leaves and one stem. This of course raises the number to four in a sense, and accounts for the reinforced crown on a hat with four sides. The biretta is such a hat, having three upstanding flanges on its crown. My Jesuit informant tells me that the symbolism of the hat is purely fortuitous. It was originally a soft hat creased fore and aft, but a right handed person invariably doffed it by pinching the hat on its right side adding another fold. The biretta-Trinity is folk wisdom, but it is curiously echoed by the fact that in making the Sign of the Cross the three persons of the Blessed Trinity are invoked.

Half a Hat.

The connection between the half a hat of lipoleums and the Mamalujo half hats needs further exploration. The three "lipoleum boyne" are first given as:

008.23 an inimyskilling inglis, this is a scotcher grey, this is a davy

We have an Irish Inniskilling, a Scotch Gray, and a Davy-Taffy, a Welshman, but the Irishman is also an "inglis" or

Englishman. Therefore this trio must be suspected of being also a quartet, the four members of the British Isles. Their names are given as:

008.26-7 Touchole Fitz Tuomush. Dirty MacDyke. And Hairy O'Hurry.

It is easy to accept this as the famous trio of Tom, Dick and Harry but the previous clue is followed through. Touchole Fitz Tuomush is a combination of two Wake figures. He is partly Treacle Tom, the Dormouse from Alice, who was the companion of the Mad Hatter and the March Hare at the Teaparty, and partly Toucher Thom, or Doubting Thomas, the Apostle who wanted to touch Christ to be sure he was still alive. The Mad Hatter and March Hare seem to have their initials in the "MacDyke" and the "Hairy O'Hurry". But the vital thing about the name Thomas is that it means a twin, and Joyce uses the policemen Garda Domas and Garda Didymus to represent two other Carroll characters, the twins Tweedledum and Tweedledee.

This makes it possible to understand the curious change which overcomes this ostensible trio two pages later. Now the Welshman is "Toffeethief, that spy on the Willingdone" showing that he partakes of the nature of S, the spying cop. There is a similar reversal among the others:

"inimyskilling inglis"	"Fitz Tuomush"	"hinndoo Shimar Shin"
"scotcher grey"	"Dirty MacDyke"	"dooley boy"
"davy"	"Hairy O'Hurry"	"hinnessy"

This crisscross fits the initials of Dick and Harry with their equivalents in the final "trio", and the petty or pettiest lipoleum is matched with the number one in the final set as "Hinnessy". Two remains two, and the first becomes the last, while sustaining the idea of twins by changing from Thomas into Shem and Shaun. The status of Shem-Shaun is emphasized by their identification as the Corsican brothers, the "cursigan Shimar Shin" (010.18), and a link which may have seemed quite tenuous between the letters MH and Lewis Carroll is sustained by the fact that the twins are also the "seeboy, madrashattaras"(010.15-16), a very plain Mad Hatter.

This serves to prove that the trio are in fact a quartet since one member of the group is a pair of twins. This now reflects on Mamalujo, the other set of half a hat people. They require six half-hats for the three "lipoleums", and an extra entire hat for the hidden twin.

In studying the Mamalujo half hats it may be useful to focus first on a characteristic of a hat which is also that of the

central lipoleum. Technically a white horse is known as a "grey", and the Ass which follows the foursome is also called a grey:

214.33 "the dwyergray ass them four old codgers owns"

At very posh race meetings, such as Ascot, grey top hats are worn by tradition:

388.16-22 "Lapoleon, the equestrian, on his whuite hourse of Hunover....in his half a grey traditional hat"

This makes a link between the lipoleums in the Museyroom, who had a threefoiled hat, half of which Willingdone hanked up the tail of his big wide harse, and the Mamalujo Chapter where there are five more such hats, to make six in all:

386.17 "half a tall hat"

387.03 "grey half a tall hat"

389.34 "part of his half a hat"

390.17 "half a Roman hat"

394.05 "putting on their half a hat"

One special case must be noted which links to the "half a league onward" of the Light Brigade via "heave a lep", "half a sylb" and half asleep:

397.11-16 "Mamalujo.....crowning themselves in lauraly branches, with their cold knees and their poor (up) quad rupeds, ovasleep"

There is one vital example of an entire hat worn by Matt:

392.16-17 "poorboir Matt in his saltwater hat, with the Aran crown"

This is reminiscent of the "Aranman ingperwhis through the hole of his hat". The "Aran crown" suggests a hat reinforced with "iron" in some way; or perhaps one like the traditional Roman kind, since that word did crop up with a half hat, a biretta, a hat square in form but "reinforced" by three upstanding flanges pointing in three of the four directions. This would fit very well with the description of the lipoleum hat as three foiled.

Jaun certainly takes off a biretta when he comes to say Mass. He prays over the chalice, which is described in Danish as a "fat beautiful bottle" (DBC), but first he has removed his priestly headgear:

430.13-18 he murmoaned abasourdly in his Dutcheners' native, visibly unmoved, over his treasure trove for the crown:
Dotter dead bedstead mean diggy smuggy flasky! Jaun (after he had in the first place doffed a hat with a reinforced crown

The last three quotations, the "ovasleep", the "Aran" and the Jaun have featured the word "crown", in this last case twice. If Joyce has doubled his crowns here it is a safe bet that he has halved them elsewhere, and here is a pair of them matching the

betting done on *De Camptown Races*:

"I'll bet my money on de bobtail nag-
Somebody bet on de bay."

610.11-13 Eebrydime! He has help his crewn on the burkeley buy
but he has holf his crown on the Eurasian Generalissimo.

And the Berkeley boy and the Russian General take us back to
bared asses and the Crimean War.

The idea of halving a crown may be carried one step further
to reach half a halfcrown which is written as 1/3, and said as
"one and three", a very fair match with the "triplewon hat of
lipoleums" and the St. Patrick sermon on the Trinity.

To complete the picture there are three examples of "half a
crown" which link to whiteness, which is an attribute of Wake
hats, heads and horses. Alba is the Latin for white, which serves
to make a link to the Roman hat:

152.25-6 harped on his crown and stepped out of his immobile *De
Rure Albo*

463.24-7 white in Alba and touching....for the customary halp of
a crown and peace?

200.27-31 two and a penny or half a crown and holding up a
silliver shiner....two adda tammar

The "two adda tammar" may be read as "two at a time", or "two
and a tanner", which is another way of saying "two and sixpence",
or half a crown. In the first of these three quotations there are
the key words "harped on his crown" which give the game away.

Who wears half a hat?

Someone with half a crown.

What kind of crown has a harp on it?

An Irish coin.

Half a Crown.

The solution like all riddle answers is only easy to spot
once it has been pointed out. It remains to show that it fits
with all the clues Joyce planted in the text.

The half a hat in the first Chapter belonged to lipoleums,
and it was put on the tail of a horse. In the Mamalujo Chapter
the quartet wear six half hats, and they are followed by an ass-
horse.

It would appear that Mamalujo and the Ass in some way share their
hat; they have a crown in common. A crown can be the top of the
head, on which a hat is worn, or it may be a coin, which also has
a "head".

The elements are linked by the Irish half crown which has a
horse on one side, the "head" side, and a harp on the "tail" side.

This coinage was introduced in 1928, though the designs by Percy Metcalf had been published, and universally admired, earlier. Examination of the First Draft versions of I i and II iv show that originally it was a flag rather than a hat which was picked up by Willingdone, though the lipoleum hat is mentioned. Mamalujo originally had but a single "grey half tall hat". The elaboration of this theme must have come later, and it seems probable that it stemmed from the appearance of the new Irish money, and the extraordinary circumstance that the half crown had a head side with a horse, whose "backside" would be called a tail. Hence the half a hat was hanked up the tail on the backside of the horse. This betrays a Lewis Carroll sense of logic. If half a crown is put "on the nose", then half a hat must be put on the tail. The only entire hat in the Mamalujo Chapter is a "saltwater hat", which fits with the notion of putting salt on the tail of a bird to catch it.

The Harp.

The tails side of of any Irish coin has a harp on it, an instrument which a bard might well use to accompany the telling of his tale:

358.17-18 "He beached the bark of his tale; and set to husband and vine: and the harpermaster told all the living conservancy.."

It is of great importance that the harp is particularly linked to only one coin. It does not associate itself with hens, hounds, and pigs for instance, the animals on other coins, but with hats and horses, which belong to the half crown. Here the bard harps his tale with the triplicity of a "hat trick" nearby: 486.06-7 "History as her is harped....Tantris, hattrick, tryst and parting."

Here is a version of the common expression: "My hat!", which has been slightly altered to a hood. The Mookse presumably has an element of Moke, which is one remove from the horse found on the other side of the half crown from the harp:

152.20-5 "a Mookse he would a walking go (My hood! cries Antony Romeo)....harped on his crown"

Harps most frequently link to the horse, and so to asses and therefore to Mamalujo. Here there are the Derby, the Thousand Guineas, a race for fillies, and a harp quartet who relate to a bed, like the four Evangelists who bless the "bed that I lie on" in the old song:

325.06-10 "the stork dyrby. It will be a thousand's a won paddies. And soon to bet...hopesalot honnessy...the fourposter harp quartetto"

The word "honnessy" recalls the "hinnessy" in the Museyroom, a combination of Hen and Ass, or "hen" and "ice", two genders of the Greek unity.

Here are some more harp-ass examples:

475.35-6 "the big ass, to hear with his unaided ears the harp in the air"

Here is an Egyptian version:

332.30-1 "As if ever she cared an assuan damn about her harpoons sticking all out of him"

The ass is described as "dwyergray" at 214.33, and so makes links to Dwyer Gray (Editor), Michael Dwyer (Rebel) and John O'Dwyer of the Glens (figure in a song). Very likely there should be a fourth Dwyer? Michael in this case is the prominent figure, and he is found with the horse-racing betting term "ante-post" (altered):

600.15-18 "'tis believed that his harpened bafore Gage's Fane... that ex-Colonel House's preterpost heiress is to return unto the outstretcheds of Dweyr O'Michael's loinsprung"

There is a further ramification from this nexus which involves Jubal Cain, described in Gen.(4.21) as the "father of them that play upon the harp and the organs". Naturally then Jubal, and hence "jubilee", go with harps; but they also go with halfcrowns and Michaels. Glasheen made an interesting suggestion that Michael can equate with Finn MacCool (=white hat, according to O Hehir. This equation is reported by Glasheen, but I have not been able to find it in O Hehir). This would bring the hat-house link into the picture, and consequently the horse. Music Hall won the Grand National in Wakeyear (1922) and is found in this first example, with the race mentioned at 013.31 ("grand and national"):

013.09-12 "(...with the mujikal chocolat box, Miry Mitchel, is listening)...(He is only pretendant to be stugging at the jubalee harp...)

Here is the second of two passages which use the same material:

329.27-31 "his cloak so grey...And as owfally posh with his halfcrown jool as if he was the Granjook Meckl...It was joobileejeu that All Sorts' Jour."

In each case about half a page of material is involved, but the original occurrence of this material does not have a coin or crown, merely some kings! There are two "jubilees" to make up for it:

031.03 "On his majesty...

031.10-11 yer magggers...Our sailor king...

031.14 William the Conk...

031.17-21 Michael, etheling lord of Leix and Offaly and the
jubilee mayor of Drogheda, Elcock, (the two scatterguns being
Michael M. Manning, protosyndic of Waterford and an Italian
excellency named Giubilei"

CARRIED OBJECTS. 1

A. PARASOLS AND UMBRELLAS.

I. Parasols and umbrellas.

This book started with the "aviary word", and the first featured bird was the *Turdus Musicus*, whose missiles made it necessary for Sigerson to carry some protection. After a considerable process of recirculation the Egyptian "khaibit" leads back to the subject of umbrellas and parasols. It is time for a detailed examination of these objects.

1. The first thing to emerge from this study is that they are frequently connected to Sigerson, the alias of Sherlock Holmes. He in turn links to Lorcan Sherlock, once the Lord Mayor of Dublin, who appears disguised in this passage. The "shade", whether from rain or sun, makes a link to the shadows of the night world:

474.01-7 "Pure Yawn...dormant mid shadowed landshape...by his staff of citron briar, tradition stick-pass-on. His dream monologue was over, of cause, but his drama parapolylogic had yet to be...his locks of a lucan tinge"

The umbrella here is a French one, a "parapluie". It is likened both to a citron briar, which suggests a pipe, and to the baton passed by relay runners.

2. Another parapluie protects the J.P. The half hat has been discussed and shown to link to horses. The Sigerson link is made by the Joyce note that S is a spying cop (Spion Kop was the site of a Battle in South Africa during the Boer War) and the Root Language equivalent "cheapshein", which becomes Sigerson using the P/K shift.

387.02-6 "Suid Aferican cattleraiders..in his grey half a tall hat ...his cheapshein hairshirt and his scotobrit sash and his parapilagian gallowglasses (how do you do, jaypee, Elevato!)"

3. This parapluie is somewhat disguised but the rainbow in the next line lends it authority. The Sigerson is represented by the "Autocrat" at the Breakfast Table, Dr. Oliver Wendell Holmes:

612.12 "Highup Big Cockywocky Sublissimime Autocrat...

612.15 Hump cumps Ebblybally! Sukkot?....

612.18-20 pore shiroskuro blackinwhitepaddynger...paralogically periparolysed, celestial from principalest of Iro's Irismans ruinboon pot"

4. Here is a very plain Sigerson, identified as a cop, but with a curiously altered umbrella. This one is likened to a writing instrument topped by a bell:

186.14-19 "brandishing his bellbearing stylo, the shining keyman
...the blond cop...Petty constable Sistersen"

A similar idea is used, where the tent is probably a "bell-tent":

566.10 "boufeither Soakersoon at holdup tent sticker"

5. After two French umbrellas there is a more traditional "penumbrella", which again raises the point that the carried object might be something to write with. This is a description of "Dave the Dancekerl" who is later identified more fully as a Frenchman "Mushure David R.Crozier" (464.02-3). OED explains that a crozier was originally the carrier of a cross. Later the word came to mean the cross itself, and later still, in mysterious fashion, the pastoral crook of a Bishop. This confusion of object with bearer is often found in the Wake:

462.15-22 "But I'm not for forgetting me innerman monophone for I'm leaving my darling proxy behind for your consoling, lost Dave the Dancekerl...who, could he quit doubling and stop tippling, he would be the unicorn of his kind. He's the mightiest penumbrella I ever flourished on behind the shadow of a post!"

The "innerman monophone" here is reminiscent of the "dream monologue" in Ex. 1.

6. The "doubling and tripling" found in Ex.5 are features of the Umbrellas and Canes in ALP's Mamafesta:

106.31-3 "Airy Ann and Berber Blut, Amy Licks Porter While Huffy Chops Eads, Abbrace of Umbrellas or a Tripple of Caines"

Here the notion of Sigerson-Sherlock Holmes may well be represented by the idea of shearing locks suggested both by the Barber and the chopping of "eads".

7. Another route to follow from Ex.5 is via the Dave-Taff into the TV sketch:

338.05-9 "TAFF...*looking through the roof towards a relevution of the karmalife order prvious to his hoisting of an emergency umberolum in byway of paraguastical solation to the rhyttel in his hedd*). All was flashing and krashning blurty moriartsky blutcherudd?"

"Roof" is a word connected to Holmes-Sigerson by way of Doyle's defence of Oscar Slater. Compare:

530.20 "Roof Seckesign van der Deckel"

There can be no doubt about the presence of the arch villain Moriarty. An umbrella is paired with a Spanish "paragua", and their use in emergency "privy" situations is referred to.

8. Two Indian elements, karma and Krishna, and the English privy lead to an Anglo Indian privy, a thunder-box, with its throne.

277.L2 "P.C.Helmut's in the cottonwood listnin...

277.L3 ..The throne is an umbrella strande and a sceptre's a stick.

277.L5 Gautamed budders..."

Gautama Buddha and an umbrella stand are nearby. Sigerson becomes the helmet-hat part of a Police Constable.

9. Here the throne is linked to the guard, an Irish policeman. Again the umbrella is doubled, and a blackthorn stick is there too. A strong link is made again to Lewis Carroll via Isa Bowman who played Alice. His Baptismal name was Lutwidge, but the Lodewijk is far more like the Dutch name of Boer General Botha who won the Battle of Spion Kop (spying cop) on behalf of the Orange Free State:

361.18-24 "Here all the leaves alift aloft, full o'lieving, fell
alaughing over Ombrellone and his parasollieras with their
black thronguads from the County Shillelagh....Onzel
grootvatter Lodewijk is onangonamed...and his twy Isas
Boldmans...a lark of limonladies! A lurk of
orangetawneymen!"

II. ALP and HCE.

The Wake abounds with examples of duality, the two Issies, Shem and Shaun. and HCE and ALP. The umbrella is linked to the hero and heroine in the Mamafesta as already quoted:

106.32-3 "Amy Licks Porter While Huffy Chops Eads, Abbrace of Umbellās or a Tripple of Caines"

Here are some more examples.

10. In Ex. 9 there was a superfluity of ALP's characteristic Liffey letters: "leaves alift aloft, full o'lieving, fell alaughing.." Here are HCE and ALP in watery conditions:

007.22-7 "Hic cubat edilis. Apud libertinam parvulam....we all
love little Anny Ruiny, or..Anna Rayiny, when unda her
brella, mid piddle med puddle, she ninnygoes nannygoes nancing
by."

11. Here is a "Liffey" parasol:

568.04-7 "The annamation of evabusies, the livlianess of her laughings, such as a plurity of bells!...Even the Lady Victoria Landauner will leave to loll and parasol"

12. Here is HCE as an umbrella along with a split up example reminiscent of the half circle and the line in the khaibit hieroglyph. "Boufeither Soakersoon" was described as "at holdup tent sticker" (566.10):

315.16-20 "He'd left his stickup in his hand...it had a mushroom on it...Then paraseuls round, quite taken atack, sclaiming, Howe cools Eavybrolly!"

Sigerson appears further down this page:

315.30 "he's that fond sutchenson"

In this case the para-sol was a para-seul, an instrument designed to protect against solitude rather than the sun. The paraseul is further developed into a "pair-alone" which appears in German-Dutch using the word Paar. The parasol becomes a sword stuck in a cushion:

235.36- "her suckingstaff of ivorymint...his sticksword in a pink 236.10 cushion....A paaralone! A paaralone!"

Another variation on the carried object is a pole with a flower pot on top:

031.01-3 "bearing aloft amid the fixed pikes of the hunting party a high perch atop of which a flowerpot was fixed earthside hoist with care"

13. Here is the straight khaibit pair sandwiched between two HCEs, and exhibiting a new variation of carried object, a Swastika:

569.11 "how chimant in effect...

569.19-25 ...his goldwhite swaystick, aloft ylifted, umbrilla-parasoul, Monsigneur of Deublan...we're all jollygame fellhollows...

569.28 ..Call halton eatwords"

An easily recognizable Sherlock Holmes is stuck in the same sandwich. The Swastika is worth investigation because Madame Blavatsky has a lot to say about it in *The Secret Doctrine* (vol ii 557-8). It symbolizes the conjunction of Matter and Spirit, and can be equated with the Hammer of Thor, the Christian Cross and the Egyptian Tau. This last point means that it links also to the Egyptian semi-circle symbol in the Khaibit, which also equates with Tau. She also says that it belongs to the head of the "Serpent of Eternity, Ananta" which links it to the Joyce note : S

- Snake.

Two Esses may be interlocked to provide a cross which can develop into the Swastika:

14. Another way of intertwining the two esses would build up the figure of eternity:

+ = Eternity.

Joyce offers support for this interpretation in the Lessons Chapter:

284.01-11 "hce che ech, interecting at royde angles...The family umbroglia. A Tullagrove pole...may be involted into the zeroic couplet, palls pell inhis heventh glike noughty times
∞ "

III. Twelve and Four.

Many examples have shown a pairing of umbrella and parasol, or of either with another stick plus half circle. Treading in Joyce's footsteps it is clear that the note : "umbrella \ parasol = khaibit" has been very closely followed. The khaibit is worth two umbrellas, as can be seen from the hieroglyph:

There are enough pieces to make both an umbrella and a parasol. And there are enough pieces to build up the symbol which represents the answer to the riddle about the interconvertibility of all things in I 6: "A collideorscape!" (143.28):

The umbrella/parasol or khaibit (shadow) can make this symbol which is also a superimposition of two more easily understood Wake Sigla, the Circle which represents the Twelve, and the Cross of the Four. The combination leads to a number of ideas. The four directions on the compass lead to the God Sokar and the 360 degrees of the full circle; the four seasons separated by the

Solstices and Equinoxes lead to the twelve Signs of the Zodiac. The emphasis on time in the Morphios question (the Twelve are also called the Morphios) suggests the clockface, with its four quarter hours:

142.24-6 "the feekeepers at their laws, nightly consternation, fortnightly fornication, monthly miserecording and omni-annual recreation, doyles when they deliberate but sullivans when they are sworded..."

The pairing of Doyle and Sullivan in a context of twelve leads to Sir Arthur Sullivan and Sir Arthur Conan Doyle. Sullivan wrote "*Trial by Jury*" which was produced by the D'Oyly Carte Opera Company:

048.13-14 "O'Daley O'Doyles doublesixing the chorus..."

15. A very plain connection occurs in the trial where all the participants, Judge, Jury (of twelve) and Defendant, are Doyles:
573.36- "arising out of umbrella history in connection with the
574.02 wood industries in our courts of litigation. D'Oyly
Owens holds..."

The passage goes on to specify Judge Doyle, and the jury:
574.31-2 "a sour dozen of stout fellows all of whom were
curiously named after doyles"

16. The two Sir Arthurs link to the twelve Knights of the Round Table of King Arthur. Here the twelve (Danish "tolv") and the "dail", Irish Parliament, pronounced much like Doyle, are found with the umbrella and HCE:

309.14-20 "tolvtubular high fidelity daildialler...in that ruad
duchy...equipped with supershielded umbrella antennas....
harbour craft emittences"

The "rude Duchy" here links to similar baronies in another example where the twelve is in German, but rather too far from the parasol for this to be certainly claimed as part of this series:

524.30 "zwelf me Zeus..."

525.16-18 "...Parasol Ireilly...peopling the ribald baronies"

17. The carried object is usually wooden; it may be a fender or a gun. Sigerson is the "town guard" and this passage is "about" that most famous Soliloquy in Hamlet:

063.11-20 "No such fender. No such lumber...or to explode his
twelvechamber...seized after dark by the town guard at
Haveyou-caught-emerod's temperance gateway...how parasol-
iloquisingly truetoned"

The "fender" can be described in parasol terms:

084.34 "paraflamme and claptrap fireguard"

It can be simply "fire fittings" but they are of interest to the police:

524.06-8 "police agence me and Shorty have approached...Mr Coppinger with reference to a piece of fire fittings"

18. The Beefeater Sigerson becomes a "bufeteer...sexton" and the brollies are linked to the dozen. Sexton Blake is the poor man's Sherlock Holmes:

511.08-13 "the old sexton...black and bufeteer blue, while I and Flood and the other men, jazzlike brollies and sesuos..with her cygncygn leckle and her twelve pound lach"

A solid Sigerson is nearby:

511.20 "You are a suckersome"

19. Sigerson himself may become a quartet, in which case the likeness to his "father" the directional God Sokar is stressed. Since Sigerson is S, and S is ass, this is a reversal of the usual Mamalujo plus ass situation. One of the Sigersons displays a German-Dutch six-one (sechs-ein); and links to the Flying Dutchman, Van der Decken. The alteration of his last letter to an L makes him a German lid, in other slangy words, a hat. This may serve as a reminder that in the Mamalujo chapter they needed six half hats and one whole one to cover their crowns:

530.16-30 "all their paroply under the noses of the Heliopolitan constabulary?...Where's that gendarm auxiliar...Roof

Seckesign van der Deckel...Recall Sickerson, the lizzyboy!

Seckersen, magnon of Errick. Sackerson! Hookup!...Bloody old preadamite with his two handled umberella! Trust me to spy on me own spew"

Sir Arthur Conan Doyle, the creator of Sigerson, was knighted for writing a book about the Boer War, *The War in South Africa*, and Joyce used a battle in that war, Spion Kop as a symbol for his S (Spying cop). There are two umbrellas, one of them a French parapluie.

20. Here is a Spanish umbrella linked to a broadly spaced Mamalujo:

520.08 "Tarpey..

520.10 Father MacGregor...

520.13-15 Mrs Lyons, the cuptosser...off her tocher from paraguais

520.17.20 Thrushday...nuisances commmitted...for N.D. de l'Ecluse to send more heehaw"

The apparently missing Johnny MacDougall (Eagle) is found quite easily once the focus is on the ass at the end. The French "de'l" is equivalent to Mac, and the Eagle is found in "Ecluse"

(Fr. lock). This is also a khaibit example and uses the thrush-Turdus material.

21. Here the umbrella develops (via "umbrella pine" possibly) into a set of four wooden objects. The word "heliopolitan" in Ex. 19 and the "words of power" here are two of Joyce's Egyptian notes that Danis Rose did not find in the Wake (VI.C.8 14-21 and VI.C.15 80):

098.24-31 "On Umbrella Street where he did drinks from a pumps a kind of workman, Mr Whitlock, gave him a piece of wood. What words of power were made fas between them, ekenames and auchnomes, acnomina ecnumina? Batty believes a baton while Hogan heers a hod yet Heer prefers a punsil shapner and Cope and Bull go cup and ball."

This foursome is followed by the "Cassidy-Craddock", a twinning pair in Root Language, who like foursided objects, a cradle or a casket. The stick nature of the piece of wood is variously expressed:

22. Another foursided object could be a page, on which the words would appear:

182.15-17 "under the idlish tarriers' umbrella of a showerproof wall, while all over up and down the four margins of this rancid Shem stuff..."

1001.

The Umbrella Street address connects to 1001, a most dual number which is commonly associated with the Arabian Nights entertainment. The background of this work is instructive since Joyce linked it to several cultures. Najib Ullah ¹ says that the work is probably a translation into Pahlavi of an older Indian work. But the familiar version of the stories is the translation into English (from the Arabic, published in Cairo in 1835) done by Sir Richard Burton. There are Indian, Persian and Egyptian elements in the text surrounding these references.

23. Here first is the address with Indian and Persian. Afamado

¹ □ *Islamic Literature*. Washington Square Press (W 1078) p.89.

Hairductor could transliterate into Farsi as "avam adu har dokhtar". This would mean roughly: "Enemy of the People, mad daughter". Apparently Achmed Borumborad refers to a quack called Patrick Joyce. A Persian policeman is a "kalantar":
492.16-26 "revered mainhirr was confined to guardroom...our aural surgeon, Afamado Hairductor Achmed Borumborad, M.A.C.A, Sahib, of a 1001 Ombrilla Street...his galandhar pole on perch"

24. This is balanced by a reference to a Persian umbrella a "catr", which is pronounced "chat'r". The wet weather in the vicinity offers rain enough to explain the presence of such an object. There are an HCE and two horse races:

324.26-33 "last mount's chattiry sermon...muster of veirying precipitation and haralded by faugh sicknells, (hear kokkenhovens ekstras)...with lucal drizzles...

325.06-7 ..the störk dyrby. It will be thousand's a won paddies."

25. An Egyptian version is found with Isis and the khaibit of Joyce's note about the umbrella/parasol:

570.29-31 "anygo khaibits till the number one of sairey's place. Is, is. I want you to admire her sceneries illustrationing our national first rout, one ought ought one."

SHEM.

The subject of the battle between the twins Tweedledum and Tweedledee in Alice has already been raised, and here is the important point:

"There's only one sword, you know," Tweedledum said to his brother: "but you can have the umbrella - it's quite as sharp..."

26. This means that one of the warring brothers is armed with a gamp, while Joyce gives the other a "blackthorn", the tree that is bardically associated with fighting (This material was found with Carroll in Ex.9):

057.23-8 "Oblige with your blackthorns; gamps, de grace! And there many have paused before that exposure of him by old Tom Quad...he sits sated, gowndabout, in clericalease habit, watching bland sol slithe dodgsomely...Alys"

Here are Dodgson's home in Tom Quad, his profession as a clergyman, a Jabberwocky quote and Alice, all linked to the gamp fight. Further research shows that it is the weapon of Shem rather than Shaun:

449.14-15 "under the invocation of Saint Jamas Hanway, servant of Gamp, lapidated, and Jacobus a Pershawm, intercissous"

Here the Gamp is sandwiched between two James versions, Jamas and Jacobus. Jonas Hanway was the man who brought the umbrella back from his travels in Persia, and was stoned on the streets of London for his trouble.

27. Here is another twin pair, that of Kevin and Jeremy, in which the placement of the N and M reveal the Shaun-Shem pair. Saintly Kevin links with Old Nick by reversal, while Jeremy-Shem is St. Michael. Shem has the umbrella, this time a German Knirps: 027.05-9 "Kevin's just a doat with his cherub cheek...but, laus sake, the devil does be in that knirps of a Jerry"

28. Contrariwise, in terms used by the Tweedle twins in Alice, the knirps can be reversed, instead of the names. It then is associated with Sigerson because it occurs in the Question concerning S:

141:10-11 "insides man outsiders angell, sprink dirted water around village"

The connection of this passage with the Jerry-knirps is guaranteed by the presence of an angell to match the cherub. The upside down umbrella fails to keep water off the village.

SEVENS.

The final examples are found in the lists of seven accoutrements which belong to the High King.

28. Here the Ardri is HCE, or Humphrey. Clearly King Hamlet I is indicated by the wide open "beaver":

052.23-7 "The first Humphrey's latitudinous baver....the state slate umbrella"

29. Here the seven objects belong to the dead Mr. Finnimore:

024.32-3 "and have all you want, pouch, gloves, flask, bricket, kerchief, ring and amberulla, the whole treasure of the pyre"

30. In the last Chapter the set is slightly expanded, but seven are discernible in this opening passage:

619.34- "Here is your shirt...The stock, your collar. Also your
620.01 double brogues. A comforter as well. And here your
iverol and everthelest your umbr."

B. SIGERSON AND POLICEMEN.

This detailed examination of the umbrellas and parasols in various languages has shown that they often connect to the Wake Policeman, Constable Sigerson, alias Sherlock Holmes. Why in particular should a Policeman have an umbrella? The answer is provided by the hieroglyph for the Khaibit which Joyce said was like an "umbrella / parasol". He does not specify which of the two, and indeed the examples have often shown both, so this is recognizable as a duality symbol. This gives it an attachment to Sigerson who represents both Shem and Shaun, since in Root language he can be Jacques-son, or Jack-son, the son of a James or a John.

Here once again is the hieroglyph for the khaibit:

Obviously there is here a whole umbrella and a dismembered one. The central part has been equated with the "tet-a tet" of another Joyce note about the separation of the "tête" from the Tet, the head from the backbone, in the process of burial at Abydos. Manifestly the central part of the khaibit is composed of both parts, but the separated elements could equally well represent a stick of some sort and a hat. A Policeman is always provided with just such equipment, a truncheon and a helmet, the disparate components of his "umbrella", or of his entire being.

1. Sigerson and Umbrella/Parasol.

The oddest example is that of the reversed knirps which occurs in the course of the Question about S:

141.10-11 "outsiders angell, sprink dirty water around village"

Here are a few of the plainest umbrella-Sigerson connections:

530.16 "paroply under the noses of the Heliopolitan constabulary

530.22 ...Sackerson! Hookup...

530.28-9 ..Bloody old preadamite with his twohandled umberella"

586.26-8 "caboosh on him opheld for thrushes'
mistiles...pollysigh patrolman Seekersenn"

511.11-20 "jazzlike brollies and sesuos...you are a suckersome"

315.19-30 "paraseuls...Howe cools Eavybroolly...he's that fond
sutchenson"

569.19-26 "goldwhite swaystick aloft ylifted, umbrilla-parasoul
...we're all jollygame fellhollows which nobottle can deny"
Here the Sherlock Holmes has the full "khaibit" and a
separated stick and bottle, which will be found elsewhere.

277.L2 "P.C.Helmut's in the cottonwood listnin."

277.L3 "The throne is an umbrella strande and a sceptre's a
stick"

Opposite the "umbrella" is this line:

277.09 "when he's head on poll..."

Again there is a complete khaibit hieroglyph, the central
umbrella with the flanking separate head or helmet, and the stick
or pole.

2. What else do Sigersons carry?

Bearing in mind now this basic equation between the complete
umbrella and the separate parts, it is possible to examine
Sigersons and Policemen for other carried objects.

a) At its simplest the policeman is armed with a truncheon,
which could be a billyclub:

197.06-7 "Ask Lictor Hackett or Lector Reade of Garda Growley or
the Boy with the Billyclub."

b) It could be a stick, a crowbar or a pole:

086.04-12 "stick fire to himcell...P.C.Robert...elois Crowbar
...Peeler and Pole"

A policeman is called a "peeler" after Robert Peel, the
founder of the Force, originally in Ireland. Joyce made a note:
"S = Robot". A "firestick" might be a gun or a poker.

c) The stick could be a broom of some sort:

471.30-3 "Sickerson...la garde auxiliare...by the warmin of her
besom that wrung his swaddles"

d) It might be a javelin or simply a tower:

534.31- "Sherlook is lorking for him...Hanging Tower! Steck a
535.07 javelin...Soesown of Furrows...His Magnus Maggerstick"

d) The umbrella might be composed of a bell on a writing
instrument. That could add up to a bell tower:

186.14-19 "brandishing his bellbearing stylo...Petty constable
Sistersen"

e) Or the stick could hold up a bell tent:

566.10 "boufeither Soakersoon at holdup tent sticker"

Then again the use of a lance for the sport of tent pegging
produces something more like the javelin.

f) Classically speaking there ought to be a head and a spine

based on Egyptian models. Here is a head with a whole oak for a stick:

370.24-30 "soresen's head subrises thus tous out of rumpumplikun oak...It is polisignstunter. The Sockerson boy"

In this same section, where Sigerson is revealed as more than the washer up, and is called on to throw out the drinkers from the pub, there is this, which echoes the Wachtman "seequeerscenes":

372.25-31 "His bludgeon's bruk, his drum is tore. For spuds we'll keep the hat he wore...Shanavan Wacht"

g) Here is the hat again with a post, a pillar, and a pillory. Sherlock gets a hidden mention:

015.35- "Comestipple Saksoun...He can prapsposterous the pillory

016.08 way to Hirculos pillar...chorley guy...Let us swop hats"

h) The pole can connect with a bottle:

429.19-24 "warden of the peace, one comestabulish Sigurdsen...amid the embracings of a monopolized bottle"

i) Similarly:

556.23-30 "Wachtman Havelook seequeerscenes...stowing his bottle... sminkysticks"

j) Here is an unusual Sigerson who will be considered presently in more detail:

067.10-16 "In the bottled heliose case continuing, Long Lally Tobkids, the special...he guntinued"

3. P.C.Q. and Laraseny.

One pair of policemen is hard to fit with the general pattern, but demands investigation. Here is the passage from the last chapter in which they are found with some interesting company:

618.03- "The cad with the pope's wife, Lily Kinsella, who became

619.05 the wife of Mr Sneakers...look through your leatherbox one day with P.C.Q. about 4.32 or at 8 and 22.5 with the quart of scissions masters...to see...Lily on the sofa.... looking into a mirror..when the police...in all directions on Wanterlond Road...their beaux to my alce...gentle as a mushroom...Would we hereafter to lodge our complaint on sergeant Laraseny...his health would be constably broken into potter's pance....it is thanks beloved, to Adam, our former first Finnletter and our grocerest churcher...for his beautiful crossmess parzel"

These policemen have wandered into the world of Alice and their carried objects are therefore not so easy to discern. They are the cue (Q) and the mushroom for the separated umbrella, and

the "parzel" for the parasol.

a) P.C.Q.

618.12 "Only look through your leatherbox one day with P.C.Q. about 4.32, or at 8 and 22.5 with the quart of scissions masters.."

The P.C. peeping through the letterbox is certainly S, the spying cop. There is a striking duality about the times which both add up to the same thing. The Quarter Sessions Masters have become a foursome of Justices of the Peace, who in this case are preceded by their Ass, even though as Policeman Queue he should be their appendage.

P.C.Q. has a companion on the force elsewhere, P.C.Helmut, who is described as "listnin" (277.L2). The two have separate spy functions of looking and listening, and they also have between them the stick and hat required for the job, the Q and Helmut. Another bridge is supplied by the association of P.C.Q. with "the cad with the pope's wife" (618.03-4). The meeting of Earwicker and the "cad with the pipe" mentions several weapons, including the cue:

035.25-8 "plugged by a soft-nosed bullet from the sap, halted, quick on the draw, and replyin that he was feelin tipstaff, cue, prodoooced from his gunpocket his Jurgensen's shrapnel waterbury"

A tipstaff is the stick carried by a Sheriff's officer, or the man himself; clearly therefore a "tipstaff,cue" is a "P.C.Q.". There is a sap, or cosh, and a cue, something used for hitting by various Pool Hall characters such as "Pool loll Lolly" (096.19-20) and:

054.03-4 "Farseeingetherich and Poolaulwoman Charachthercuss and his Ann van Vogt. D.e.e.d."

A Vogt is a German bailiff, or tipstaff, and the Vercingetorix person is later described as a postman:

066.10-12 "the postal unionist's....carrier's, Letters Scotch.. Fierceendgiddyex he's hight, d.e."

The mysterious link between Vercingetorix and d.e. demands some thought. It has been glossed as the Dutch "det er" equivalent to i.e.

b) sergeant Laraseny.

The tiny Dutch clue leads to a solution for this obscure name, though not by any logical route. Laraseny might refer to the crime of larceny, simple theft, and it does have a resemblance to Superintendent Laracy, who makes a brief appearance in Ulysses. This portmanteau, and it must be remembered that this is a very

Alice page, and Dodgson-Humpty Dumpty invented this form, is built up from a large number of elements. The main thrust would seem to be based on the Dutch word *laarzen* (boots) which appears in the heavily Dutch passage on pp 75-8 which was explicated by Leo Knuth in AWN April 1968. His queried note for "larcenlads" fails to spot that they might be bootboys, rather than boot cupboards, to go with the chambermaids earlier in the same line (075.08). The use here of Dutch words for postage stamp and letterbox matches with material in the Laraseny section, the "leatherbox" and the "crossmess parzel":

075.04 have sigilposted what in our brievingbust...

The Dutch words "should" be "postzegel" and "brievenbus".

There does seem to be a connection between the postman and the policeman, both wearers of stout boots: Seekersenn, the "pollysigh patrolman" "brought his boots to pause in peace", while Haun the postman is called "you of the boots" (472.21).

The sergeant Laraseny-P.C.Q. page has this:

618.08-9 The thicks off Bully's Acre was got up by Sully. The Boot lane brigade.

The word "brigade" further suggests a link with the military rank of sergeant, and a re-examination of the prime reference shows a lot of confirmation, including the patron Saint of bootmakers, St. Crispin:

618.29-32 Sully is a thug...though he is a rattling fine bootmaker in his profession. Would we were hereafter to lodge our complaint on sergeant Laraseny in consequence of which in such steps taken his health would be constably broken...by a Nollwelshian which has been oxbelled out of crispianity

The almost subliminal reference to Arthur Conan Doyle and his friend Sir Oliver Lodge, who both worked on Spiritualist matters, strengthens the link to Norwegian Sigerson. Sully is the leader of the Sullivani, also headed by an Irish Sir Arthur, Sullivan.

The "boots about the swan" is identified as Maurice Behan (063.34-5) which is a metathesised form of Boru's Mahan, (Cf "Boris O'Brien, the buttler" (385.15): Mahan was Boru's half brother and rival) which is a usual name for Sigerson as servant. Mahan is an Irish bear to go with Sackerson.

The overall linkage from the Dutch words on p.75 to the idea of sergeant "laarzen", Sergeant Boots, is reflected by a link from the same page to a Cornish element in the name "Laraseny". On p.75 there is absolute proof that Joyce knew some words of Cornish since he uses the Cornish word for corn (ys):

075.08-11 larcenlads....(10) corngold Ysit?

The Cornish word for an ass is "asen".

4. Lily and Lola.

a) Lily Kinsella, Mrs. Sneakers.

Another figure of importance on the page with the two policemen is Lily Kinsella, who had been married to the "cad with the pope" but is now the bride of Mr. Sneakers. Now the cop Sigerson is describe in a Joyce note: S = Snake, so there is a lot of mirror imagery in this passage. She must have some relationship with "Long Lally Tobkids, the special" (067.11) since a "special" is a sort of policeman. On this page she relates to the "quart of scissions masters", a quartet of Justices of the Peace, so elsewhere it is legitimate to assume a relationship with:

094.25 "...under the suspices of Lally"

096.04 "Lillytrilly law pon hilly"

096.19-24 "And Lully holding their breach of the peace for them.

Pool loll Lolly!...Well, all right Lelly...for Craig sake."

It is hard to come to grips with this quintet too, since they are so clearly the four and the ass, but which is which? It is to be suspected that it does not greatly matter, one of them does the ass duty and the other four are Mamalujo. Here is a similar set, and the presence of a parasol one line away suggests that Sigerson is involved:

525.14-16 "Lalia Lelia Lilia Lulia and lively lovely Lola Montez
...Named Parasol Ireilly"

It is possible that the "lillytrilly law pon hilly" makes a link to Lola Montez, in which case they would both be related to the Danish hill "aas". Mrs. Glasheen says that the "Lillytrilly" is a Danish Humpty Dumpty , but DBC and McHugh say no. It is based on the Norwegian Nursery Rhyme formula: "Lille trille paa paa en hylle" which is akin to Humpty Dumpty, and that leads back of course to Alice. Here is the lallation theme again, with live-love, in a very Alice passage:

293.20- "apt to ape aunty annalive...Lo, lo, lives love! Eve

294.08 takes a fall. La, la, laugh leaves alass! ...Antiann,
we're last to the lost, Loulou!..your dappled yeye here...we
see the copyngink strayedline AL...One of the most murmurable
loose carollaries ever Ellis threw his cookingclass"

This very dense passage includes another major theme, that of Coppinger (San-cho Panza and his ass, Dapple, in the Smollett translation), but the main thing here is Lewis Carroll, or Lutwidge Dodgson to give him his proper name. It now begins to surface that a connection can also be made between him and Lola

Montez, an Irish-American dancer whose name was Maria Rosanna Gilbert. She had a famous fling with Ludwig I of Bavaria which did her career quite a lot of good. They are paired at:

538.1-3 "If she, irished Marryonn Teheresiann, has been disposed of for her consideration, I, Ledwidge Salvatorius"

Maria Gilbert had an affair with the monarch, but his wife's name was Therese of Saxe-Hildburghausen, by whom he had eight children. The "I" establishes that Joyce included King Ludwig I. Maria's professional name, Montez, may be hidden in Marryonn Teheresiann which includes her own Maria and Rosanna. This textual pairing of Lola and Ledwidge means that Lola links at one remove with Alice. Equally Alice links with her cat.

b) Lily the kitten.

At the start of *Through the Looking Glass* (p.149 in *The Complete Works of Lewis Carroll*. The Modern Library, NY) just after Alice climbs through the mirror, the first words spoken are those of the White Queen, who sees that one of the pawns has been knocked over:

"'It is the voice of my child!' the White Queen cried out, as she rushed past the King so violently that she knocked him over among the cinders. 'My precious Lily! My imperial kitten!' and she began scrambling wildly up the side of the fender."

Lurking here most innocently is the Wake word "fender" which lies at the heart of the duality between the "of-fender" and the "de-fender", always bearing it in mind that the French for "of" is "de".

Lewis Carroll put a diagram of the chess board into his text, and it shows how to arrange the pieces for his story. There is only one pawn on the board, the White Queen's, which means that Lily, the one so rudely upset, who is replaced by Alice, by a very natural process thus becomes Alice herself. Joyce has developed from this the combination "Lily Kinsella". Since Alice has gone through the looking glass she appears in reverse as "sella". Alice is found in various versions in the neighbourhood of Kinsella:

205.07-11 "Ellis on quay in scarlet thread...You child of Mammon, Kinsella's Lilith"

622.02-4 "Next peater's poll you will be elicited or I'm not your elicitous bribe. The Kinsella's woman's man will never reduce me"

Kinsella's man is Mr Sneakers, a word which Joyce does use to mean a shoe, a cousin of a boot:

033.36-01 "stambuling haround Dumbaling in leaky sneakers"

This is an alias of Dan Magrath, since Sully Sneakers is a "bootmaker"(618.30), and Magrath makes books or boots:

060.26-9 "Mr Danl Magrath, bookmaker...was, as usual, antipodal with his: striving todie, hopening tomellow, Ware Splash. Cobbler"

From the Alice point of view, and bearing in mind also the connection to that most central town in Australia, this antipodal person is vitally important. That is exactly where she thinks she's going to as she falls down the rabbit hole at the start of *Wonderland*. Joyce uses this fact early on in his work when he makes Frisky Shorty, alias the White Rabbit, into a "tipster, come off the hulks", where people awaiting transportation to Australia were incarcerated.

c) Lily O'Rangans.

Another Wake Lily of interest is the one based on the Northern Irish emblem, the orange Lily. In this quotation Joyce equates the name with Iris Trees, which suggests a focus on trees rather than flowers, and there is an underlying thought of "our histories":

030.01-2 "Now (to forebare for ever solittle of Iris Trees and Lili O'Rangans), concerning the genesis..."

The Orang in the tree certainly takes us back to Genesis and the first man, Adam, in Eden; and the name of his first wife was Lilith, like that of Kinsella.

4. Alice's Cats.

Alice had a cat named Dinah, and two kittens, Kitty and Snowdrop. The White Queen had a pawn-kitten called Lily who is Alice herself as the story progresses. All of them are to be found in the Wake.

i) Dinah:

The mother cat, Dinah, is an alias of the Wake drudge, Kate or "Kotherreen the Slop", the female counterpart of Joe Sigerson:

141.27-9 "Answer: Pore ole Joe...Summon In The Housesweep Dinah?"

The games played by Dina and Joe reveal some familar material, and some is related to cats:

176.01-4 "Thom Thom the Thonderman, Put the Wind up the Peeler, Hat in the Ring....Adam and Ell,...Moggie's on the Wall"

Adam and Lilith are cheek by jowl with a moggie.

Dinah is found directly linked to Alice, and to the girl who played the role on stage, Isa Bowman:

226.02-7 "lovely Dinahs vaunt their view. Poor Isa sits a glooming...no lovelinoise aound her swan's. Hey, lass! Woefear gleam she so glooming, this pooripathete I solde? Her beauman's gone of a cool."

The linkage here to Issy suggests a further major use for the Alice material, which is the mirror image between Alice and Lily in the looking glass, and that between Issy and her beau. It is easy to see that Alice can be doubled and split into a reversed, or mirrored in the looking glass, "La-la", and "Is-is" or Issy.

ii) Snowdrop:

Here from the Lessons Chapter is a passage which has notes of some importance. There is a footnote featuring a cat and a marginal note with the name of Alice's other kitten, Snowdrop:

265.12-13 "for the cobbeler and the brandnewburgher:² but Izolde

265.N2 mushroom catsup..

265.L1 *In snowdrop...*

265.15-16 arride the winnerful wanders off, the winnerful wonnerful wanders off"

Here there are Snowdrop, Wonderland, Isolde, a cat and a reference to the "cobbeler" which is now familiar as the profession of the "book/bootmaker" Magrath/Sneakers. Going back again to the latter character there is this:

618.03-9 "Chat us instead! The cad with the pope's wife, Lily Kinsella, who became the wife of Mr Sneakers...Boot lane brigade"

618.30 "a rattling fine bootmaker in his profession."

The cad has a Root Language connection with the French cat,a "chat".

iii) Kitty.

Kitty is a very common name for a cat so considerable support is necessary from the text in the vicinity to show that Alice's kitten is intended. This is the one which Alice held up pretending that she was the Red Queen, before going through the Looking Glass to the fireplace on the other side, where she finds the White Queen's kitten-pawn Lily. Here there is a Dinah a few lines away and a lot of fire references. Alice is hidden here too. Though the elements are scattered over half a page they are easily recognizable:

328.14 "Dinamarqueza...

328.23-4 ..Kitty Cole...

328.29-33 ..(tha lassy! tha lassy!)...'tis no timbertar she'll have then in her armsbrace to doll the dallydandle, our fiery quean

..the making to stand up of the double tet...

329.03-7 ..the divlin's own little mimmykin puss....the homespund

of her hearth"

This reference to Kitty and the fireplace which separates the real world from the mirror one sandwiches a clear mention of the double tet, the khaibit which is composed of the parts of the umbrella/parasol.

The cat connects with the hen, (and the hen with the ass), as a "pussypussy plunderpussy" (011.13) on the battlefield.

Therefore the cat connects with Sigerson (S). On the same page with a group of four Sigersons (Seckesign van der Deckel, Sickerson, Seckersen and Sackerson) there is a hermaphroditic Kitty. This is of especial interest since here the cat represents the Mamalujo, and they are frequently of dubious gender:

530.32-3 "Call Kitty the Beads, the Mandame of Tipknock Castle"

The calling of Kitty makes a special link with two of the four Sigersons, who are "called" in German and English:

530.20-1 "Roof Seckesign van der Deckel...Recall Sickerson, the lizzyboy"

This leads to the thought that Sigerson too should be able to change sex.

5. Madam Tomkins, the P.C.

Earlier the point was raised that Lily the kitten relates to: 067.11-12 "Long Lally Tobkids, the special, sporting a fine breast of medals, and a conscientious scripture reader to boot"

This can be read as an example of the P.C.in Boots, or Puss in Boots theme, since a "special" is a kind of policeman. The name is Tomkins or Tomcats with a heavy cold. Further down the page it is revealed that Lally Tobkids is a lady:

067.22-3 "I appop pie oath, Phillyps Captain....You are deepknee in error, sir, Madam Tomkins, let me then tell you.."

This makes a complicated connection with the passage on pp.39-41, the Dodgson nexus, where the interchangeability of Carroll's characters is exploited. Treacle Tom is the Dormouse at the Mad Hatter's Teaparty who had a fixation on treacle. His "brother" Frisky Shorty is the White Rabbit, who was both shorty and frisky.

The shortness of the White Rabbit is contrasted with the "Long Lally Tobkids", Lily the kitten. This means, contrariwise, that the Tom-mouse has become the Tom-cat, which is nevertheless a female. Further to the confusion Frisky Shorty is described as a "tipster, come off the hulks" (039.16), a convict awaiting transportation to Australia. It is well known what happened when rabbits hit that Continent, since there were no predators to keep them down. The man who landed with the first load of convicts in

New South Wales, and stayed on to become its Governor, was Captain Arthur Phillip. His Wake appearance quoted above includes the very characteristic Australianism: "My oath!"

This nasal shift of Tom to Tob is found in another case where he associates with Dick and Harry:

090.03 "Tob, Dilke and Halley"

This raises the distinct possibility that Lally Tobkids is the whole trio of Hally, Tob and a reversed Dik.

CARRIED OBJECTS 2

A. The Cad with the Pipe

1. The Cad's Pipe.

The Egyptian hieroglyph for a shadow, the khaibit with its umbrella-parasol, has led by a most circuitous route via the umbrella/sword and other strange things to Carroll's cats. And the cat has become a cad with a pipe. This figure can be identified with the caterpillar who sat on a mushroom smoking his hookah.

The cad with the pipe's meeting with Earwicker is based on an encounter Joyce's father had with a tramp in the Park, which badly frightened him, and not without cause. In the time of the Troubles a request for the time could be the prelude to a shooting. In the Wake Earwicker is described as a "lustsleuth" (033.31), and he meets the "cad with the pipe" (035.11), who asks him what time it is even though a bell is ringing at that moment. There has been pointed out the connection between the clock face and the umbrella\parasol. The cad also makes a link to weather protectors:

520.08-21 "for Tarpey...to push on his borrowsaloader..and, be Cad, sir, he was to pipe up and saluate that clergyman ..and to say how Mrs Lyons, the cuptosser...off her tocher from paraguais...saints withins of a Thrushday...all the nuisances...my cads in togs blanket"

Here are a parasol, hidden in the Borsalino hat Joyce liked to wear, a khaibit in the cuptosser, and a Spanish paragua. There is also a thrush to create the "nuisance" which necessitates such protection.

At the original meeting the cad had his pipe and H.C.Earwicker was equipped with a "tigerwood roadstaff to his stay" (035.07). Tigerwood is a kind of citron so this stick relates to the "staff of citron briar, tradition stick-pass-on" (474.03-4) which is by Yawn's side. The text continues with a French parapluie:

474.04-5 "His dream monologue was over, of cause, but his drama parapolylogic had yet to be, affect"

Since a citron briar could be a pipe of some sort it turns out that Earwicker and the cad are quite similarly equipped, they each have a "fender". Here is another reference to the citron object showing that it has enormous powers:

303.21-2 "citrawn woodint wun able rep of the triperforator

awllrite blast.."

The pipe can represent a gun, or a sap, or a truncheon of sorts:

035.24-8 "unwishful as he felt of being hurled into eternity right then, plugged by a softnosed bullet from the sap, halted, quick on the draw, and replyin that he was feelin tipstaff, cue, prodoooced from his gunpocket his Jurgensen's shrapnel waterbury"

Earwicker's response is to show that he has a couple of sticks about his own person and produce his gun-cum-watch. Both Jurgensen and Waterbury are types of watch, and they sandwich the missile, shrapnel. The missing link between the gun and the watch is the word "repeater" which can be either:

052.06-7 "Having reprimed his repeater and resiteroomed his timespiece"

The meeting continues with Earwicker's gun-watch being transformed into chopstick variants:

035.35- "to give more pondus to the copperstick he presented

036.16 (though this seems in some cumfusium with the chapstuck ginger...used as chawchaw..toosammenstucked...One Berlin gauntlet chopstuck in the hough of his elboge"

It would be fitting to close this section with the suggestion made at its beginning that the cad with the pipe resembles the smoking caterpillar seated on his mushroom in Alice. Here the cad makes a connection to solicitors and to Alice in Wonderland herself, Miss Liddell:

270.05-7 "be he a sollicitor's appendix, a pipe clerk or free functionist flyswatter, that perfect little cad...

270.19-21 ...Though Wonderlawn's lost us for ever. Alis, alas, she broke the glass! Liddell lokker through the leafery"

It has been established that Joyce made a link between Alice and Lily Kinsella, here found with the cad and the solicitor:

618.03-6 "The cad with the pope's wife, Lily Kinsella, who became the wife of Mr Sneakers for her good name in the hands of the kissing solicitor"

622.03-4 "I'm not your elicitous bribe. The Kinsella woman's man will never reduce me. A MacGarath"

In this case the word "elicitous" is related to one in another passage where a solicitor is definitely implied:

087.02-3 (Remarkable evidence)"...and stated to his eliciter under his morse mustaccents..that he slept with a bonafides"

A closer look at the Alice text reveals a connection between the Caterpillar and the legal world. When he asks her to recite for him "You are Old, Father William", she comes up with this rather strange version:

"In my youth," said his father," I took to the law,
And argued each case with my wife;
And the muscular strength, which it gave to my jaw
Has lasted the rest of my life."

2. Smokers.

It can be seen that the smoking cad equates with the stick-carrying Earwicker, and that both pipe and "fender" equate with the object in the basic khaibit figure, the umbrella\parasol. Here is an interesting trio linked to smoke, and to both umbrella and khaibit:

449.14-17 "Saint Jamas Hanway, servant of Gamp, lapidated, and Jacobus a Pershawm, intercissous, for my thurifex, with Peter Roche, that frind of my boozum, leaning on my cubits"

The outside pair have a gamp and a khaibit (cubits), while the central member of the group is a "thurifex", the altar boy who carries the thurible, which sends out a sweet smelling smoke from the burning incense inside it. His name, Jacobus a Pershawm, is reminiscent of another Jakob who smokes. Glasheen points out Montherlant's use of this name to mean a clay pipe, but OED says that it can also mean a housebreaker carrying a ladder:

607.06-10 "before the fourth of the twelfth and it is even a little odd all four horolodgeries still gonging restage Jakob van der Bethel, smolking behing his pipe, with Essav of Messagepost- umia ...before cymbaloosing the apostles at every hours of changeover"

Once again there is the conjunction of four and twelve, along with a clear reference to time and clocks. The warring pair here are Jacob and Esau, but they are developed in new ways. Esau is connected with a posthumous message, and Jakob links to a Bethel, either a House of God or the Pillar which marks such a spot. Since the pipe and the pillar are connected here, a reference to Alice's caterpillar must be suspected. OED provides a useful surprise:

"In the year 1680 Bethel and Cornish were chosen sheriffs.

The former....kept no house, but lived upon chops, whence it is proverbial for not feasting to Bethel the city."

This casts a new light on Long Lally Tobkids, the "special", a sort of sheriff, who was delivering "some carcasses mattonchepps and meatjutes" (067.16-17). The cuts of meat easily transform themselves into Mutt and Jeff, or in Joyce's version, Mutt and Jute. "Comestipple Sacksoun" is identified as the Jute at 016.07. Since the sheriff Bethel lived on chops, Earwicker's truncheon or copperstick (035.35) obligingly tries to turn itself into a

chopstick for him to eat them with, and achieves "chapstuck" (035.36) and "chopstuck" (036.16).

In the first passage quoted "Jacobus a Pershawm, intercisus" requires some comment. The Latin word "intercisus" means cut to pieces, and that indeed was the fate of St. James Intercisus whose Feast is celebrated on Nov. 27th. He was martyred in this fashion by Bahram in Persia, which suggests a portmanteau of Persian and Bahram for the word "Pershawm". But it could equally be built up from pershes, withy twigs, and awm, a Dutch barrel. This combination would create a wickerwork structure like the column, filled with as many snakes as possible, which was sacrificially burnt every year at Luchon (Golden Bough p.759). That in turn would make a strong link with the idea of the thurifex making smoke. There is another Persian connection in this passage since "Saint Jamas Hanway, servant of Gamp, lapidated" refers primarily to Jonas Hanway. He spent years trading in Persia, and brought back the first umbrella seen in the streets of London, and had stones thrown at him as a result.

B. The Parcel of cakes.

1. The pershan of cates.

Following the Persian trail a little further leads to the parcel of cakes motif, and obviously a parcel is a close relative of the parasol both as a word and a carried object. On a couple of occasions the word parcel is altered to something much like Persian, and it is highly suggestive that these two parcel versions are separately linked to the word pair "cakes and ale". Here first is the cake example:

280.14-16 "how are you (question maggy). A lovely (introduce to domestic circles) pershan of cates."

In the margin next to these words is this note:

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

This connection between the "parcel of cakes" and Coppinger-Sigerson is confirmed by the fact that the "ale-parcel" is found in the Question and Answer about him:

141.24-7 "fatherlow soundigged in moodmined pershoon but aleconnerman, nay, *that* must he isn't? Answer: Pore ole Joe!"

This passage is based on a quotation from Ibsen's *Peer Gynt*, and the "pershoon" was a "person" in Norwegian. But what is a "pershan of cates"? Cates are dainty treats which could certainly be cakes, and it turned out that a Pershawm could be a withy

basket of sorts. So a pershan of cates is a basket of cakes, and thus it is very similar to the parcel of cakes which is a prominent Letter motif. There is no substitute for a patient look at all the Letters to examine the cake material in detail, and to see what else they may have in common:

1. The best place to begin is with the most complete and condensed form of the Letter which is on ALP's special page:
111.13-15 "some born gentleman with a beautiful present of wedding cakes for dear thankyou Chriesty and with grand funferall of poor Father Michael"

2. This material was prefigured in a looser form early in the Wake when the bird-cat picked up the scattered debris of the battlefield and put it into her "beggybaggy" or "nabsack" (011.19). OED says that a "nabs" is a "gentleman", and so equates with the one in the first example:
011.23-7 "nickelly nacks and foder allmichael and a lugly parson of cates...With Kiss. Kiss Criss. Cross Criss. Kiss Cross."

Christ and Father Michael match with Ex. 1, and the present of cakes has become a parson of cates. There is a reworking of the four crosskisses which ended the p.111 Letter.

3. Next the wedding cakes become waiting kates and sweet tarts, which hints that the Majesty could be the Queen of Hearts who made some in Alice:

116.21-5 "the beautiful presence of waiting kates will until life's (!) be more than enough to make any milkmike in the language of sweet tarts punch hell's hate into his twin nicky and that Maggy's tea, or your majesty, if heard as a boost from a born gentleman is(?)"

Michael and the gentleman are here too. Several further ramifications need to be considered in relation to the waiting kates. There were three of them who became Queens of King Henry VIII, Aragon, Howard and Parr. In Shakespeare there is the famous Shrew. And of course in the Wake there is the crone Kate who is the keeper of the keys of the Museyroom:

008.08 "For her passkey supply to the janitrix, the mistress Kathe. Tip."

In thieves' slang kates are skeleton keys.

4. Fr. Michael and the cakes are found in this note. The pocket does service for the parcel-basket:

279.f32-4 "the good fother...will always have cakes in his pocket"

to bethroat us with for our allmichael good"

This Letter version merely heralds a full reading on the next page, where there are the funeral, Father Michael, Christ, a diminished Majesty and the pershan of cates:

280.11-22 "happy funeral...person suppressed for the moment, F.M.....(question maggy). A lovely.....pershan of cates...cinder Christinette"

A conjunction of Michael and the cakes is found further on in the Lessons Chapter but without supporting Letter material:

287.29 "cake their chair, coached rebelliumtending mikes"

5. Quite an obscure example is found in the Lessons Chapter where the "milady bread" offers the queenly alternative to bread, which has been unkindly and inaccurately attributed to Marie Antoinette. The parsons have become Christian Brothers:

301.08-11 "Erewhig yourself, mick! Nock the muddy nickers!²..he went on to scripple gentlemine born, milady bread...

301.n2 Excuse theyre christianbrothers irish?"

6. The example at the end of the Lessons Chapter will be more fully dealt with. The cakes here are the crossbuns of Good Friday:

308.n2 "And gags for skool and crossbuns"

7. There is a good deal of parcel material in this example heralding the Letter material. Here the parcel of cakes becomes a "person of caves" which refers to Shakespeare's² Imogen in *Cymbeline* who got a present of a diamond and became a cave dweller:

364.06-8 "post puzzles deparkment with larch parchels' of presents for future branch offercings...

364.35- shoving off a boastonmess like lots wives does over her

365.05 further oil mircles upon all herwayferer gods...as was I a locally person of caves...by their sacreligion of daimond cap daimond, confessedly in my baron gentilhomme"

The Letter's point of origin, Boston Mass, is featured.

8. Very close by in the text the Post Office is still much in evidence. There are Majesty, Father Michael, a couple of khaibit

2

□ Shakespeare made use of the cate-Kate pun in *The Taming of the Shrew*. Joyce uses it:

131.14-15 "married with cakes and repunked with pleasure"

words, and a present of cakes:

369.30- "Madges Tighe, the postulate auditressee....hoping to
370.05 Michal for the latter to turn up with a cupital tea...
without any much father which is parting parcel of the same
goumeral's postoppage...helping mickle so that the loiter end
of that leader may twaddle out after a cubital lull...becakes
the goatsman...as a nirshe persent to his minstress"

9. Since a "bun in the oven" is a baby this substitution may be made. In this Letter the present-parcel and the baked goods are widely separated:

413.10-20 "used to babies and tottydean verbish...the real
presence

of devoted Mrs Grumby...

414.04-9 Mr van Howten...It went anyway like hot pottagebake"

10. In the envelope version of the Letter the pieces are separated again:

420.24 "Noon sick parson...

420.35 Reverest Adam Foundlitter...

421.04-14 Key at Kate's. Kiss....ab, Sender. Boston (Mass). Came
Baked to Auld Airen"

11. Issy's version of the Letter is diffuse and informative:

458.03- "X.X.X.X. It was heavily bulledicted for yong Fr Ml..one
absendee not sester Maggy...her cattiness in the magginbottle
...any funforall happens...in the Homesworth breakfast

tablotts ..the Allmichael...will you have some more scorns...

460.32-4 ...with beautiful do be careful teacakes...like a born
gentleman"

12. The variation "persent" for present recurs in the last Chapter, where the Letter is again strewn across several pages:

617.23-5 "from Boston transcripped. Femelles will be
preadaminant as from twentyeight to twelve. To hear that
lovelade parson, of case of a bawl gentlemale, pour forther
moracles...

618.36- a huntered persent human...after his good few mugs of

619.05 humbedumb and shag. While for whoever likes that
urogynal pan of cakes one apiece it is thanks, beloved, to
Adam...for his beautiful crossmess parzel"

Between these two passages are the Policemen, P.C.Q. and
sergeant Laraseny. A "peter" is thieves' slang for a parcel:

618.32-3 "his health would be constably broken into potter's
pance"

Peter's Pence are a Catholic contribution to the Vatican.

2. Parcels and Cakes.

Here is a passage which demonstrates that words of the "puzzle" shape equate with parcels:

364.06-7 "post puzzles deparkment with larch parchels' of presents"

The "puzzle" word is found connected to a cat instead of a cate-cake, and to a "fender", another carried object, which might be a firescreen of sorts:

223.23-9 "A space. Who are you? The cat's mother. A time. What do you lack? The look of a queen.

But what is that which is one going toprehend? Seeks, buzzling is brains, the feinder...He askit of the hoothed fireshield"

This passage is reminiscent of Alice going through the looking glass. The "fireshield" would then be the fender up which the White Queen climbs to the aid of her child Lily, the kitten, alias the Queen's pawn, which in the course of the Chess game becomes Alice herself, and finally a Queen. This linking of a "puzzle" word to a cat is found elsewhere:

275.L1 "Puzzly, puzzly, I smell a cat."

This marginal note refers to this HCE in the centre of the page:

275.01-2 "Erin's hircohaired culoteer¹"

The footnote to this mentions an Irish penny (pingin), which has on it a hen, the cat's associate:

275.n1 "A pengeneepy for your warcheekeepy"

Another word containing the parcel-parasol is the type of hat Joyce liked to wear, a Borsalino, which links to the Cad with the pipe. The hat and the pipe would form the line and semicircle of the khaibit hieroglyph:

520.08-15 "for Tarpey...to push on his borrowsaloaner...and, be Cad, sir, he was to pipe up...and to say how Mrs Lyons, the cuptosser...to pose three shielings Peter's pelf off her tocher from paraguais"

A "peter", once again, is thieves' slang for a parcel. This passage certainly deserves comparison with the note to a Letter:

280.L2 "A shieling in coppingers...:

The Vatican receives "Peter's Pence" rather than shillings, and coppers used to do duty for pennies. How strange that coppers should have been involved:

618.32-3 "his health would be constably broken into potter's

pance"

A similar word to Borsalino is Barcelona, a kind of necktie, here found with thanks and Maggies, like the parcel of cakes:

273.18-19 "tak mutts and jeffs muchas bracelonettes gracies barcelonas⁶...

273.n6 "Well, Maggy, I got your castoff devils all right and fits lovely. And am vaguely graceful. Maggy thanks."

The Maggy linkage suggests further complications. Mrs. Glasheen suggested that a "maggy" might be the special teacake immortalized by Proust in his *Remembrance of Things Past*, the madeleine. The gap can easily be bridged by means of: Maggy - Magdalene - Madeleine, and a "Maggy's tea" would be a suitable occasion for its consumption.

The most usual companions of the maggy stem from the "mime mumming the mick and his nick miming their maggies" (048.10-11). Given that Christ and Father Michael are found in the Letter it can be seen that there are other cake possibilities. Mick and Nick represent the Angel Michael and the Devil, so we must include Angel's and Devil's food cakes, as the pair vie eternally to take the cake, in the shape of Maggy. This expression comes from Ancient Greece where the most vigilant watchman was awarded a special cake made from roasted wheat and honey, called a puramous. Shem's house takes the "puramous"-cake for being the very worst: 182.30- "The house O'Shea or O'Shame...the Haunted Inkbottle.. 183.04 was the worst...for pure mousefarm filth."

The special cake becomes linked to farm filth, which seems to be a reminder that the word cake is derived from the Old Norse "kaka". The Greeks would have connected this with their "kakos" (evil) and "kakke" (shit). This notion is supported by the word "KAKAPOETIC" in the Letter at the end of the Lessons Chapter. Before considering that in some detail another way to look at cakes is suggested in the last Chapter:

619.02-5 "whoever likes that urogynal pan of cakes one apiece it is thanks, beloved, to Adam,...for his beautiful crossmess parzel"

This new theme is based on the expression of "having a bun in the oven", meaning to be pregnant. The cakes then are not just special individual foods for the children, the madeleine, and the Angel's and Devil's food cakes, they are also the unborn babies themselves, representing a "crossmess" of the genes of their parents. Here is the full working out of these thoughts including the Tea, the crossbuns, and the kaka. This Letter is the most straightforward of any in the Wake:

308.05-36 Aun
 Do

MAWMAW,
LUK, YOUR

	Tri	BEEFTAY'S
	Car	FIZZIN OVER!
Superfetation	Cush ¹	
	Shay	
	Shockt	
	Ockt	
Interpenetrat-	Ni	
iveness.	Geg ₂	
	Their feed begins.	KAKAO-
		POETIC...

NIGHTLETTER

With our best youlldied greedings to Pep
 and Memmy and the old folkers below and
 beyant, wishing them all very merry Incar-
 nations in this land of the livvey and plenty
 of preprosperousness through their coming
 new yonks

from
 jake, jack and little sousoucie
 (the babes that mean too)

1 Kish is for anticheirst...

2 And gags for skool and crossbuns...

As Campbell and Robinson pointed out in their *Skeleton Key to FW* the notes in the left margin (not given in full here) show that the central numbers, from one to nine in Irish, represent the Sephiroth. These comments refer to the special qualities of numbers in the Jewish system, and the one relating to the number five is of great interest. While it does explain the Sephiroth meaning, that the perfect number four has exploded into the unbalanced five, which would be symbolised in the Wake by Mamalujo and their Ass-eis, the number one, it also relates to a superfluity of babies. The footnote on Cush shows four fingers and a thumb as an illustration of Mamalujo + Ass, an inseparable combination, but includes a sixth "finger" in the shape of the nose, which elevates the number yet again to six, that of Tiphareth, the majestic King and child, Christ and Adam. The note itself alters Cush to Kish. This may well refer to the insatiable

donkey Kisch, which belonged to Samuel Beckett's mother, and ate itself to death. It has an Anti-Christ to ride on its back.

The apparent number ten is given as Geg, though the Irish is deich (pronounced de), and the footnote reiterates the shape of "Geg" with "gags for skool and crossbuns". OED establishes the ultimate derivation of the word cake from the Aryan root "gag". Certainly "skool and crossbuns" can be read as skull and crossbones to accord with the drawing, but literally it could equally be "Skoal and crossbuns", the drinking of a toast and the eating of the hot-cross buns of Good Friday in memory of the Crucifixion of Christ. This leads in turn to the Wine and Bread, the two forms of Communion, which represent the Blood and Body of Christ.

In the right margin are two notes the first mentioning tea and the second cocoa, or perhaps cake as already suggested. This pairing of tea and cocoa may derive from Chesterton's poem in praise of booze in "The Flying Inn":

Tea, though an Oriental, is a gentleman at least,
But Cocoa is a cad and coward, cocoa is a crawling
beast"

On other occasions Joyce pairs Cocoa with both Jacob's biscuits, a form of bread perhaps, and with wine:

026.29-31 "The same shop slop in the window. Jacob's
lettercrackers and Dr.Tipple's Vi-Cocoa"

042.24 "wineshop and cocoahouse poured out to brim up the
broaching"

Moreover the central Letter version on p.111 does feature the Dutch cocoa manufacturer Van Houten. The "Cocoa" note is in the right margin: "KAKAPOETIC". The "tea" at 308.R1 is "BEEFTAY" a Root Language version of "Boufeither" and "Beefeater" which are both used to describe Sigerson. Sigerson in turn combines Shaun and Shem since he is Jack-son and Jake-son.

There is another point about the signature to the letter in that Issy has become doubled to include her mirror twin, as "sousoucie". When black and white are mated in the inheritance formula established by Gregor Mendel the products are "one black, one white and two khaki". Issy falls between the extremes. In the Sephiroth the number nine, here given as Ni, has a left marginal note "Interpenetrativeness"; it is properly called Yesod, and represents the Moon.

029.13 "Though Eset fiddle it to the zephiroth"

3. Babes and Bread.

The Letter on p.308 linked Incarnation and Superfetation,

along with the bread of Communion, to the "babes". These ideas are found in the neighbouring Letter version earlier in the same chapter:

301.09-11 "Nock the muddy knickers! Christ's Church varses Bellial!)Dear and he went on to scripple gentlemine born, milady bread"

There is more here than meets the eye in the context of Belial, who is thought to be derived from the Babylonian (proto-Persian) God Belili. In Persian the word "milad" means birth, and from it comes "miladi", belonging to the Christian era. This means that "milady bread" may be the bread of the Christians, the Host, the body of Christ.

The bread becomes scones in an interesting version of the letter highly decorated by Issy. In the Nightletter she was called "sousoucie", and now she calls her alter ego Sosy. Glasheen quotes from Grose's *Dictionary of the Vulgar Tongue* to the effect that Madge means the female pudenda, and a looking glass is a potty. One cannot help but wonder whether Dodgson knew that!

459.04-13 "nurse Madge, my linkingclass girl...Issy done that...I call her Sosy because she's sossy for me and she says sossy while I say sassy and she says will you have some more scorns while I say won't you take a few more schools"

This shows that the skool-school on p. 308 equates with scones, bread or cake of a sort. On the following page there is this mention:

460.32-4 "with beautiful do be careful teacakes...like a born gentleman..

The notion has been put forward that the cakes may be "buns in the oven" and some support is gained from the fact that the only Letter variants which do not overtly mention cakes make up for the deficiency by substituting babies. In both cases there is a "parcel":

413.10-20 "used to babies and tottydean verbish....the real presence of devoted Mrs Grumby"

The second passage describes the envelope and includes cryptic items from the letter itself. Here the babes are the litter which Father Adam began:

420.24-35 "Noon sick parson...The Reverest Adam Foundlitter"

4. The Cat-Bird and the twelve.

There are twelve Letter variations in all, and they begin on pp.11, 111, 116, 279, 301, 308, 364, 369, 413, 420, 457, 615. The first of them is composed of things scratched up by the gnarlybird

or plunderpussy on the field of battle. To the question of:

113.21 "why Kate takes charge of the waxworks..."

the answer is that she is in charge of "Katabolism" the breakdown process, which recycles the "waste". Here is the first indication of what the Letter will contain:

011.08-28 "Here...she comes, a peacefugle...picking here, pecking there...we wish for a muddy kissmans...(who goes cute goes siocur and shoos aroun) and all spoiled goods go into her nabsack..moonled brooches with bloodstained breeks in em, boaston nightgarters and masses of shoesets and nickelly nacks and foder allmichael and a lugly parson of cates and howitzer muchears and midgers and maggets...loffs of toffs and pleures of bells...With Kiss. Kiss Criss. Cross Criss. Kiss Cross. Undo lives 'end. Slain."

Here are the disassembled elements of the letter which will come to be written in due course, since the Wake in this sense tells the story backwards. Christmas is mingled with mud (kaka-cocoa), there are Boston Mass., Father Michael, the parcel of cakes, a gun, some maggies and gentlemen, then bells and kiss-crosses, very much like the four which end the Letter on p.111. The nabsack is capable of many interpretations: a nab can be a gentleman, a cop, the head of a stick, a hat, the spur on a bolt or the keeper on a door lock. Sigerson is hidden in the "siocur and shoos aroun" and he is referred to earlier (spying cop) just before the bird is revealed to be a "twelve" creature just like Comestipple Sacksoun with his months:

010.31-4 "(if you can spot fifty I spy four more) there's that gnarlybird ygatherin, a runalittle, doalittle, preealittle, pouralittle, wipealittle, kicksalittle, severalittle, eatalittle, whinealittle, kenalittle, helfalittle, pelfalittle gnarlybird..."

The spy sees four more and offers twelve numbers to describe the bird. On the next page there are just four descriptions, and one is of particular interest. A German bird is a "Vogel", but there is an English word "fugle", which means to cheat, or a soldier of exemplary character, or a signalman. These offer several ways to include Sigerson, the peace Officer and Bellman:

011.08-10 "Here...she comes, a peacefugle, a parody's bird, a peri potmother, a pringlpik on the ilandiskippy"

Once again there is this combination of the four and the twelve which was found associated with the umbrella\parasol. This is expressed by Joyce as the "collideorscape" with the Space-Time symbol + . Here is a clear description of this conjunction along with some letter material:

460.31-4 "my fourinhanced twelvemonthsmind. ...with beautiful do

be careful teacakes...like a born gentleman"

Since there are four descriptions of the "hen" in the cat-bird passage it is apparent that the hen-ass, though representing Greek Unity, can just as easily become a foursome. On the other hand the gnarlybird has twelve numbers. It would seem then that either of the two symbols which make up the collideorscape can be the four or the Unity. This mirrors the scheme of Mamalujo and the Ass bearing the cross on his back, like a crusader:

055.11 "the hen and crusader everintermutuomergent"

5. Summing up.

The Kaleidoscope gives rise to a constantly varying pattern, and that is certainly true of the interconvertibility of the carried objects. They are Protean things fashioned like the characters of Lewis Carroll, which slide gracefully into each other through an incredibly varied spectrum. It would be almost impossible to judge what the original light may have been without that telling note equating the khaibit hieroglyph with an umbrella\parasol. It has been pointed out that the pieces of this hieroglyph () can easily be rearranged into the collideorscape symbol, the conjunction of four and twelve : . At its simplest it can represent a man with a hat and stick, but the carried objects run a whole gamut branching off in both directions to the animate and the inanimate:

063.11-12 "No such parson. No such fender. No such lumber. No such race."

The wood of the Tree of Life is found at the centre of the conflict of the warring twins who do battle with an umbrella and a wooden sword:

098.34-5 "The war is in words and the wood is the world."

Going back a few lines the umbrella is found:

098.24-7 "On Umbrella Street where he did drinks from a pumps a kind of workman, Mr Whitlock, gave him a piece of wood. What words of power were made fas between them"

The four words of power are "ekenames and auchnomes, *acnomina ecnumina*", and these names herald five descriptions of the wooden object, the first four of them making up this Mamalujo group:

098.29-31 "Batty believes a baton while Hogan heers a hod yet Heer prefers a punsil shapner and Cope and Bull go cup and ball."

Each one thinks of the thing closest to his heart, then comes the Ass version which is split into two, as appropriate for Sigerson's position between Shem and Shaun. Cassidy-Craddock form a twinning pair in Root language, and this pair is followed by three more before the paired wooden objects:

098.31-4 "And the Cassidy-Craddock rome and reme round e'er a wiege ne'er a waage is still immer and immor awagering over it, a cradle with a care in it or a casket with a kick behind."

There is here a contrast between the microcosm and the macrocosm. On the small scale the object is something easy to carry, a stick or something to put things into. This grows in size to become a casket or a cradle, something to contain a human being, dead or new born. Then again the wood is the world, which is to say everything which exists available for scrutiny by any of the senses: a fender, in particular; of lumber, in general; a parson (person-parcel-parasol), or more generally the total human race.

Who is the observer of this cosmic scene? In one sense it is everybody, HCE, but Joyce has crafted a special aspect for Sigerson as the spying cop, and Spion Kop, he is the hill he sees, because a hill is also an "aas". He is the "Peeler" and the peel, the cop and the orange. The thing observed is represented as , and this symbolizes a container. This is obvious in some instances, less so in others: bottle, parcel, hod, barrel, gun, pipe, pillarbox, coffin, cradle, kaleidoscope, envelope, letter and message. In the final analysis what is there which does not contain something else? Science works on smaller and smaller scales but has been unable to find that elusive particle which cannot be divided. The act of poring through a microscope or a telescope merely multiplies the pieces without getting any closer to wisdom.

Joyce points within for his answer. It is the message contained within the living cell, the DNA which is sent by the past to instruct the future, which cannot of itself create. This is the parcel of cakes which we inherit from Adam:

619.02-5 "urogynal pan of cakes one apiece it is thanks, beloved, to Adam, our former first Finnletter...for his beautiful crossmess parzel."

617.23-5 "Femelles will be preadaminant as from twenty eight to twelve. To hear that lovelade parson,of case, of a bawl gentlemale, pour forther moracles"

420.24 "Noon sick parson....(35) The Reverest Adam Foundlitter"

The thought that Adam, who founded the litter-letter is sending us a letter-mail-parcel-message through the family tree is born out by this passage with its trees (larch, branch and Baum) linked to postage. It begins with a linkage of Maggy and "gag", the origin of the word cake, which supports Glasheen's case that a maggy is a teacake:

363.36 "Missaunderstaid. Meggy Guggy's giggag...

364.05-10 ..twangty too thews and leathermail coatschemes
penparing to hostpost for it valinnteerily with my valued fofavour
to the post puzzles deparkment with larch parchels' of presents
for future branch offercings. Shaum Baum's bode he is
amustering in the groves while his shool comes merging along"

Though the original Orang who first became a man, Tarzan-Adam, never appears in the text in this form, his name is metathesized in various ways in this next parcel passage where it is clear that the package is being delivered from the past. The notion that Enders is based on "Ders-en"-Tarzan is supported by the fact that "Saunders" equates with the Sigerson version found in the playbill. On p.221 he is "SAUNDERSON" and he is described as a "supperaape" (221.07). This passage includes several versions of Saunders, the number 22,000 and a reference to a school found in the previous material:

412.22-6 "under the past purcell's office, so deeply deplored by my erstwhile elder friend, Miss Enders, poachmistress...with twentytwo thousand sorters"

413.05-16 "The just defunct Mrs Sanders..with her shester Mrs Shunders...from highschoolhorse and aslyke as Easter's leggs ...sweet Standerson my ski. P.L.M.Mevrouw von Andersen..for her first begfirst party"

The connection of these various postmistresses back to the "Missaunderstaid. Meggy" at 363.36 reveals that they are based on Swift material, and there is plenty of this on p.413. The Dean had a man-servant he called "Saunders", though his name was Alexander McGee. The McGee became Meggy, and must therefore be part of the Maggy complex, especially on a page about letters. This striking conjunction must result in a reconsideration of the Maggies. They connect with the Mick-Nick pair just as Swift connects to the two Esthers, Johnson and Vanhomrigh. It is not hard to see a Shaun connection with the first, and a Shem (Hom) with the second. There is a definite link between Bartholomew Vanhomrigh, the father, and the Maggy-McGee at:

535.02-7 "Barktholed von Hunarig....His Magnus Maggerstick"

623.16-17 "cheap magyerstrape. Remember Bomthomanew vim vam vom Hungerig"

352.05-8 "boortholomas vадnhammaggs...just mairmaid maddeling it was"

The link from Hungary to Magyar is central to the first two quotes, but Vanhomrigh was Lord Mayor of Dublin rather than a Chief Magistrate or a King. The third passage links back to the Saunders-parcel material with its clear reference to ham and eggs, since the letter-parcel connects with eggs, just as should be expected if the message in it is in fact DNA, the essence of the

egg material. Miss Enders is a "poachmistress"; Mrs Sanders and her "shester Mrs Shunders" make the horse-hen link and are as alike as Easter eggs. Mevrouw von Andersen throws a breakfast party, a probable event for eggs. The connection of the letter with hens is well known, but there is here an insistence on the importance of the egg.

This is explicable based on the universal message of the DNA. Here first is a letter passage which focuses on the "woodword" of the Irish alphabet, then goes on to link tomorrow and yesterday, and finally gives the letters plainly:

280.04-9 "Is it in the now woodwordings of our sweet plantation where the branchings then will singingsing tomorrows gone and yesters outcome....Such is. Dear (name of desired subject, A.N.)"

While the explanation of the *Classical Lexicon* of O Hehir and Dillon is quite logical, that A.N. stands for Amati Nomen, the name of the beloved, in the context of woodwordings it is much more likely that this is a cross reference to other DNA material. Here is the combination in the Irish tree alphabet:

503.32 "Oakley Ashe's elm"

Oak is the letter D, Ash is N and Elm is A.

It is the DNA which carries the encoded message of heredity from the parents. The twin spirals of the molecule split in two and recombine with halves of other molecules to form the new offspring. Joyce, naturally, did not know the details of structure, but somehow even the later knowledge stands him in good stead. This is the "crossmess parzel" from Adam, our "former first Finnlatter" (619.03-5), the cells which split and join to form a cross between different strains. The spelling of parcel as "parzel" introduces the German word for a plot or "parcel" of land (Parzelle), one suitable for the Austrian Fr. Gregor Mendel to grow his famous peas, from which he deduced the rules governing inheritance, the basis of modern genetics.

6. Persse O'Reilly and the collideorscape.

It is made clear in the preamble to the Ballad of Persse O'Reilly that this Irish version of the French earwig, perce-oreille, is the most general form of the actual name of the hero Earwicker, whose nickname is "Here Comes Everybody":

044.10-14 "Some vote him Vike, some mote him Mike, some dub him Llyn and Phin while others hail him Lug Bug Dan Lop, Lex, Lax, Gunne or Guinn. Some apt him Arth, some bapt him Barth, Coll, Noll, Soll, Will, Weel, Wall but I parse him Persse

O'Reilly else he's called no name at all."

On two occasions the name makes an obvious allusion to the parasol-parcel-parson nexus, which has just been connected to the egg. The first example occurs just after one of the Lily groupings which have been shown to relate to the Alice cat, as well as to Mamalujo and their ass:

525.14-17 "-Lalia Lelia Lilia Lulia and lively lovely Lola Montez.
-Gubbernathor! That they say is a fenian on the secret.
Named Parasol Ireilly. Spawning ova and fry like a marrye
monach..."

525.26 "...Our Human Conger Eel!"

The parcel-parasol is linked to reproduction, and the phallic symbols are impossible to ignore.

Since Parasol can be the Christian name of O'Reilly, it is that of a person or Parson, which means in turn that the parasol as a carried object can also be a living being. Here is a Mamalujo quartet followed by an Ass version of O'Reilly:

026.30-2 "Jacob's lettercrackers and Dr Tipple's Vi-Cocoa and the Eswuards' dessipated soup beside Mother Seagull's syrup.
Meat took a drop when Reilly-Parsons failed."

Given that the parasol can be a person it must also be the central part of the khaibit hieroglyph, which Joyce noted as the "tet-a tet \ head" and "tet backbone" to build up a complete figure. But the most general case of the khaibit combines this body with the carried objects, the hat and stick, and becomes the Joycean "collideorscape". This is the answer to the ninth question in I 6, and the text shows that it represents the interaction of space and time. Of course it is this combination which allows a kaleidoscope to work, to produce those queer scenes which Sigerson, as "Wachtman Havelook seequeerscenes" (556.23-4) must continually view. The name Sigerson too is a general case; at his simplest he is just S, or the symbol S, the interface between all pairs, the yin and yang. The two are interrelated since the combination of umbrella-parasol can be built up into the swastika and thence into the Joyce combination of the sigla for the Mamalujo quartet (the cross) and that for the Jury (the twelve circle) : . This can be looked into like a kaleidoscope, and it also represents the square wheel which runs Joyce's machinery:

107.29-35 "the traits featuring the *chiaroscuro* coalesce, their contrarieties eliminated, in one stable somebody similarly as...our social something bowls along bumpily...down the long lane of generations, more generations and still more generations."

The "one stable somebody" is immediately recognizable as the eis-Ass-S, the unifying factor.

PART TWO.

S as ARTHUR.

1. The name Arthur.

The name Arthur is generally supposed to have come down to us from the Roman gentile (or clan) name Artorius, but it could equally well be derived from popular roots closer to home, and these are often Joyce's favourite sources. For instance the word "Arth" is found in modern Welsh meaning a "bear" (from Old Celtic "artos"), and also in Gaelic meaning a "stone". This conjunction of a living being with an inert stone is very similar to the well known Wake pairing of tree and stone which unites in the name Tristan, the nephew of King Mark of Cornwall. The two Arths may be further developed in interesting ways:

Arth = stone = Peter = Pete-rock = Patrick...

Arth = bear = Ursa (Latin) = Ourse (Fr.) = Horse = Ass etc.

It is also a simple matter to connect King Arthur of the Round Table with the Ursa-Ourse-Ass through this Joycean version: 359.15-16 "Arser of the Rum Tipple and his camelottery and lyonesslooting"

Since Arthur fought twelve battles against the Saxons, ending with his own death during the victory at Mt. Badon, there is an antithesis with "Comestipple Sacksoun" (015.35), his enemy, the primary S figure.

Using Joycean methods Arthur can be derived from Ard Ri, an Irish High King. "Uncle Arth" at 608.07 has a relationship with the "Sigurd Sigerson Sphygmomanometer Society" a few lines later, and then with the series of King figures, the "High Thats Hight Uberking Leary" (611.33), "Exuber High Ober King Leary" (612.03-4), "Most Highest Ardreetsar King" (612.06) or more simply "His Ards" (612.35). Another celebration of Kings mixes the last King of Ireland Roderick O'Connor (380.12) with "King Arth Mockmorrow Koughenough" (380.22), and links them to a "right royal round rollicking toper's table" (381.10-11). Roderick O'Connor is again linked to Arthur, and to Winnie the Pooh, that famous bear (Welsh arth):

498.22-4 "their herobit of him, the poohpooher old bolssloose,
with his arthurious clayroses, Dodderick Ogonoch Wrack,
busted to the world at large, on the table round...

498.26-7 a dozen and one by one tilly tallows round in ringcampf, circumassembled.."

The Round Table consisted of twelve plus one Knights, or twelve and a tilly. Joyce does seem to have slipped in an extra tilly here, which may prove relevant.

2. The Stars.

A. ADAM:

O Hehir and Dillon³ report that commentators on Genesis derived the name of Adam from the initials of four stars, which have been variously named. The prime version appears to have been:

"Arthox, Dux, Arotholem and Mesembrios"

The pseudo Latin of the word Dux, a leader or a Duke, must have made immediate connections in Joyce's mind with the Arthox, and suggested Arthur, Duke of Wellington. These first two stars are observable in an "orthodox" form in this passage:

252.15-29 "her crown pretenders....king's game...who is artthoudux from whose heterotropic...Charley, you're my darwing! So sing they sequent the assent of man."

This page is replete with twin references, and here there is the notion of two "once and future Kings", Arthur and Charles. The song *Charley is my darling* is Royalist, and the Charles also becomes involved with Charles Darwin who wrote about the ascent of man from humble origins. Another version of "Arthox, Dux" is found again with twins, and "Arser of the Rum Tipple" is on the next page (359.15-16):

358.28-32 "herouns in that alraschil arthouducks draken...with bears' respects to him and bulls' acknowledgments...The two Gemuas"

Haroun-al-Raschid was the Caliph in the 1001 Arabian Nights, and this is linked to the dozen and one Knights of Arthur's Round Table:

335.27-30 "another doesend and once tale of a tublin...when Aimee stood for Arthurduke"

An orthodox Arthur-Dux word is linked to Sir Arthur Sullivan

³ □ Brendan O Hehir and John Dillon, *A Classical Lexicon for FW* (University of California Press, 1977).

and his dozen followers:

573.06 "Sulla, an orthodox savage (and leader of a band of twelve mercenaries, the Sullivani..."

Here is another apocryphal version of the ADAM Star-list:

"Anatole, Dusis, Arctos and Mesembria"

Joyce combines this with the six towers of Rabelais' Abbey of Thélème: Arctic, Anatole, Mesembrine, Hesperia (representing the directions) with Crière and Calaer. The last two become "weep" and "charley". This means that Charles and Eve are present to make a Darwin link:

494.13-16 "Arctura, Anatolia, Hesper and Mesembria weep in their mansions over Noth, Haste, Soot and Waste. -Apep and Uachet! Holy snakes, chase me charley, Eva's got barley"

Arthur links again to Eve in this variation on Guinevere, the name of his wife. All the king's horses and all the king's men were summoned to put together the egg, Humpty Dumpty:

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

Here is a version of Arthur which makes a strong bridge to Attis, the Phrygian man-God of rebirth, who is himself a version of Adonis, Tammuz and Adam:

009.26-7 "Almeidigad! Arthiz too loose! This is Willingdone cry. Brum! Brum! Cumbrum!"

The "Brum! Brum!" is based on Rabelais, and General Cambronne, an opponent of Arthur at Waterloo is found again in the Envelope version of the Letter:

420.35- "The Reverest Adam Foundlitter...Well, Sir

Arthur..Search Unclaimed Male...

421.13-14 "...Cumm Bumm"

B. ARCTURUS.

The brightest star in the Constellation Bootes, or Arthur's Wain is called Arcturus or Arthurus, and it is a useful navigational beacon. It is found in the Wake in the same breath as a version of Tintagel, King Mark's Cornish castle and the birthplace of King Arthur:

594.01-4 "reneweller of the sky...Arcthuris comeing!...Tirtangel"

Another version links the Star to the formula S.A.G. (Saint Anthony Guide) which is put on envelopes by the devout to prevent them from going astray. Also present here are the four directions:

621.05-8 "For them four old windbags of Gustsofairry to be blowing at...Send Arctur quiddus!"

The correct derivation for the star name Arcturus is from the

Greek: "arktos", a bear, and "ouros", a guide. The Latin Urus could be a wild ox, but also has a nodding relationship with ursa, a bear. The conjunction of the Greek and Latin bears does occur alongside an urus-aurus, and was noted by O Hehir and Dillon (op cit) at:

353.11-13 "Cocksark of Killtork can tell and Ussur Ursussen of the viktaurios onrush with all the rattles in his arctic!"

The picture is further complicated by the inclusion of Bear and Bull, and the Battle of Tweedledum and Tweedledee over a rattle, which is confirmed by the presence of Charles Dodgson's Snark in the previous line. There is a fine confusion over the names Arthur and Charles. The Constellation Bootes follows the Great Bear, Ursa Major, and may also be called Charles's Wain.

426.24-5 "might find by the sirious pointstand of Charley's Wain"

Sirius is the Dogstar in Canis Major. Here is what OED has to say on the topic:

"Charles's Wain: The name appears to rise out of the verbal association of the star name Arcturus with Arturus, or Arthur, and the legendary association of Arthur with Charlemagne, so that what was originally the wain of Arcturus, or Bootes, became at length the wain of Carl, or Charlemagne."

In reality then Arcturus, the "Bear-guide" is part of the wain of Arthur, Bootes. This constellation is represented as a hunter with his two dogs, who eternally chase after the Great Bear. Thus there are two bears, one in pursuit of the other, just as was the case in the Crimean War. In that War the Irish General McMahon (Mahon is an Irish bear) fought against the Russian Bear. Going back to the quote on p.353 the Classical Lexicon points out that the bull word includes Tauricus, the Latin for the Crimea.

3. Arthur and Charles.

The names are found together with Bert, which might possibly be derived from Bootes, with stars not far away:

065.09-16 "they twit twinkle all the night...blazing at the stars..cut a dash with Arty, Bert, or possibly Charley Chance"

The presence of Charlie Chan suggests that the stars could equally be those in the movies. This is true again in this combination of Charles Dickens and the "once and future King" Arthur:

610.03-5 "Who his dickhuns now rearrexes from underneath the memorialorum?...Beleave filmly, beleave! Fing Fing! King King!"

The portmanteau "dickhuns" suggests Richard of Cornwall (1262) who was the titular King of Germany. Cornwall has a lot to do with the Arthurian legends, and the matter of Britain:
157.27-34 "whatever the coordinal dickens they did...like *la princesse de la Petite Bretagne*...like Mrs Cornwallis-West"

4. Society of Arthurs.

The connection of the "Matter of Britain" (or England) with the Arthurian society of the Round Table hints also at the linkage between Arthur and uncles:

229.03-7 "send Jarge for Mary Inklenders!...He is General Jinglesome. Go in for scribenery with satiety of arthurs in S.P.Q.R.ish..."

The primary "Uncle Arth" is associated with a Society of Sigersons, the creations of Sir Arthur Conan Doyle:

608.07-10 "Uncle Arth...surprised...by the Sigurd Sigerson Sphygmomanometer Society..."

England can become a childishly sleepy place, and the societies then link to Sir Arthur Sullivan:

435.25-31 "their way to Winkyland...Sully van vultures....Secret satieties..."

The Society may have members from both families as in the Seventh Question:

142.08- "Who are those component partners of our societate..."

142.27 "...doyles when they deliberate but sullivans when they are swordsed..."

If all men are Arthurs at heart then the whole human race is involved:

073.32-6 "the evolution of human society....Olivers lambs we do call them...the lightning lancer of Azava Arthurhonoured..."

And the human race would return naturally to its father, here given in French, along with the four principal Patriarchates of the Greek Orthodox ("Artthoudux") Church to make the Arthur connection:

124.34- "*Père Adam*...old Jeromesolem, old Huffsnuuff, old Andycox, 125.03old Olecasandrum...oceanic society.." ⁴

⁴ □ Three members of this Mamalujo Society are obvious enough: Jerusalem, Antioch and Alexandria. *Annotations to FW* identifies the fourth as a Rabelaisian Huffsnuuff (Sainèan, II 402) which fits with the French context, but it also places it as Ephesus. It would seem more logical to take Huffsnuuff as Hagia Sofia, in Constantinople, and read this foursome as the four

Here again is Adam with a society. It would appear that Roland's companion knight Oliver is also important:

381.18-19 "allocutioning in bellcantos to his own oliverian society MacGuiney's *Dreans of Ergen Adams*"

The Society of Authors makes a general connection between societies and writing. In this case the druids make the linkage to the Matter of Britain:

362.28-9 "having writing to do in connection with equitable druids and friendly or other societies..."

5. Uncle Arthur.

It has ben noted that "Uncle Arth" (608.07) makes a primary connection with Arthur Conan Doyle via the "Sigurd Sigerson Sphygo-manometer Society" (an S foursome), and to Kingship via "Uncle" Lear. This linkage of Uncle to Arthur can extend to other words which make a secondary connection with him. Here for example the secondary is Conan:

228.13-17 "A conansdream of lodascircles....Unkel Silanse..."

Next a "Fay", making a theatrical connection via Fay Arthur, the Music Hall performer, and a King Arthur connection via his sister, the enchantress Morgana le Fay. Here we have "Uncle" Tom, Mark, Tristan's uncle, and a Dutch uncle, an "oom". The female foursome echoes the Sigerson Society:

101.08-9 "Was it Unity Moore or Estella Swifte or Varina Fay or Quarta Quaedom? Toemaas, mark oom for yor ounckel!"

Four uncles go with Arthur, Duke of Wellington:

367.14-18 "Our four avunculusts...they maddened and they morgued and they lungd and they jowld...Till the Juke done it."

Uncles and fours go together:

250.12-14 "Adultereux, rest as befour!..When ye coif tantoncle's hat"

235.16-18 "Oncaill's plot. Luccombe oaks, Turkish hazels, Greek firs, incense palm edcedras. ...dying out of arthataxis"

Here is an uncle linked to Holmes and *Trial by Jury*, creations of the two Sir Arthurs, Doyle and Sullivan. A Doyle is found a few lines earlier:

466.23 "our own deas dockandoilish..."

466.28-30 "...Bitrial bay holmgang or betrayal buy jury. Attaboy!"

principal Patriarchates of the Greek Orthodox Church, founded by four of the Apostles: Constantinople by St. Andrew, Alexandria by St. Mark, Antioch by St. Peter, and Jerusalem by St. James the "brother" of Jesus.

Fee gate has Heenan hoity, mind uncle Hare?"

The uncle theme here is continued on the next page with a pair of them matching Roman and Wolf material:

467.12-13 "my old faher's onkel that was garotted, Caius Cocoa Codinhand..."

467.14-15 "...my yuonkle's owlsealer, Woowoolfe Woodinbeard..."

This whole section is an echo, down to the Attaboy, of a passage earlier in this Chapter, which reminds us that Romulus and Remus the founders of Rome were raised by wolves:

442.05-9 "Attaboy Knowling...Rere Uncle Remus, the Baas of Eboracum and Old Father Ulissabon Knickerbocker, the lanky sire of Wolverhampton..."

Glasheen raises the point that Wake wolves are associated with the number twelve, that of Arthur's knights, or of a Jury. This may very well be brought about simply by the shape of the word given the presence of "twolves", who bridge the gap. Here is one with some Connemara sheep:

076.01-3 "blackfaced connemaras not of the fold....(pace his twelve predamanant passions..."

The wolves may also become confused with the Woods of Foclut in St. Patrick's dream, since an Irish wolf is a faolchú:

479.13-14 "The wolves of Fochlut!....Do not flingamejig to the twolves!"

Continuing on to the next page the life sustaining wolves link back to the uncles:

480.04 "Call Wolfhound! Wolf of the sea. Folchu! Folchu!..."

480.13-20 ..laid bare his breastpaps to give suck...Hootchcopper's enkel at the navel manuvres! ..why the pups? -Hunkalus Childared Easterheld."

6. The Question before the Jury.

Throughout the Wake there is a constant posing of the question: "How are you today?" On twelve occasions it is put to gentlemen, the first four fair and the other eight dark, in a variety of European languages. The languages are English (2), Irish, French, "Switz", German, Italian, Greek, Danish, Norwegian, Russian and Esperanto. Then there are two tillies to choose from, one in Kissahueli, and the only example where the question is put to young ladies. This would fit neatly with the unusual provision of an extra tilly already noted, where the masculine nature of the twelve is diluted by the presence of the daughters:

498.26-7 "a dozen and one by one tilly tallows round in ringcampf, circumassembled by his daughters in the foregiftness of his sons"

Here are the questions in order of appearance. There is a tendency for animals to be featured in them:

1. 016.04-5 "Come on, fool porterfull, hosiered women blown monk sewer?"

French: Comment vous portez-vous aujourd'hui, mon blond monseieur?

How are you today, my fair sir?

Animal: A monk may be a pigeon, a swan, a seal or an insect. It might also be slang for a monkey.

2. 035.15-16 "Guinness thaw tool in jew me dinner ouzel fin?"

Irish: Conas tá tú indiu mo dhuine uasal fionn?

How are you today, my fair sir?

Animal: The ouzel is a bird of the Turdus family, a thrush or a blackbird.

[Fem. Tilly. 054.10-11 "Huru more Nee, minny frickans? Hwoorledes har Dee det?"

Sw-Da. Hur maar ni, mina froken? Hwoorledes har De det?

How are you, young ladies? How are you?

Animal: A minny is a dialect version of the minnow (Phoxinus) or stickleback says the OED.]

3. 093.06 -7 "Commodore valley O hairy Arthre jennyrosy?"

Switz: This is what Joyce calls the language here, but it turns out to be a combination of Italian, German and Romansch, a mixture perhaps suitable for a Papal Guard:

Come d'ora va lei, O herri arderi generosi?

(In Romansch "arder" means bright, hence fair)

How are you today, O generous fair sirs?

Animal: A jenny is a female in general, but specifically it can refer to an ass, an owl or a wren. "Rosy" is rhyming slang for a flea.

4. 095.05 "How do you do, todo, North Mister?"

English: How are you today, Norseman (or clever chap).

There is some doubt here about his colouring, but one tends to suppose Northerners are blond. The girls are chaffing him "bluchface" to darken him a bit.

Animal: The anomalous Spanish word "todo" might yield a tody, or kingfisher.

5. 125.22 "kak, pfooi, bosh and fiety, much earny, Gus, poteen?"

Russian: Kak vy pozhivaete, moy cherny gospodin?

How are you, my dark sir?

Animal: A kaka is a N.Z. parrot, but this is not solid.

6. 160.31-2 "Houdian Kiel vi fartas, mia nigra sinjoro?"

Esperanto:Hodiaŭ kiel vi fartas, mia nigra sinjoro?

How are you today, my dark sir?

Animal: Very thin again, but a "hoody" is a crow.

7. 186.32 "Where ladies have they that a dog meansort
herring? Sergo, search me"

Danish: Hvorledes har De det idag, min sorte herre"

How are you today, my dark sir?

Animal: Dog and herring.

[Masc.Tilly. 199.20 "(hamjambo, bana?)"

Kissahueli: Hamjambo bana?

How are you, sir?

While this is incomplete in two respects it is something
about which Joyce made a note in the VIB Workbook,

p.117. Animal: Ham = pig?]

8. 247.14 "Men, teacan a tea simmering, hamo mavrone kerry 0?"

Greek: Men, ti kanete semeron, ho emeu mauro kyrio?

Well, how are you today, my dark sir?

Animal: A kerry is a kind of cow. Men are men.

9. 322.16-17 "who did you do at doyle today, my horsey dorksey
gentryman. Serge Mee, suit!"

There is an echo here of the "Sergo, search me" in Ex.7.

English: How do you do today, my horsy dark gentleman?

Animal: Horse.

10. 409.14-15 "Comb his tar odd gee sing your mower o meeow?"

Italian: Come sta oggi, signor moro mio?

How are you today, my dark sir?

Animal: Horse and cat in childish forms.

11. 466.29-30 "Fee gate has Heenan hoity, mind uncle Hare?"

German: Wie geht es Ihnen heute, mein dunkler Herr?

How are you today, my dark sir?

Animal: Hare.

12. 511.20-1 "Where letties hereditate a dark mien swart hairy?"

Nor-Swe: Hvorledes har De det idag min sort herre?

How are you today, my dark sir?

Animal: None.

Turning attention back briefly to the previous section it can be seen that the idea of "Uncle Arthur" underlies six of the questions. There are a Conan, two uncles, two Arthurs and a Doyle:

1. "Come on, fool porterfull..."
2. "Guinness thaw..."
These two are linked by the fact that Guinness makes porter. The first words of each combine to offer a Conan, and Sir Arthur Guinness.
3. "...hairy Arthre jennyrosy..."
6. "Houdian Kiel vi fartas..."
Here the correct Esperanto "hodia_" has had the u inverted to form an n, which serves to hide an "uncle".
9. "who did you do at doyle..."
Baldoyle has been cut short to refer to Arthur Conan Doyle.
11. "mein dunkel Hare"

The presence of animals in some of the questions makes an interesting match with the colouring of the "Sir". The first four are ostensibly blond, while the potential tillies, the ladies and the "bwana" might be either fair or dark. There are four questions without obvious animals: one has none at all (12), and the other three (4,5 and 6) need great efforts of imagination to provide any at all. Add to these four the cases of the tillies which provide a minny and a ham, neither of which are totally convincing, and there is a classic four-plus-"one" Mamalujo situation. They might well be thought of as four fairhaired boys, or favourites, singled out from the larger group of twelve-plus-one, corresponding to the Apostles with the Judas replacement. Joyce provides the balancing corollary with a Jury of "twelve as upright judaces as ever let down their thoms" (575.35-6). It might be argued that the four Evangelists were not in fact all members of the group of twelve Apostles, but a little research reveals that this is a fact which is not very widely known, at any rate in New York in 1983, or Connecticut in 1993. Joyce used the popular folk wisdom.

The remainder of the questions, eight in number, can now be subjected to analysis, and it becomes apparent that the animals in them fall into quite definite pairings:

1. Two birds: pigeon and ouzel (1 and 2).
2. Two horses: one with a cat (9 and 10).
3. Hare and Hound: hare and dog (with herring) (11 and 7).

4. Ox and Ass with men: Men, kerry and jennyrosy. The Shepherds, the Magi and the beasts were the guardians of Christ's manger at Bethlehem (8 and 3).

These pairings fit very neatly with the members of the Wake family, and demonstrate that with Mamalujo they make up the number Twelve:

1. Two birds: the twins are called "twobirds" at 562.17.
2. Two horses and a cat: Issy is called a "pussy" at 561.09. and her mirror-companion is a "playfilly" at 562.01.
3. Hare and hound: This would represent HCE and ALP. He is found as "ear canny hare" at 097.08, and she has this passage:
004.28-30 "He addle liddle phifie Annie ugged the little craythur. Wither hayre in honds tuck up your part inher."
4. Ox and Ass: K and S, Kate and Sigerson.

7. The Lawman and the Jury.

A common Wake grouping of twelve is the Jury which would naturally link with the Wake Policeman Sigerson, who is involved with six months at his first appearance:

015.35- "Comestipple Sacksoun, be it junipery or febrewery,
016.01 marracks or alebrill or the ramping riots of pouriose
and froriose. What a quhare soort of mahan."

The Persian word "mahane" means monthly, but it has a lunar base on "mah" which means the moon. A "qahraman" is a Persian hero or champion. This suggests that Sigerson forms a bridge between the solar and lunar elements.

This splitting of the year into two six month periods is echoed by the "doublesixing" found in the first description of the "persins" in the Mime, where there is again a combination of the heroic and the feminine:

048.13-14 "a choir of the O'Daley O'Doyles doublesixing the chorus
in *Fenn Mac Call and the Serven Feeries of Loch Neach*"

In the Trial at the end of III the jury are all Doyles or Judases, in this case coloured by their relationship with "judices" or judges. It will be noted that they are named Arthur rather than Doyle since clearly the "stout fellows" also relate to Sir Arthur Guinness:

574.30-2 "The jury (a sour dozen of stout fellows all of whom were curiously named after doyles)"

575.35-6 "the pickpanel, twelve as upright judaces as ever let down their thoms"

The complete Jury of Apostles is described in I vi, the Question Chapter:

142.24-8 "feekeepers at their laws...monthly miserecordation and

omniannual recreation, doyles when they deliberate but
sullivans when they are swordsed, Matey, Teddy, Simon, Jorn,
Pedher, Andy, Barty, Philly, Jamesy Mor and Tom, Matt and
Jakes Mac Carty"

The twelve could be made up of either of the two Sir Arthurs,
Doyles or Sullivans. There is another link between the two names
since they both relate to blackness: Doyle means a dark
foreigner, the Irish description of the Danes, and Sullivan means
"black-eyed".

Reviewing the four questions put to blonds it now appears
that there is an element of blackness in each:

1. "Come on, fool porterfull, hosiered women blown monk sewer"
2. "Guinness thaw tool in jew me dinner ouzel fin?"

These questions are further linked by the Guinness's porter
which is a black drink. A monk is usually thought of a dark-robed
figure, and an ouzel is a blackbird.

3. "Commodore valley O hairy Arthre jennyrosy?"
4. "How do you do, todo, North Mister?"

An "Arthre" might simply be an Arthur Doyle, a Dane, and
equally so might a North Mister. In the latter case the girls are
"chaffing him bluchface" (095.04), which could suggest either
blushing or "blackface", the appearance of someone in a Minstrel
Show. The two tilly questions are similarly suspect, since the
ladies are addressed in Danish, and the bana in an African
language.

8. The Music Hall Link.

On the face of it the fact that the Doyles should be
doublesixing a chorus rather than the more obviously musical
Sullivans is surprising. Joyce has supplied the missing element
in the Trial section:

574.01-2 "in our courts of litigation. D'Oyly Owens holds..."

The D'Oyly Carte Opera Company was for many years the sole
presenter of Gilbert and Sullivan's works. Their first co-
operative venture *Trial by Jury* is found next to Question 11:

11. 466.26-30 "fiddleley fa. *Diavoloh*!...Bitrial bay holmgang or
betrayal buy jury. Attaboy! Fee gate has Heenan hoity, mind
uncle Hare?"

Auber's Opera, *Fra Diavolo*, is also present. There is
operatic material associated with six of the questions:

2. 035.15-16: "Guinness thaw tool in jew me dinner ouzel fin?"
Here is Halevy's *La Juive*.
6. 160.27-32: "billfaust...Houdian Kiel vi fartas, mia nigra
sinjoro?"

- Gounod's *Faust* is close by.
8. 247.14-18: "Men, teacan a tea simmering hamo mavrone kerry O?
...Highly momourning he see the before him."
The Opera is Benedict's *The Lily of Killarney* which has the
Aria: "Eily Mavourneen, I see thee before me".
10. 409.12-15: "in echo rightdainty...Athiacaro! Comb his tar odd
gee sing your mower O meeow"
The Italian question involves singing (perhaps
caterwauling!), and there are two Arias. From Rossini's
Barber of Seville there is "Ecco ridente in cielo", and then
from Bellini's
I Puritani "A te O cara".
- M. Tilly. 199.20-9: "(hamjambo bana)...And then she'd ask to
vistule a hymn, *The Heart Bowed Down* or *The Rakes of Mallow*
or Chelli Michele's *Un Calumnia è un Vermicelli* or a balfy bit
ov *old Jo Robidson*."
- An explosion of song here signals the presence of a Negro
Minstrel Show. There is "The Heart Bowed Down" from Balfe's *The
Bohemian Girl*, the popular "The Rakes of Mallow", "La calunnia è
un venticello" from Rossini's *Barber of Seville*, and Stephen
Foster's song, known in Ireland as "Poor old Joe" ("Old Black Joe"
is the original), which is the answer to the Sigerson question in
I vi:
141.27 "Pore ole Joe".
- It is problematic whether the F. Tilly qualifies since there
is only an Oratorio in its vicinity, Elgar's *Caractacus*, but since
he was a contemporary of the two Sir Arthurs perhaps it should be
included:
- F.Tilly. 054.04-11: "Charachthercuss...Favour with your tongues
...Huru more Nee, minny frickans? Hwoorledes har Dee det?"
- This would make a combined total of six-plus-one questions
with Classical Song and the same without. Presumably then the
Doyles or D'Oyls sing the Sullivan songs, while the Sullivan
thugs give employment to Doyle's Holmes, though a criminal
Sullivan is still a "band-leader":
573.06-7 "Sulla, an orthodox savage (and leader of a band of
twelve mercenaries, the Sullivani..."
- Here is Sully linked to drink (Sir Arthur Guinness) and Sir
Arthur Conan Doyle who worked extensively with Sir Oliver Lodge on
spiritualistic phenomena.
- 618.29-32 "Sully is a thug from all he drunk though he is a
rattling fine bootmaker in his profession. Would we were
hereafter to lodge our complaint on sergeant
Larasyeny...his health would be constably broken.."
The thugs and the singers, in this case Swift's intelligent

horses, are found together just before the first appearance of Sigerson-Holmes:

015.13-14 "thigging thugs were and houhnhymn songtoms were...

015.35 "Comestipple Sacksoun..."

There would be an easy connection between the thugs and the narks who "sing" to the police to betray them. Thugs connect to song and crime:

240.09-13 "No more singing all the dags his sengaggeng...Hymserf ...born of thug tribe into brood blackmail, dooly redecont allbigenesis henesies"

In this case Guinness must correspond with the "hinndoo" thug Shimar Shin since he separates Dooley and Hinnessy. The word "Tip" in the Museyroom is usually associated with horses, which would link to the "houhnhymn songtoms":

010.06-7 "This is the hinndoo Shimar Shin between the dooley boy and the hinnessy. Tip."

Specifically thugs were Indian footpads given to strangling their victims in honour of the Goddess Kali. Strangling is found with Sherlock:

534.27-31 "Snakeeye! Strangler of soffiacated green parrots!... Sherlock is lorking for him..."

9. The Holmes link.

About half the questions are linked to opera and Oratorio, which would be the province of Sir Arthur Sullivan. Though the set of operatic questions seems impossible to expand from six-plus-one (2,6,8,10,11 and both tillies), it must be admitted that Sigersons are to be found in in the vicinity of three of them:

2. 035.15-16: "Guinness thaw tool in jew me dinner ouzel fin?...

035.26-8 ...replyin that he was feelin tipstaff, cue, prodooed from his gunpocket his Jurgensen's"

Here there is a "Jurgensen" and a "tipstaff" a kind of constable.

Tilly. 054.10- "Huru more Nee minny frickans? Hwoorledes har Dee

054.14 det?...Despenseme Usted, senhor, en son succo, sabez"

Sigerson has been split and metathesized into "son succo". It is a point worth raising that the correct Portuguese here would be "sou succo", so there is another case of inversion of n\o, as in the Esperanto "Hodia kiel" converted into "Houdian kiel".

11. 466.28-30 "Bitrial bay holmgang or betrayal buy jury. Attaboy! Fee gate has Heenan hoity, mind uncle Hare?" Holmes pairs with "dockandoilish" at 466.23.

The non-operatic questions invariably show a plain connection to the policeman-Sigerson-Holmes of Sir Arthur Doyle:

1. 015.35- "Comestipple Sacksoun...these kraals of slitsucked marrogbones....Come on, fool porterfull, hosiered
016.05 women blown monk sewer? Scuse us, chorley guy!"
The African kraals will appear again. The "chorley guy" disguises a Sherlock.
3. 093.06-7 "the Switz bobbyguard's curial but courtlike: Commodore valley O hairy, Arthre jennyrosy?"
The Question is put by a man who is an English "bobby" and an Irish "guard"; they are both policemen.
5. 125.22-3 "(kak, pfooi, bosh and fiety, much earny, Gus, poteen? Sez you!) Shem the Penman."
Here the key word is Sigerson in a Root Language version which is fairly easy to spot.
7. 186.19- "Petty constable Sistersen of the Kruis-Kroon-Kraal it was, the parochial watch...
186.32 ..Where ladies have they that a dog meansort herring?"
The veiled Tom, Dick and Harry trio here is matched by one which includes Conan, in which the Tom is hard to spot:
506.01-3 "put his own nickelname on every toad, duck and herring...with her conconundrums"
It also leads back to the Thug aspect of the Sullivans:
485.11 "Thugg, Dirke and Hacker"
Cf. "thigging thugs....houhnhymn songtoms"
9. 322.02- "loungeon off the Boildawl stuumplecheats for the rushirishis Irush-Irish, dangielsing his old Conan..
322.16-17 ...who did you do at doyle today, my horsey dorksey gentryman."
Conan Doyle is given in full, mixed with the steeplechase racetrack at Baldoyle.
12. 511.19-22 "it was about a pint of porter. -You are a suckersome! ...Where letties hereditate a dark mien swart hairy?"
Sigerson the lowly bartender is here, serving porter. It must be noted that porter appeared in Q. 1 as well.

Odd man out: This is a very odd case since both actual tillies fit in with the classical song prescription. However the fourth Question reveals a rather cryptic Sigerson:

4. 095.05-10 "How do you do, todo, North Mister?...When ginabawdy meadabawdy!.. Minxy Cunningham, their dear divorcee darling,
jimmies and jonnies to be her jo..."

There are songs here, though traditional rather than classical: Comin' thro' the Rye, and John Anderson, my Jo, both Scottish, suitable for a "North Mister". The mixture of "jimmies and jonnie's" in a context of Ander-son (Ge. "Ander" = other) gives rise to Jacques-son and Jack-son, both equivalent to Sigerson whose name is "Joe".

The Scottish song element here makes a rather special link with Shaun and Shem in the preamble to the Questions Chapter (I vi), and draws attention to an unnoticed Question. It is anomalous in that it mentions "tonigh" rather than today, and omits to specify the colouring of the persons addressed:

126.02-9 "Who do you no tonigh, lazy and gentleman? The echo is where in the back of the wodes; callhim forth! (Shaun Mac Irewick, briefdragger, for the concern of Messrs Jhon Jhamieson and Song...on this nightly quisquiquock of the twelve apostrophies, set by Jockit Mic Ereweak. He misunderstood and aim for am ollo of number three of them and left his free natural ripostes to four of them in their own fine artful disorder.)
(In a Scottish context "wode" should be the obs. Sc. "void": OED)

It may be that some light has been thrown on the last sentence, given that these twelve questions and answers have a strong link to the "How do you do's". The singling out of number three would fit with the fact that the third question is asked of young ladies, which is echoed here. Then "four of them" could be taken to refer to the four which are asked of blonds, one of whom is "Arthre", or "arderi", fair in Romansch, but having a strong suggestion of Arthur. This is hinted at by the "artful disorder" at 126.09. An even more Arthurian hint is given by the perhaps "knightly" test, which is answered by the "ripostes" of the Round Table.

What Aileth Thee, Mine Uncle?

1. Uncles.

In the Grail stories the hero had to ask a question in order to restore the health of the Fisher King and so free the Waste Land from drought and famine. Joyce succeeds in linking the Grail with Shakespeare's best known question:

062.11 "The wastobe land, a lottuse land, a luctuous land"

085.22 "solving the wasnotto be crime cunundrum"

This in turn links in Sigerson-Holmes and Doyle's "conansdream", which has an "Unkel" close at hand (228.13,17). In the Parzifal version⁵ the question was: "What aileth thee, mine uncle?" Naturally the language used would be German, and the specific word "uncle" is found in the Joyce version of the Jury question in that tongue:

466.29-30 "Fee gate has Heenan hoity, mind uncle Hare?"

German: Wie geht es Ihnen heute, mein dunkler Herr?

How are you today, my dark Sir?

Clearly then the twelve Jury questions are related to this request for information about the health of an uncle. King Amfortas, the "Fisher King", was indeed Parzifal's long lost uncle.

The first step necessary is a detailed examination of the Wake uncles. Here is an example which rings a special bell in that there is a connection to another "Fisher King", Izaak Walton⁶:

076.27-8 "any Wilt or Walt who would ongle her as Izaak did to the tickle of his rod..."

There is a very particular match between the Uncles and the Jury question in that there are again "almost exactly twelve" of them. This stems from the fact that Joyce loved to blur his edges when counting things, so the twelve, like the four, is accompanied by an extra singleton. We have a "doesend end once tale...when Aimee stood for Arthurduke" (335.27-30) and "a dozen and one by

⁵ □ Jessie L. Weston, *From Ritual to Romance* (Doubleday Anchor 1957) p.18.

⁶ □ Izaak is also a metathesized relative of Sigerson since he appears as an Isaac-son, one of a group of sacramental Scottish opponents of Shem:

227.33 "excremuncted as freely as any frothblower into MacIsaac"

one tilly tallows" (498.26). The *Thousand and One Nights* of the Arabian Tales are subtly altered to suggest the dozen and one Knights who constituted the Round Table of King Arthur.

It is no trouble to come up with twelve examples of Uncles in the Wake who have proper names of their own, but a problem does arise in deciding who should be included in the thirteenth spot on the list:

1. 608.07 Uncle Arth.
2. 622.07 Uncle Tim's Caubeen.
3. 442.08 Rere Uncle Remus.
4. 278.L2 *Uncle Flabbius Muximus*.
5. 496.02 Uncle Foozle.
6. 466.30 mind uncle Hare.
7. 228.17 Unkel Silanse.
8. 467.12-13 old faher's onkel...Caius Cocoa Codinhand.
9. 480.20 Hunkalus Childared Easterheld.
There are two Dutch uncles:
10. 200.14 Oom Bothar.
11. 578.03 Oom Godd his villen.
...and a Russian Dyadya:
12. 348.23-4 old Djadja Uncken who was a great mark.

There are several candidates for the Tilly spot. "Dunckle Dalton" (248.22) would be primarily the German "dunkel" (dark) since Dalton was involved with work on colour blindness. Here is a perfectly legitimate uncle-in-law, discounted for that reason:
284.n4 "Massach McKraw her uncle-in-law"

Master Magrath was a famous greyhound who won the Waterloo Cup, and so makes a sound link with Arthur, Duke of Wellington. It would also make a fine pair with the "Hare" in Ex. 6.

Nevertheless the most probable Tilly is the combination of Tom, Mark (Tristan's uncle) and a Dutch uncle (oom) at:

- 101.09 "Toemaas, mark oom for yor ounckel"

Finally there is a pair of "unborn gentlemen" who deserve a nod. The combination "born gentleman" does occur in the Letter, and this is indeed part of a version of the Letter:

- 370.06-8 "skittered his litters like the cavaliery man in Cobra Park for ungeborn yenkelmen, Jeremy Trouvas or Kepin O'Keepers"

2. King Arthur.

It has been proposed that the jurymen or Apostles, be they DoYLES or SULLIVANS, may well share the Christian name of the two famous Sir Arthurs. This would mean that there should be almost exactly twelve Arthurs, and the Wake's mirror imagery

would present an altered view of King Arthur and his Knights of the Round Table.

The number of Arthur's Knights is a vexed question, but the original round table is supposed to have been made by Joseph of Arimathea to commemorate the Last Supper, which would establish a twelve plus one arrangement for the seating.

The central Wake King is the "most Highest Ardreetar King" Leary (612.06) who is a relative of both Arthur (as "Ardri", an Irish High King) and Lear. Glasheen points out further that "Uncle Lear" is part of "Uncle Arth" (608.07). The case argued before King Leary depends upon this basic equation. The debaters are "Patholic" or "paddock", and "bookley" or "Balkelly" (611.02-7). Glasheen has further remarked on the connection often made between Peter and Patrick (or "paddock") since a Latin rock is a petrus - the famous pun of Christ. On the other hand the stone linkage connects further to Arthur, since "arth" means a stone in Irish⁷. Patholic's opponent is Berkeley but his name is slightly changed to "Balkelly", and this substitution of the L for the R may indicate the presence of Paul, the Saint who traditionally accompanies St. Peter.

The corollary, and everything in the Wake is balanced, is that Welsh "arth" means a bear (Old Celtic: Artos). The author Sir Arthur created Sigerson, a close relative of Sackerson, a famous London fighting bear of Shakespeare's day. Another famous English bear is Winnie the Pooh who lived "under the name of Sanders", which gives rise to the Sigerson variant "SAUNDERSON" (221.06). In this theatrical assembly the twelve are described, with a nod to Arthur Guinness, as:

221.01-4 "THE CUSTOMERS (Components of the Afterhour Courses at St. Patricius' Academy for Grownup Gentlemen...coldporters' sibsubction), a bundle of a dozen...each inn quest of outings..."

Again there is this Arthur-Patrick link provided by the questing aspect of the twelve Patrick chaps, now no longer "ungeboren", but adult gentlemen.

Winnie the Pooh becomes an element in the jockey "Winny Willy Widger" (610.36) found near Uncle Arth and King Leary. The beast on which he rides could be a lowly ass, who would be a relative of the Latin bear, Ursus. An Irish bear is a "mahan", a word which was used to describe "Comestipple Sacksoun" (015.35):

⁷ □ "Patriki San Saki" (317.02) makes a bridge between Patrick and "San Saki" (Sigerson metathesized) which suggests Patrick = Arthur.

016.01 "What a quhare soort of a mahan."

A familiar element here is the hare of "mind uncle Hare", and "Comestipple" deserves comparison with "Arser of the Rum Tipple" (359.15-16) and "Dr Tipple's Vi-Cocoa" (026.30) which offer a contrast between rum and cocoa which may originate in Chesterton's *Flying Inn*.

Demonstrably then the name Arthur is of prime importance in the Wake. There are four of them with surnames:

1. 380.22 "King Arth Mockmorrow Koughenough" = King Arth
Kavanaugh.
2. 272.27 "Ser Artur Ghinis" = Sir Arthur
Guinness.
3. 065.16 "Arty, Bert or possibly Charley
Chance" = ?
4. 008.17 "Sraughter Willingdone" = Sir Arthur
Wellington.

There are seven with titles of some sort:

5. 009.05 "Leaper Orthor" = ?
6. 621.07-8 "Send Arctur guiddus" = ?
7. 608.07-10 "Uncle Arth...Sigerson" = Sir Arthur
Conan Doyle.
8. 059.07 "Sid Arthar" = Siddartha
(Buddha).

There is a pairing between this example and #4 since Arthur Wellesley-Wellington can also be Siddartha, or Gautama Buddha:

- 347.09 "Sirdartha Woolwichleagues"
9. 420.36 "Sir Arthur" = Sir Arthur
Sullivan.
10. 514.06 "Big Arthur" = ?
11. 073.36 "Azava Arthurhonoured" = ?

And finally there are two with special qualities:

12. 359.15-16 "Arser of the Rum Tipple" = King Arthur of
the Round

Table

13. 254.36- "Artho is the name is on the hero,
255.01 Capellisato" = Arthur Capel.

Eight of the Arthurs are quite easy to identify, leaving a residue of five unlabelled examples:

3. Arty Chance.
5. Leaper Orthor.
6. Send Arctur.
10. Big Arthur.
11. Azava Arthurhonoured.

They fall for me in reverse order of difficulty of solution:

11. 073.36-074.01 "Azava Arthurhonoured (some Finn, some Finn avant!)"

The founder of the Sinn Fein movement, and first President of Ireland, was Arthur Griffith.

10. 514.06 "Big Arthur"

Enc. Brit. describes American President Chester Alan Arthur as an "imposing figure, tall, handsome...", and his photo shows a man distinctly on the stout side. His father was an Irishman.

6. 621.05-8 "For them four old windbags of Gustsofairy to be blowing at...To bring all the dannymans out after you on the hike. Send Arctur guiddus"

This is based on the invocation: "Saint Anthony Guide". The "Saint" Arthur, despite his bad name in Ireland as "Bloody Arthur", has to be Arthur Balfour. He wrote a book defending Religion against Science called *Defence of Philosophic Doubt*, and his Gifford Lectures were on the topic: *Theism and Humanism*. He was a member of the quartet known as the "Fourth Party", led by Randolph Churchill, and later of "The Souls".

5. 009.05 "Leaper Orthor. Fear siecken! Fieldgaze thy tiny frow"

This is German beyond any doubt: "Lieber Arthur. Wir siegen. Wie geht's deiner Frau?" (Dear Arthur, We're winning. How's your wife?) This must be taken to have a relationship to the Parzifal question at one remove, but the identifying feature is the spelling ("orth-") used elsewhere for an author:

- 397.33-4 "final buff noonmeal edition...uptenable from the orther"

The German author could be Artur Schopenhauer with his book *On a Fourfold Root of the Principle of Sufficient Reason*. He is present in the Wake at:

- 414.33 "earthsbest schoppinhour so summery as his cottage"

The conjunction of "schoppinhour" and "cottage" leads further to a match with Ann Doyle who lives at "2 Coppinger's Cottages" (575.06-7), since "schoppinhour" and "Coppinger" are root language relatives.

3. 065.16 "Arty, Bert or possibly Charley Chance"

This could be the Tilly since there is no evidence that Arty's surname is really Chance. There are two points worth examining:

- i) The connection between Arthur and Charles has already been pointed out. OED notes the "legendary association of Arthur and Charlemagne" which turns the Wain of Arcturus or Arthur (Bootes) into that of Charles. Arthur, Bootes and Charles make an ABC.
- ii) ABC could equally well be notes on the musical scale hinting that "Caducus Angelus Rubiconstein"(211.16) might deserve

inclusion. Artur Rubinstein was made an honorary Knight of the British Empire.

Here is the complete list of Wake Arthurs:

1. King Arthur of the Round Table.
2. King Art MacMurrough Kavanaugh.
3. Siddartha, Prince Gautama, the Buddha.
4. President Chester Alan Arthur of the USA.
5. President Arthur Griffith of the Irish Free State.
6. Arthur Wellesley, the Duke of Wellington.
7. Arthur James, first Earl of Balfour, known as Prince Arthur.
8. Arthur Capel, Earl of Essex, Viceroy of Ireland, accused in the Rye House Plot. Or more probably his father, Lord Arthur Capel, who fought for Charles I and was beheaded by Cromwell.
9. Sir Arthur Conan Doyle.
10. Sir Arthur Sullivan.
11. Sir Arthur Guinness.
12. Artur Schopenhauer.
- T. Artur Rubinstein, KBE.

3. The Kings.

To provide a balance for the thirteen Arthurs there are a dozen and one Kings:

1. 041.24 "King Saint Finnerty the Festive"
2. 079.35 "King Hamlaugh's"
3. 139.05 "King Cnut"
4. 220.25 "King Ericus"
5. 380.11-12 "King Roderic O'Conor"
6. 380.22 "King Arth Mockmorrow Koughenough"
7. 447.09 "King Haarrington's"
8. 557.36 "King Street"
9. 583.28 "King Willow"
10. 610.05 "King King"
11. 612.03-4 "Exuber High Ober King Leary"
12. 557.06-7 "Kong Gander O'Toole"
- T. 187.19-20 "Harreng our Keng"

These are the only named Kings except for the use of the word as a surname for Festy King and his relations.

4 & 5. Doyles and Sullivans.

Joyce states specifically that the twelve is composed of:

- 142.26-7 "doyles when they deliberate but sullivan's when they are swordsed..."

The thoughtful jurymen then are Doyles, while the band of mercenaries, the Knights of Arthur, are the Sullivani. There is a

useful connection between Sullivan's Operetta *Yeomen of the Guard* and Sigerson-Holmes. Yeomen are popularly known as "Beefeaters" and here is Constable Sigerson in that guise:

566.10 "boufeither Soakersoon"

Here first is the list of Sullivans who finally shade over into the detective area of the Norwegian Sigerson:

1. 093.30 "I am the Sullivan"
2. 573.07 "Sullivani"
3. 616.10-11 "three Sulvans of Dulkey"
4. 222.08 "Jean Souslevin"
5. 602.25-6 "Religious Sullivence"
6. 570.32 "Sylvanus Sanctus"
7. 355.11 "Ivan Slavansky Slavar"
8. 435.29 "Sully van vultures"
9. 495.02 "Shovellyvans"
10. 299.23 "Selvertunes O'Haggans"
11. 622.23 "Sullygan eight"
12. 049.28-9 "Northwegian and his mate of the Sheawolving class"
- T. 061..01 "Sylvia Silence, the girl detective"

Contrariwise the Doyles connect back to the Sullivans via D'Oyly Carte, the Producer of the Savoy Operas, so they too may be musically inclined:

1. 048.13 "a choir of the O'Daley O'Doyles"
2. 575.07 "Doyle's country"
3. 575.06 "Ann Doyle"
4. 575.08 "Doyle (Ann)"
5. 574.09 "Judge Doyle"
6. 575.32 "Judge Jeremy Doyler"
7. 574.01 "D'Oyly Owens"
8. 279.n1121 "Olive d'Oyly"
9. 549.33-4 "Conn and Owel"
10. 617.14-16 "Conan Boyles...Music, me ouldstrow, please!"
11. 044.08 "Boyles and Cahills"
12. 343.03 "Boyle, Burke and Campbell"
- T. 221.06 "SAUNDERSON (Mr Knut Oelsvinger" (Conan Doyle)

The very musical example #10 needs further remark since it repeats the Oratorio, Caractacus, which occurred in the vicinity of one of the "How do you do" questions:

054.03-4 "Farseeingetherich and Poolaulwoman Charachthercuss"

With Conan Boyle there is the name of a Dublin Lord Mayor, Lorcan Sherlock, and the two great rebels against Roman rule, Vercingetorix and Caractacus. Manifestly both Thomas a Becket and Laurence O'Toole gave their allegiance to the Roman faith, while Doyle and Joyce rebelled against it:

617.12-14 "Force in giddersh! Tomothy and Lorcan, the bucket Toolers, both are Timsons now they've changed their char-actuculs during their blackout. Conan Boyles..."

6 & 7. Sirs and Sires.

Doyle and Sullivan were both Sirs. Equally both were Arthurs, and Arthur was a King and a Sire. Both groups are present in the required numbers:

1.	003.04	"Sir Tristram"
2.	040.35	"Sir Patrick Dun's"
3.	040.35	"Sir Humphrey Jervis's"
4.	096.07	"Sir Armoury"
5.	096.07	"Sir Rumoury"
6.	104.09	" <i>Sir Cannon</i> "
7.	293.n2	"Sir Somebody Something, Burtt"
8.	329.05	"Briganteen-General Sir A.I.Magnus"
9.	366.05	"Sir"
10.	420.36	"Sir Arthur"
11.	570.19	"Sir Pournter"
12.	590.06	"Sir Joe Meade's"
T.	008.17	"Sraughter Willingdone"

1.	566.29	"0 Sire"
2.	549.34	"Sire Noeh Guinnass"
3.	271.03	"Sire Jeallyous Seizer"
4.	293.17	"Sare Isaac's"
5.	106.28-9	" <i>Abe to Sare Stood Icy Neuter</i> "
6.	272.27	"Ser Artur Ghinis"
7.	499.10	"Ser Oh Ser"
8.	541.13	"Sirrherr of Gambleden"
9.	344.33	"Saur of all the Harousians"
10.	072.03-4	" <i>Ye Sur of all the Ruttledges</i> "
11.	238.31	"Sur Soord"
12.	551.02	"Sur Gudd"
T.	594.01	"Suvarn Sur"

8. The Ladies.

Balancing the twelve Sirs there are a dozen Ladies:

1.	145.30	"the Lady who Pays the Rates"
2.	385.36	"Lady"
3.	178.22	"Lady Smythe"
4.	235.32	"Lady Marmela Shortbred"
5.	289.26	"Lady Elisabbess"
6.	287.22	"Lady Jales Casemate"
7.	389.10	"Janesdanes Lady Andersdaughter"

- 8. 496.02 "Lady Don"
- 9. 568.06 "Lady Victoria Landauner"
- 10-11 622.27 "two Lady Pagets"
- 12. 288.15 "*Lady Eva*."
- T. 330.10 "Our Lader's"

9. Doctors.

In addition to being a Sir, Arthur Conan Doyle was also a Doctor:

- 1. 025.04 "Doctor Faherty"
- 2. 140.30 "Doctor Cheek's"
- 3. 026.30-1 "Dr Tipple's Vi-Cocoa"
- 4. 150.09 "Dr's Het Ubeleeft"
- 5. 150.11 "Dr Gedankje"
- 6. 150.17-18 "Dr Hydes"
- 7. 163.35 "Dr Burroman"
- 8. 179.28 "Dr Poindejenk"
- 9. 301.02 "Dr Brassenaarse"
- 10. 475.27-8 "Dr Shunadure Tarpey"
- 11. 505.24 "Dr Melamanessy"
- 12. 603.22 "Dr Chart"
- T. 525.04 "Dr Rutty"

The only Doctor in this group of thirteen who seems to have had a real existence is the Dublin eccentric Dr. Rutty. Perhaps he should play the Tilly to the fictional twelve.

10. Books.

Another profession of Doyle's was the writing of books:

- 1. 415.23 "Book of Breathings"
- 2. 425.20 "Book of Lief"
- 3. 178.16-17 "Monster Book of Paltryattic Puetrie"
- 4. 374.31 "Orange Book of Estchape"
- 5. 179.27 "Blue Book of Eccles"
- 6. 106.13 "*First Book of Jealesies Pessim*"
- 7. 122.23 "Book of Kells"
- 8. 409.35 "Hireark Books"
- 9. 156.05-6 "Sick Bokes' Juncroom"
- 10. 255.21 "Buke of Lukan"
- 11. 134.36 "*Bug of the Deaf*"
- 12. 347.20-1 "Bok of Alam"
- T. 485.06 "Moy Bog's domesday" (Bog is Russian for God.)

11. Joseph of the Round Table.

Enc. Brit. reports that Robert de Borron (c.1200) wrote a poem called *Joseph d'Arimathie*. It relates the story of the man

who donated his tomb for the burial of Jesus, St. Joseph of Arimathea (Matt. 27: 57-60), who interestingly shares the Feastday of St. Patrick on March 17th. Later he was commanded to make a table commemorative of the Last Supper. This he did, and according to the legend the Apostle Philip sent him off to England with it. He went to Glastonbury with the Holy Grail and this very special table which always had a place empty for Judas. It was certain death to occupy this seat, known as the Siege Perilous, except in the case of the Grail hero to come, the perfect Knight. And so in due course Sir Galahad, who had inherited the shield of his ancestor St. Joseph, found the Grail in his uncle's castle.

Later tradition has it that Arthur's Table was a reproduction of the original one, made by Merlin for Uther Pendragon. Another version of the story makes it a wedding present from King Leodogran, along with a company of knights, when Arthur married his daughter Guinevere. This material is found in the Wake in condensed form:

513.35- "Like four wise elephants inandouting under a twelve-
514.07 podestalled table?...Making mejical history all over the
show!...And other marrage feats? -All our stakes they were
astumbling round the ranky roars assumbling when Big Arthur
flugged the field at Annie's courting."

Joseph is found in Arthur's company on a couple of occasions.
Here Joyous Garde, Lancelot's Castle, lies between them:

246.07-17 "At Asa's arthre...joyous guard...Josephinus"

And here it is the Table and a reversed Mark of Cornwall:

387.32- "arzurian deeps...Runtable's Reincorporated.. Kram of
388.08 Llawanroc...Jazzaphoney"

Since the Joseph credited with making this "Runtable" came from Arimathea, this place may well be read into "aramny maeud then" in this passage:

335.26- "hibernian knights...doesend end once tale...Arthurduke
336.03 ...aramny maeud, then...he made design...(enterellbo add
all taller Danis), back, seater and sides..."

The Table was made to commemorate the Last Supper and must therefore be thought of as very similar to an altar which is used at Mass for the same purpose. Here are the opening words of the Mass: "Introibo ad altare Dei" (I will go in unto the altar of God).

The presence in the Wake of a dozen Josephs also refers to the biblical Joseph, one of the twelve sons of Jacob, who founded the twelve tribes of Israel:

1. 397.03 "Mat and Mar and Lu and Jo...our four"
2. 199.29 "old Jo Robidson"
3. 141.27 "Poor ole Joe!"

4. 215.18 "Joe John. Befor"
5. 282.17-18 "Holy Joe in lay Eden"
6. 336.35 "Joh Joseph's"
7. 274.L3 "*Joseph*"⁸
8. 243.35 "Luiz-Marios Josephs"
9. 038.32 "Jesuphine's"
10. 246.17 "Josephinus"
11. 223.02 "Mary Louisan Shousapinas"
12. 388.08 "Jazzaphoney"
- T. 262.n1 "Yussive"

12. Joe Sigerson.

It is now time to put together some elements discovered in this analysis of the Grail Question. The answer to the fifth Question in I vi (141.27) reveals that the Christian name of the Wake Policeman-cum-servant Sigerson is "Joe". It has just been shown that Joseph is not only one of a group of twelve, the sons of Jacob and tribes of Israel, but also part of the Mamalujo foursome when they are:

397.03 "Mat and Mar and Lu and Jo"

This places him in a special relationship to Mark, and King Mark of Cornwall was a forerunner of King Arthur. Here they are together with an unusual Mamalujo group:

608.01-11 "mark you...Uncle Arth, your two cozes from Niece and ...our own familiars, Billyhealy, Ballyhooly and Bullyhowley, surprised in an indecorous position by the Sigurd Sigerson Sphygmomanometer Society for bledprusschers"

Dr. Arthur Conan Doyle's creation, Sherlock Holmes, alias the Norwegian Sigerson, began his literary life working in a lab at St. Bart's Hospital. In a context of "What aileth thee, mine Uncle?" the presence of medical men would be a comfort. This expansion of Sigerson (S) into a quartet of "Esses" leads to a slight alteration in the expected word "bloodpressures" which must be taken to refer to Archbishop James Ussher of Armagh, who was famous for his dating of Creation at 4004 B.C. Dividing his number by four yields 1001, as in the "doesend and once tales" of the 1001 "Knights".

The Sigerson Society is matched by a Mamalujo grouping of members of the "Heliopolitan Constabulary" at:

⁸ □ The note reads: "*From the seven tents of Joseph till the calends of Mary Marian*". This pairing of dates refers to the fact that St. Joseph of Arimathea shares the seventeenth of March with St. Patrick.

530.20-2 "Roof Seckesign van der Deckel and get her story from him! Recall Sickerson the lizzyboy! Seckersen, magnon of Errick. Sackerson! Hookup!"

This demonstrates that the four Evangelists, Mamalujo, may equate with the twelve Apostles, symbolised by the twelve Josephs, or Joe Sigersons. Certainly there are twelve Sigersons in the Wake labelled as Policemen, and the first four are the Heliopolitans:

1. 530.17-20 "gendarm auxiliar...Seckesign van der Deckel"
2. 530.21 "Sickerson, the lizzyboy"
3. 530.21 "Seckersen, magnon of Errick"
4. 530.22 "Sackerson"
5. 015.35 "Comestipple Sacksoun"
6. 186.19 "Petty constable Sistersen"
7. 370.30 "polisignstunter. The Sockerson boy"
8. 429.19 "comestabulish Sigurdsen"
9. 471.30 "Sickerson...*la garde auxiliaire*"
10. 556.23-4 "Wachtman Havelook seequeerscenes"
11. 566.10 "boufeither Soakersoon"
12. 586.28 "pollysigh patrolman Seekersenn"
- T. 608.10 "Sigurd Sigerson Sphygmomanometer Society"

13 & 14 The Secret Police.

The Sigerson story continues with a group of uncapitalized examples whose identity can be established from the context:

1. 016.06 "scowegian"
2. 208.17 "joseph was a sequansewn and teddybearlined⁹"
3. 315.30 "sutchenson"
4. 370.24 "soresen's"
5. 371.06 "sieguldson"
6. 371.16 "sockson"
7. 374.36 "sagasand"
8. 437.29 "sukinsin"
9. 511.20 "suckersome"
10. 564.35 "shyasian gardeenen"
11. 575.06 "sexname of Ann Doyle"
12. 618.13-14 "P.C.Q....quart of scissions masters"
- T. 513.32 "flopsome and jerksome, lubber and deliric"

The last two examples show Sigerson as a foursome, or a

⁹ □ Sigerson is here called a teddybear. This refers primarily to the fact that Pooh Bear lived "under the name of Sanders", and secondarily to the fighting bear of Shakespeare's day called Sackerson.

member of one. In the second case he occupies the position traditionally held by Mark.

Yet another group of Sigersons is composed of "sons of Siger", and this can be split into two sextets. The validity of the "MacSiger" set is established by the first example:

1. 586.28-31 "pollysigh patrolman Seekersenn....mac siccar...
thuncle's windopes"
2. 228.02 "MacSiccaries of the Breeks. Home"
3. 227.33 "MacIsaac"
4. 046.20 "Mac Oscar"
5. 371.22 "MacKishgmard"
6. 532.08-9 "Owllaugh MacAusculpth the Thord"
7. 054.13 "son succo"
8. 110.30 "sunseeker"
9. 189.18 "son of Sorge"
10. 199.29 "old Jo Robidson. Sucho"
11. 317.02 "Patriki San Saki"
12. 452.35-6 "sunsick! I'm not half Norawain"
- T. 247.05 "reason (sics)"

15-17. Saunderson and the Tarzan family.

In the section which describes the members of the Wake family in theatrical terms, the man who serves the twelve customers is called "SAUNDERSON" (221.06) rather than Sigerson, and he works in a "pilgrimst customhouse at Caherlehome-upon-Eskur" (220.35). King Arthur lived at Caerleon-upon-Usk so it is certain that he is involved, and we have found further that Arth is the Welsh for a bear. Winnie the Pooh lived "under the name of Sanders" and Arthur Doyle wrote about Sigerson, providing a solid bridge between the two seemingly unrelated names, Saunderson and Sigerson. It has also been pointed out that Sigerson (S) is an ass, and this makes a connection with the servant whom Swift liked to call "Saunders" derived from his real name: Alexander McGee (son of a horse).

The SAUNDERSON passage is extremely dense but attention should be drawn to some striking features: the presence of an Arthur variant ("Afterhour"), of Patrick (Cf. "Patriki San Saki") and of Jane Porter, wife of the "super ape" Tarzan, who was King of the Apes, but a mere Lord Greystoke in his human form, hence only a half "sovereign":

- 221.01-8 "THE CUSTOMERS (Components of the Afterhour Courses at St. Patricius' Academy...coldporters sibsubction), a bundle of a dozen representative..civics..served..by SAUNDERSON...torchbearing supperaape, dud half sovereign"
The "sons of Tarzan", or Saundersons, make a group of six,

and there are enough "Tarzans" to fill up the dozen:

1. 221.06 "SAUNDERSON"
2. 413.14 "Standerson"
3. 138.16 "H.C.Endersen"
4. 413.15 "Mevrouw von Andersen"
5. 318.28 "Join Anderson and Co"
6. 389.10-11 "Janesdanes Lady Andersdaughter Universarary"

7. 228.16 "Dodgesome Dora"
8. 482.01 "Dodgfather, Dodgson and Coo"
9. 374.02 "Dadgerson's dodges"
10. 228.22 "Paname-Turricum" (Joyce's name for Zurich)
11. 538.01-2 "Marryonn Teheresiann"
12. 417.31 "Dorsan from Dunshanagan"
- T. 297.L1 "Design"

Tarzan's mother was named Alice Rutherford which makes a simple bridge to the author of the Alice books, Charles Lutwidge Dodgson, alias Lewis Carroll. Carols are sung during the twelve days of Christmas and by metathesis Tarzan can become a Santa.

There are more secondary lines of thought:

- i) There was a Dublin paper called Saunders News Letter, and children send letters to Santa.
- ii) Edgar Wallace wrote *Sanders of the River* and *The Four Just Men*, works which bridge the gap between S and the Four Judges.

All these ideas are basically connected by the fact that the Wake Letter was found in the "orangery", the home of the Orang, Tarzan-Adam. Balancing the three sets of twelve made by the Sigersons, there are three made of Tarzans. Here are the other two based on his Santa-Sender form:

1. 412.23 "Miss Enders"
2. 414.02 "Miss Anders"
3. 413.05 "Mrs Sanders"
4. 413.06 "Mrs Shunders"
5. 475.23-4 "Shanator Gregory"
6. 475.24-5 "Shanator Lyons"
7. 475.27-8 "Dr Shunadure Tarpey"
8. 487.36 "Saint Synodius"
9. 491.01 "Sindy and...
10. "Sandy"
11. 330.01 "Suenders bible"
12. 455.36 "Santos Mozos"
- T. 561.19 "Biryina Saindua"

1. 421.10 "A.B, ab, Sender"

2. 369.28 "Senders"
3. 389.36-01 "Senders Newslaters"
4. 534.20-1 "Saunter's Nocelettres"
5. 307.16 "Santa Claus"
6. 434.23 "Scenta Clauthes"
7. 227.31-2 "Shrove Sundy MacFearsome"
8. 276.27-01 "Sunday King"
9. 240.18 "king of Zundas"
10. 264.24 "Santa Rosa"
11. 570.32 "Sylvanus Sanctus"
12. 154.28 "*Sancta Patientia*"
- T. 213.19 "Concepta de Send-us-pray"

Only those "Sundays" which seem to be people have been included in this list.

DOZENS.

Further searches were made for twelve tribes, tables, Sisters, Lords, Mistres and Mrs's without any success. It appears therefore that there are just these seventeen groups of twelve, and while it is certainly not the number expected, which would be $12 + 1$, it does correspond exactly with the number of Chapters in the Wake. The four books or parts are laid out on the following plan: $8 + 4 + 4 + 1$. This pattern could be slightly rearranged to fit in with the known affinity of the Mamalujo foursome for both the jurors and the Ass: $12 + 4 + 1$. The seventeen sets can be arranged in a pattern which shows this underlying structure:

1. Books.
4. i) Josephs.
ii) Arthurs.
iii) Doyles.
iv) Sullivans.
12. i) A set of 6 made up of two trios:
a) 3 sets of Sigersons.
b) 3 sets of Saunderson-Tarzans.
ii) The remaining six:
Uncles.
Kings.
Sires.
Sirs.
Ladies.
Doctors.

When viewed in more detail these three classifications offer points of interest:

1. Books:

This is the one stranger among the seventeen, the only one

which does not refer to people, yet it does connect to both four and twelve. There are four books of Gospels written by Mamalujo, and there are twelve Testaments of the Patriarchs, among whom Joseph was chief. There were twelve Tables of the Law, which links to the Wake Lawman Sigerson (named Joe) and the Jurymen who are often associated with a lot of words terminating in "-tion". There were twelve contributors to *Our Exagmination Round his Factifi-cation for Incamination of Work in Progress*.

4. Josephs, Arthurs, Doyles and Sullivans.

There is an obvious separation into paired Christian names and Surnames. Joseph, one of the twelve sons of Jacob was the leader of the twelve patriarchs; Arthur was the leader of the Knights of the Round Table, who commemorate the twelve Apostles.

Doyle and Sullivan are connected by Richard D'Oyly Carte, the producer who recognized the value of Gilbert and Sullivan in their first collaboration *Trial by Jury*. Doyle wrote about the lawman Sherlock Holmes, alias Sigerson, and his good friend Watson. In *The Adventure of Abbey Grange* (The Return of S.H.) Holmes specifically says: "Watson, you are a British jury", and asks him to decide the fate of their prisoner. In the Wake we have this combination:

466.28-30 "Bitrial bay holmgang or betrayal buy jury. Attaboy!
Fee gate has Heenan hoity, mind uncle Hare?"

12. A dozen split into two groups of six:

a) First there is the group of decorated versions of the names Sigerson and Saunderson, who are demonstrably the same character, represented by the symbol S. Without going into any detail this enabled Joyce to weave into his fabric such diverse works and authors as:

Doyle (Sigerson-Holmes).
Volsung Saga.
The Flying Dutchman.
Hamlet.
Beatrix Potter.
Oscar Wilde.
Izaak Walton.
Isaac Newton.
Charles Darwin.
Swiss Family Robinson.
H.H. Munro (Saki).
A.A.Milne.
Edgar Rice Burroughs (Tarzan).
H.C.Andersen.

Lewis Carroll.

Robert Burns.

Edgar Wallace....The list could easily continue. But these few names will serve to show the immense diversity that this technique produces.

b) Secondly there is a group of six titles derived from the Doyle-Sullivan connection. They were both Sirs, hence their wives were both Ladies. They were both Arthurs, and Arthur was both King and Sire. Doyle was a medical Doctor, and presumably Sullivan was a Doctor of Music. Finally there is a set of Uncles based on "Uncle Arth" and "Nuncle Lear".

There is a loop back to the S symbol from the uncles using the popular Crossword Puzzle old English uncle "eme". This in Sumerian means a she-ass or jenny. It is demonstrable that Joyce knew this since he put a male Sumerian ass (AN-SHE) in equine company:

571.25-6 "Horsehem coughs enough. Annshee lispes privily."

The same relationship exists between "Uncle Arth" (eme) and the Ass-Arse found with the Round Table: "Arser of the Rum Tipple".

The Combined Sigla:

The combination of symbols for the Book (), the Four (X) and the Twelve () produces the Mandala .

S as SIGERSON.

Since Sigerson is so central a figure it will be useful to search out as many examples as possible based first of all on Root Language variations of s-k-s-N (or s-k-s-M: Cf "suckersome" 511.20), then on sons of "Siker" in various tongues and on the basic pairing of Shem and Shaun as Jacques and Jack which combine to form "Jackson". The derivatives of Sigerson which must be admitted, e.g. Sacksoun, Sigurdsen, Sistersen and SAUNDERSON, must bring their Root Language cousins with them also¹⁰. The interlinkage of the last and least related pair is emphasized by this passage:

458.10 "one absendee not sester Maggy"

This combines the "Sanderson" group with the "Sistersens" especially in view of this in the description of the envelope

421.10 "A.B, ab, Sender."

Furthermore the "absendee (not sester) Maggy" hides the name of Swift's servant "Saunders" McGee, as at:

363.36 "Missaunderstaid. Meggy Guggy's giggag."

Similarly:

453.19-21 "maggalenes....absenter Sh the Po"

The combination of Sanderson-Sistersen is found again at:

413.05-6 "Mrs Sanders...with her shester Mrs Shunders"

Here there is a very strong hint that the Swift-Esther-Sanders combination is at the root of the pairing.

The A.B. clue, attached to two of the "senders", is also worth following up with its suggestion of an able-bodied seaman, a naval rating. This is echoed by the "Petty constable Sistersen". The word Petty is most familiar to us in the Naval expression

¹⁰ □. The subject of Root Language is covered in my ALP Vol 3 *DuBLiN* (MS). The method Joyce used for elaboration of words was this. The major consonants are D (=T), B (=P), L and N (=M). These establish the structure of a word, with the other consonants as variable but useful markers. The vowels are unimportant. Here for instance are some ways in which Joyce decorated the form N-L-B-r: Marlborough; Marlborry; Mullabury; Mulbreys; Malbruk; Milchbroke; Moulsaybayse; Malpasplace; Milkinghoneybeaverbrooker. Repetition of consonants is taken as the stammering of the Gods in their Viconian Thunder speech. This is shown clearly in the relationship between these two Thunder words:

314.08 "Bothallchoractorschumminaround..."

003.15 "Bababadalgharaghtakamminarronn..."

"Petty Officer" though in fact the word simply denotes minority in rank and can apply in other contexts. However two further examples show that Joyce was indeed thinking about the sea. A perfect pairing of the sisters is found with their fiancée Walt Meagher (Walter de la Mare):

061.13-25 "Meagher, a naval rating, ..with whom were Questa and Puella...Walt, and when ther chidden by her fastra sastra ...but I also think, Puellywally.."

There is a feminising effect about the "Puellywally" turning him perhaps into yet a third sister, or the absent Tristan.

Here is some supporting material in the vicinity of Sistersen:

186.16-19 "if what is sauce for the zassy is souse for the zazimas, the blond cop who thought it was ink was out of his depth but bright in the main. Petty constable Sistersen of the Kruis- Kroon-Kraal it was.."

There is a very plain cross reference here to the sisters:
459.10- "I call her Sosy...and she says sossy while I say sassy"

There are two references to water, the depth and the main, and then there is this African reference which certainly connects with Tarzan, the "Kruis-Kroon-Kraal". While kraals connect as one might expect to fires (the first also to Comestipple Sacksoun):

016.02-3 "his fire defences and these kraals of slitsucked marrogbones"

134.02 "a kraal of fou feud fires, a crawl of five pubs"

They also link to boats at sea:

497.15 "in the keel of his kraal"

Annotations also reports this as a possible Dutch Graal. In fact this is also a permissible spelling for the Holy Grail in English. It would seem very likely that the South African or Dutch words for cross and crown, Kruis and Kroon would go with the Grail rather than with a village, or more simply an enclosure, related to the word corral. Put the three together however as Joyce has done and there can be little doubt as to his intention. The symbol of the cross within the crown's enclosure which represents , the answer to I.VI 9, a collideorscape, which has been found of great importance in Part 1 of this work, as a combination of Twelve and Four. Add a square kraal and once again there is the Mandala .

It is quite amazing how many variants Joyce has included, with only one repetition, that of Sickerson. This would appear to be his French personality since he is called a "garde auxiliaire" at 471.30 and the "lizzyboy" at 530.21. The latter could be based on a pupil at a "Lycée", perhaps a lazy boy; or it might refer to

the founding of Lisbao (Lisbon) by Ulysses. Holmes-Sigerson was given French Ancestors by Doyle, the real French family of artists, the Vernets, and Joseph Vernet was married to the daughter of the Papal Naval Commandant. Here is a passage which seems to include this idea, since a "Pinacotta" is originally a specifically Vatican Art Gallery:

160.07-12 "that pinetacotta of Verney Rubeus where the deodarty is pinctured for us...which are a species of proof that the largest individual can occur at or in an olivetion such as East Conna Hillock where it mixes with foolth accacions..."

It is tempting to suppose that the hillock is a Danish "aas" given the fools which follow, since Conna Hill is near the Irish town of Bray. This would make a neat bridge between Sigerson-Ass-S and HCE.

Here is a list of the Sigersons with supporting notes where appropriate:

004.13	"skysign"	Twelve signs of Zodiac. Rainbow (7).
013.28	"Succoth"	This is incomplete but follows a clear Mamalujo. The "th" is pronounced as an S in Hebrew, as in
"took		us".
015.31-	"He <u>hath</u> <u>lock</u> toes, this shortshins...	Hamlet = Havelok (See 556.23). Sistersen.
015.35	...Comestipple Sacksoun"	A Constable. This
	links Saxon to the complex.	
016.02	"kraals"	Found with Sistersen at 186.19.
016.06	"scowegian"	Sigerson was Norwegian. Nautical scow.
016.07	"saxo? Nnnn"	Saxon-Sigerson.
017.25	"surgence"	
028.02	"Shirkseends...	In the context of the
Salic		Law speech from
Henry V		these refer to
Shakespeare	028.04 Shakeshands"	via paw = hand.
035.27-	"tipstaff...	A constable-watchman...
035.28	Jurgensen's"	A make of watch. Time
		began with Jurgen in
		Cabell's novel (Ellman).
046.20	"Mac Oscar Onesine"	Oscarson. Doyle defended Oscar Slater. The odd looking "Onesine" seems to be based on Arneson.

051.11 "boardschool shirkers in" Cf. "lizzyboy" (530.21)
 053.21 "sharkskin smokewallet"
 054.13 "son succo"
 058.24 "saxonlootie" Sächselüte, the Zurich
 Festival, when Angelus
 bells are rung an hour
 early.
 069.34 "Sockeye Sammons" Salmon of Wisdom of Finn
 MacCool.
 085.25 "Mayo of the Saxons" A monastery (R McH).
 088.22 "Saxon" This represents one of
 the letters in the name of
 Here Comes Everybody.
 088.32 "surgeonet"
 092.31 "sheeshea melted.. Shem and
 092.32 ...shayshaun" Shaun mingled.
 096.23 "shakeahand" Shakespeare.
 110.30 "sunseeker"
 112.11 "socioscientific sense"
 115.04 "Souchong" Tea.
 125.23 "Sez you!) Shem"
 138.16 "H.C.Endersen...and all the Kin of SAUNDERSON.
 crimes of Ivaun"
 140.30 "Georgian mansion's" = Home-Holmes?
 150.10 "Suchman's"
 151.11-12 "Sexe-Weiman-Eitelnaky"
 161.22 "seemsame home and histry
seeks and hidepence" Hide and seek with Holmes.
 175.12 "Sachsen" Saxon.
 186.19-20 "Petty constable Sistersen This variant uses Tarzan.
 of the Kruis-Kroon-Kraal..
 the parochial watch"
 186.33 "Sergo, search me" Follows Grail Question.
 See 189.18 and 322.
 189.18 "son of Sorge" He was the son of Tristan
 and Isolde. The Man of
 Sorrows (Ge. Sorge) was
 Christ.
 199.19 "Sikiang"
 199.29 "*old Jo Robidson*. Sucho" "Pore ole Joe" is
 Sigerson in Question 5 (141.27).
 Here he is linked to Robert
 Peel and "bobbies" or
 policemen.

208.17 "joseph was sequansewn and Joe Sigerson. Pooh Bear
teddybearlined" lived under the name of
Sanders.

215.18 "Joe John"
221.06 "SAUNDERSON" Pooh lived under the name
of Sanders. Edgar
Wallace wrote *Sanders of the*
River. Dublin Paper:
Saunders New Letter. Swift
had a servant (Alexander
McGee) he called
"Saunders".

222.08-9 "Mester Sogerman" Ge. Sog = wake. There is
much German two lines away.

227.33 "MacIsaac" Isaac's sons were Jacob
(father of a famous twelve)
and Esau.

228.02 "MacSiccaries of the Breeks. They would appear to be
Home!" It. assassins (sicari)
who make Scottish underwear;
Cf "Isaacsen" (621.19) who
makes girdles. Home-Holmes.

237.34 "scarecrow" Shakespeare: 2 H IV 3.2:
"Uneasy lies the head that
wears the crown."

237.31 "Siker of calmy days"

245.24 "Jacqueson's Island, here Jackson's Island in Huck
lurks..." Finn, but Jacques =
James. Lorcan Sherlock was
a Dublin Mayor.

247.05 "reason (sics)
263.12 "surgeons"
291.26 "Sexsex home" Ge. sechs + sechs = 12.
Home = Holmes.

306.09 "Oikey... Gr. Oikoi = homes.
306.R1 ...ENTER THE COP" Policeman.
315.22- "nogeysokey first...
315.30 ...sutchenson"
317.02 "Patriki San Saki" "Saki-son". Patrick
banished the snakes
(S). Cupbearer. H.H.Munro.

318.26-8 "guards of the city... Policemen....Kin of
Join Anderson and Coo" SAUNDERSON.
322.16 "Serge Mee" See 186.33. Follows Grail

		Question.
324.12	"saussyskins"	
337.23-4	"piractical jokersmen sure"	Dan. "sikker" = sure.
343.33-4	"brokeforths but be the homely..	Dr.O.W.Holmes, father of the Judge, wrote about Breakfast Tables...
344.01	...unglucksarsoon"	Doyle wrote about Holmes, the Sigerson-Saxon.
353.12	"Ussur Ursussen"	Bear-Sackerson.
359.19	"sock him up, the oldcant rogue"	Lock up the crooks. Old Kent Road (song).
363.35-6	"angelsexonism.... Missaunderstaid."	Anglo-Saxon.. SAUNDERSON.
364.28	"They seeker.."	Ibsen poem.
370.24	"soresen's head"	Saracen's Head.
370.30	"It is polisignstunter. The Sockerson boy.	Police. Sokar, Egyptian God of Dead.
the		
371.06	"sieguldsen"	Seagull. King Harald Sigurdsen (Norway) tried to take England from the Saxon King Harold. (<u>Heimskringla</u> Saga. Ge. Heim = home)
371.16-17	"sockson locked at the dure ...shuttinshure"	Sigerson-Sherlock.
372.11	"Sequin Pettit"	The other names here are those of founders of Dublin GA.
374.36	"sagasand"	Joyce plays with several: Heimskringla, Laxdaela and Eyrbyggja.
377.30-2	"pass the grace for <u>Gard</u> Mr Justician Matthews...	sake! Irish Garda = Policeman. This trio are kin to
"Petty		
	Mr Justician Marks...	constable Sistersen" in
	Mr Justician Luk de Luc	Root Language.
388.31	"sexon grimmacticals"	Danish Historian Saxo Grammaticus.
405.35	"sunder suigar"	
413.14	"Standerson"	via SAUNDERSON-Sistersen.
413.15	"Mevrouw von Andersen"	<u>Mrs Andersen</u> .
413.21	"sophykussens"	
416.12-13	"diagelegenaitoikon... ..sieck as a sexton"	Gr. oikos = home
424.28	"sucker cane"	

429.19 "comestabulish Sigurdsen" See 371.06.
 437.29 "sukinsin" Russian son of a bitch
 (R McH)
 442.10-11 "a soke for sakes in... Sigerson. Da. "sikker" =
 ...and sure as home" sure. Holmes.
 443.19 "Home Surgeon Hume" Dublin Dr. who built
 houses.
 452.35-6 "Jeshuam...sunsick..half Sigerson was Norwegian.
 Norawain"
 463.09 "jeenjakes"
 466.09 "skeezy Sammy"
 471.14 "Jawjon Redhead"
 471.30 "Sickerson...la garde Watchman Sigerson.
auxiliaire" "pige" = girl.
 485.31 "pige savvy a singasong" Dan. Is that a person who
 492.22 "surgeon, Afamado Hairductor" locks?
 shears
 494.12 "surgents"
 498.13 "gemmynosed sanctsons" Saunderson variant.
 511.08 "sexton...
 511.10 ..bufeteer.. Cf "boufeither
 Soakersoon"
 511.13 ..cygncygn... Beefeater = Yeoman of the
 511.20 ..suckersome" Guard.
 513.32 "flopsome, jerksone, lubber Sigerson as part of a
 and deliric" Mamalujo.
 516.30 "sarsencruxer" Cf: "hen and crusader
 ever-
 intermutuomergent"(055.11-
 12). The Ass has a cross
 on its back, and goes with
 the hen.
 524.05-6 "succers'amusements...
 police agence"
 526.14 "*Shem and Shaun and the shame*
that sunders em" SAUNDERSON.
 530.16 "Heliopolitan constabulary:
 530.20 Roof Seckesign van der Ge. six one of the roof.
 Deckel" Du. "Van der Decken"was
 the Flying Dutchman.
 530.21 Sickerson, the lizzyboy" The lazy boy in the
 Lycee?
 530.21 Seckersen, magnon of Errick" Cro-Magnon. Erech was a
 City State of Sumer.
 530.22 Sackerson" London fighting bear of

Shakespeare's day.

530.23 "Day shirker..." See 364.28. Another use
of the Ibsen poem beginning:
"I sørger". Joyce changes
it to "They" and "Day"
suggesting French "De
Siger" = Sigerson.

532.08- "Owllaugh MacAusculpth Cf. Mac Oscar. Olaf, like
the Thord" Havelok is an early form of
Hamlet. Cf. 556.23. Olaf
the Peacock, son of
Haskuld, foster son of
Thord, grandson of
Moriarty. Moriarty was the
foe of Holmes-Sigerson.

532.11 "...Angleslachsen" Anglo-Saxon.

535.02 "Soesown of Furrows"

535.04 "Sexencentaurary" Horse-man-Centaur.

535.17 "Man sicker" Ibsen quotation.

535.20 "shugon"

551.04-5 "Snorryson's Sagos: in Snorry Sturlusson wrote
the paycook's thronsaale" Heimskringla Saga. See
532.08 for Olaf the
Peacock. The Persians had
a Peacock Throne.

556.23-4 "Wachtman Havelook Watchman Sigerson.
"Shake- seequeerscenes" scene" was a slighting
allusion to Shakespeare by
Robert Greene. Havelook is
a Hamlet variant (O Hehir:
Gaelic p.387). Hamlet
became a "watchman" to
confront his father's ghost
(1.2.241). Spying Cop.

564.35 "shyasian gardeenen" Garda = Irish Policeman.

566.10-11 "boufeither Soakersoon.. Beefeater = Yeoman of the
shakenin" Guard.

566.31 "shagsome"

575.06 "sexname of Ann Doyle" Ge. sechs = six. The
O'Doyles "doublesixing the
chorus" (048.13-14). An
Dáil is the Irish
Parliament.

575.24 "Mack Erse's Dar" Son of Erse-Urse.

578.11 "O'Sorgmann" See 189.18.

586.28	"pollysigh patrolman Seekersenn"	Ge. Polizei = police; Sieger = conqueror; sicher = safe; Senn = cowherd.
586.29	"mac siccar" "mach Da.	Son of "Siccar". Ge. sicher" = make sure; sikker" = sure.
593.05	"Seek you so many.."	
597.18	"Shavarsanjivana"	
600.24	"Saxenslyke our anscissors"	Lyke-wake (OED) is the watch kept over a dead body.
608.10	"Sigurd Sigerson Sphygmo- manometer Society"	King Harald Sigurdsson of Norway; his father was Sigurd Sow. Dr. George Sigerson. Holmes-Sigerson.
618.13-14	"P.C.Q....scissions"	Policeman Sigerson.
621.19	"Isaacsen's"	Supplier of girdles; Cf. 227.33, 228.02.
621.22	"Jorgen Jargonsen" about	Glash. says he wrote aboriginal vocabulary.

The Sigerson Society.

The "Sigurd Sigerson Sphygmomanometer Society" is prefigured by a Mamalujo grouping of Sigersons which is accompanied by an Ibsen quotation, confirming his origin in Norway. However each of the four policemen is given a different language. Here is the passage:

530.16-30 "all their paroply under the noses of the Heliopolitan constabulary?...Where's that gendarm auxiliar, arianautic sappertillary, that reported on the whole hoodlum, relying on his morse-erse wordybook and the trunchein up his tail? Roof Seckesign van der Deckel and get her story from him! Recall Sickerson, the lizzyboy! Seckersen, magnon of Errick. Sackerson! Hookup!
-Day shirker four vanfloats he verdants market.
High liquor made lust torpid dough hunt her orchid.
....A disgrace to the homely protestant religion! Bloody old preadamite with his twohandled umberella! Trust me to spy on me own spew."

This passage begins and ends with umbrellas ("paroply" and "umberella") which have been shown to connect with the Egyptian hieroglyph for the khaibit. Heliopolis then must be primarily Egyptian, though of course the idea of Healyopolis is sketched in, and confirmed by the presence of "morse-erse". This is of

particular use in the interpretation of the Ibsen passage. Here is the Norwegian:

I sørger for vandflom til verdensmarken.

Jeg laegger med lyst torpedo under Arken.

While the second line of Joyce's version of this makes sense fairly readily, the first line requires some Egyptian knowledge. The God Seker or Sokar was responsible for carrying the Night Sun under the world in his Hennu Boat to appear again in the morning (See Part 1. Egyptian material: Sokar). This was done in the Temple with a sort of sled, which Joyce here calls a "vanfloat" though elsewhere he uses "*Amen Mart*" (105.02-3), a reversal of Tram to carry the Sun (Amen). This is balanced by his reversal of Amen in "*Nema Knatut*" (395.23). The Mart is echoed here by the market, and the life giving power of the Sun makes things verdant after the Day shirker-Seker (he works at night) has carried it around the world. Finally the "four" is explained by the Mamalujo set of Sigersons who undertake this "vanfloat" duty.

1. German policemen are found elsewhere, a "polisignstunter" (370.30) and a "pollysigh patrolman" (586.28), though of course the German word Polizei is hard to separate from the English Police. Here the number of possible combinations is quite dazzling since the "arianautic sappertillary" includes an Aryan-nautical-Air Force, Engineers underground, and Artillery. This Sigerson associates with the number seven (Ge. sechs ein; though possibly "sechzehn" = sixteen) rather than twelve, and with roofs or covers (Ge. deckel). This must be an undercover cop. The German verb "ruf" means to call and will connect this man to the second Sigerson who is "recalled":

530.20 "Roof Seckesign van der Deckel"

Van der Decken was the name of the Flying ("arianautic") Dutchman in Wagner's Opera.

2. The second member of the group is a French "gendarm auxiliar":

530.21 "Recall Sickerson, the lizzyboy."

The French member of the quartet would seem to be a pupil at a Lycée, which could explain why he is just an auxiliary policeman.

3. The third Sigerson is also the oldest in point of origin since he is called a "bloody old preadamite", but there is a strong hint at a connection with #1 since we have the words "spy on", indicative of a "spying cop". This was a Joycean note on the meaning of S, and refers to a famous battle in the Boer War at Spion Kop in which the "Dutch" General Louis Botha emerged the victor. He was nicknamed "Oom", or Uncle. This proto Sigerson comes from the Sumerian City State of Erech, and relates to Cro-

Magnon man, giving a French tinge. He is also related to the Danish Kings "Harold or Humphrey" (= Hamlet) who got the name Earwicker by "seddling" at "Herrick or Eric" (030.02-10):

530.21 "Seckersen, magnon of Errick."

4. "Heliopolitan constabulary" links to the Egyptian version:

530.22 "Sackerson! Hookup!"

The Egyptian Paradise, their "Field of Peace" in the hereafter, was called Sekhet Hetep, and Joyce makes it into:

360.16 "till thorush! Secret Hookup".

It is the thrush, Turdus Musicus, which necessitates the carrying of umbrellas.

SIGERSON and LEWIS CARROLL.

A. BRUNO.

It has been pointed out by James Atherton in *The Books at the Wake* that there is a close connection between the Wake and the works of Lewis Carroll. The Alice books provide much material, and his friends Isa Bowman and Alice Liddell make frequent appearances. Less obvious are Sylvie and Bruno. Since Joyce made so much of Giordano Bruno it must be accepted that on some level the Italian Philosopher and Carroll's lisping child are one. Here is a Bruno-Sylvia pairing in which the Nolan Bruno has been divided and linked to Christmas, when Carols would be sung:

337.15-17 "nay brian nay noel, ney billy ney boney. Imagine twee cweamy wosen...and cull them sylvias sub silence."

Since Bruno can be split into "brian nay" it would be logical to do the same thing with his Christian name and divide Giordano into Joe and Dinah, the names of the two Wake servants.

B. JOE and DINAH.

The two names are found together unmistakably linked to the servants in the Questions Chapter:

141.27-9 "Answer: Pore ole Joe!

6. What means the saloon slogan Summon In The Housesweep Dinah?"

This combination of American popular songs (Foster's "Poor Old Joe", as it is known in Ireland, and "I've been working on the Railroad" provide a linking of poverty and work) is not without relevance since further on in this Chapter Shaun wrestles with the "dime-cash problem" (149.17). After all time is money. Another Foster Song is *De Camptown Races*; the betting on the event pairs money with Dinah and Jo at:

250.31- "Voolykins' diamondinah's vestin....We haul minymony

251.01 on that piebold nig. Will any dubble dabble on the bay?

Nor far jocubus? Nic for jay!"

Then Shem's chapter opens with an elaborate financial passage which begins with the Street (Pig) where the Bank of England stands, and ends with Dinah and Joe:

169.23- at Phig Streat 111...(would we go back there now for

170.03 sounds, pillings and sense? would we now for annas and

annas? would we for full-score eight and a liretta? for twelve blocks one bob? for four testers one groat? not for a dinar! not for jo!)"

Some of the coins are easy to spot: even in disguise, pounds shillings and pence spring from the text. A "block" is somewhat

harder, since it is not to be found either in OED or in Partridge's

Dictionary of Slang and Unconventional English as money. However it is given as slang for a policeman, and hence stands for a "copper", and twelve of them would indeed make up one "bob", slang for a shilling. Clearly therefore there is more here than meets the eye. Casting the net a little wider a pair of clues are found sandwiching this passage at a distance of five lines away on either side:

169.18 "one gleetsteen avoirdupoier for him"

170.08 "little present from the past, for their copper age was yet unminted"

Some separation of the various elements is necessary in order to gain an understanding of the "dime-cash" situation:

1. Time: At 169.18 there is a disguised Gladstone, certainly a man of some weight. The Stone here is reflected by the "copper age" at 170.08, implying that a stone age could have been understood, given the words "a little present from the past".

2. Cash:

a) The "copper age was yet unminted" suggests the presence of copper coins, or pennies, at the mint, with a sideways glance at policemen.

b) Gladstone got his start in politics as a protégé of Peel who made him junior lord of the Treasury in 1834. Peel, as Secretary for Ireland (1812-18), had created the police force there, who were accordingly known as Peelers. The term was later applied to all policemen. After a hiatus out of power Peel was again returned and this time he made Gladstone master of the Mint in 1841. One Politician connects to coppers and the other to the Mint. There is thus a double linkage between the two sandwiching lines.

3. Weight:

Gladstone has been changed into "one gleetsteen avoirdupoier" and even the most subtle alteration of spelling must be taken as indicative of something. Here there is the English word gleet, which means filth, and the Dutch "steen" a stone, or the English verb "steen" meaning to stone. By a back reference from the copper age there is the idea of "filthy lucre" because the weight of a stone avoirdupois is fourteen pounds, which could also be a sum of money. Just as time can be cash so also it can "hang heavy".

Armed with these various Joycean hints the financial passage can be re-examined in detail:

"sounds, pillings and sense"

With a P/S letter shift this reads as pounds, shillings and pence. The alteration might be designed to introduce the idea of Peelings, having to do with Peelers.

"now....now"

The time-cash effect.

"annas and annas"

These are Indian coins made up of four pice each. AN was the prime God of Sumer, and AN-NA was his home in the heavens.

"full-score eight and a liretta"

This is the hardest nut to crack until the clue is spotted that all the other items are made up of matching pairs. The basic difficulty is that one tends to cling to the notion of the number twenty eight as balancing a "liretta". However there is no such coin as a "liretta", though it could be taken to mean a small Italian Lira. The word Lira stems from the Latin Libra, whose initial L represents the pound in the symbols: L.S.D. A "liretta" then is a small pound. The surrounding clues have provided the notion of weight as well as money. The "small pound" would be the original one of twelve ounces, as opposed to the Avoirdupois pound of sixteen, symbolised as "lb." from the Latin Libra again. Adding the "eight and a liretta" we reach a sum of $8 + 12 = 20$, a "full-score".

An attractive alternate solution is that the "full-score eight" (28) may be contrasted with the 12 of the small pound as in "28 to 12" or 11.32. The only objection would be that the other pairings are based on parity. Another discarded solution is worth recording, though it is not supported by anything operative in the context. A Full Score might be paired with a Libretto.

"twelve blocks one bob"

Twelve blocks = twelve coppers = one shilling = one bob. A bobby is also a copper from Robert Peel's Christian name. Joyce left a note: S Robot (Cf "P.C. Robort" 086.07). It is a characteristic feature of Sigerson (S) that he is the odd man out in any grouping: $28 + 1$, $12 + 1$ and $4 + 1$.

"four testers one groat"

A tester was a sixpence and a groat was fourpence, but the answer lies with coppers. Four testers could also be four assayers or assessors, and Joyce left notes: "S ass assay SSS" and "Assessor S". Hence the four testers are also four Sigerson Coppers, which would equal one groat.

"not for a dinar..."

There are many coins called dinars, of greatly different values, but the word comes once again from the Latin, the denarius, whose initial D makes the "penny" in L.S.D. The Roman coin was worth ten "asses", and substituting the appropriate symbol for ten we get "X asses". This immediately suggests Mamalujo whose symbol is indeed an X. The total now becomes in Wake terms just four asses.

...not for jo"

This last item makes a major link with the supporting clues. A "Joe" was a fourpenny piece named after Dr. Joe Hume, who acquired wealth in India and then became an M.P., the "self-elected guardian of the public purse" as Enc. Brit puts it. He was a Radical, contemporary with Gladstone, and probably a thorn in his side. Since Joe is the name of Sigerson there must be a strong suspicion that Joyce linked Hume-Holmes as well.

It can be seen that there is a constant balance between the five pairings with a strong element of Sigerson running throughout. This may even apply to the "full-score" if Sir Arthur Sullivan be admitted. The five pairs and the added trio add up to 12 + 1 with the "pillings" as the tilly.

C. SNAKES.

A further Joyce note asserts that S is a Snake. Here are two German snakes (Schlange and Wurm) and a Dutch "lokker" (tempter) to link Alice to the Garden of Eden. It should be remembered that in the Advice from a Caterpillar Chapter of *Wonderland* Alice was taken for a serpent by a pigeon when she grew so tall that she topped the trees. There is an underlying reference here to Genesis (3.1): "Now the serpent was more subtle...":

270.15 "Beware how in that hist subtaile of schlangder²

270.n2 ...Lang Wang Wurm...

270.19-22 ...Though wonderlawn's lost us for ever. Alis, alas, she broke the glass! Liddell lokker through the leafery.."

In another passage which includes a great deal of Alice and Carroll material (Dinah was one of Alice's cats), there is a definite reference to another rather mysterious Joyce note:

(VI.B.13.105) "wind round the house S":

226.02-7 "For always down in Carolinas lovely Dinahs vaunt the view. Poor Isa sits a glooming so gleaming in the gloaming; the tincelles a touch tarnished wind no lovelinoise around her swan's. Hey, lass! Woefear gleam she so glooming, this pooripathete I solde? Her beauman's gone..."

Isa Bowman played the role of Alice. The Eve to go with the Alice-snake is found a few lines further on:
226.13-14 "And among the shades that Eve is now wearing..."

D. BOW BELLS.

Another ramification from the Carroll nexus is the attachment of bells to his young friend Isa Bowman. Quite naturally Isa will tend to become Isa-bell, and equally a beau would be found with his belle. The Wake Sexton-Bellman is another form of Sigerson: 361.21-4 "Onzel grootvatter Lodewijk...and his twy Isas Boldmans is met the blueybells near Dandeliond. We think its a gorsedd shame, these godoms."

Charles Lutwidge Dodgson appears in a Dutch spelling. A new feature here for the ASS complex is the Welsh word "gorsed" which means a hill, linking to the Norwegian word "aas", and thence to the Old Norse God, Áss. In this passage the eye wants to hear something like: "We think it's a cursed shame, these Goddams." Yet it sees something very much like a corset. A brief cross check reveals some ramifications. Here is the authentic voice of God's damnation: "Depart from me, ye cursed, into everlasting fire!" This is the Joyce version:

222.29-30 "To part from these, my corsets, is into overlusting fear."

The word is also found with all the Doyles at the Trial, in a context of lamentation, perhaps brought on by God's curse:

575.09 "a long juryriad *in re* corset checks, delivered in doylish"

This word may well be the key to the stays and girdles which are found with Sigerson, the Snake:

132.16 "hissed a snake charmer off her stays"

Isaacsen, an obvious Sigerson variant, makes a similar association:

621.18-20 "buy me a fine new girdle too, nolly...since the one from Isaacsen's slooped its line"

Returning to the combination of bow and bell, or beau and belle, it is noticeable that it frequently makes links to the horse-ass. Dick Whittington in the famous Pantomime, was encouraged to return with his cat (a "mouser") and become Lord Mayor, by the sound of Bow Bells which seemed to ring out: "Turn again Whittington, Lord Mayor of London":

371.36- "good Dook Weltington, hugon come errindwards, had

372.04 hircomed to the belles bows and been cutatrapped by the mausers. Now it is town again, londmear of Dublin! And off coursse the toller, ples the dotter of his eyes with her:

Moke the Wanst"

Among the various Lord Mayors of Dublin have been Sexton, Bell and Lorcan Sherlock, providing strong links to Sigerson.

Here is a very simple version with the Saxon Horsa doing duty for the horse, and a plain Sigerson, in the collideorscape

Question:

143.21-4 "rivals to allsea, shakeagain...but Heng's got a bit of Horsa's nose and Jeff's got the signs of Ham round his mouth and the beau that spun beautiful pales as it palls"

More complicated is this changeling situation in which the ass-horse becomes a hen (by the Greek trick of eis = hen = one):

584.20-9 "the hen in the doran's shantyqueer began...to...neigh, neigh...long past conquering cock of the morgans....So the bill to the bowe. As the belle to the beau."

Finally here is the Ass, quite properly linked to John-Shaun, who is described with a Carroll word as "beamish". This comes from the Baker's story, and is found in *The Hunting of the Snark* (It also occurs in Jabberwocky):

"But, oh, beamish nephew, beware of the day,
If your Snark be a boojum for then..."

Here is the Joyce passage:

405.06-16 "I, poor ass...their fourpart tinckler's dunkey. Yet methought Shaun...looked the stuff, the Bel of Beaus' Walk..No mistaking that beamish brow!"

E. THE HUNTING OF THE SNARK.

The hero of Carroll's *The Hunting of the Snark* is the Bellman who makes triple links with Sigerson: first of all he is by definition a Hunter, or "Seeker"; he is a Pealer of bells; and as a "Bellman" he is a type of Policeman, a watchman. Just as Sigerson links to the twelve of the Jury so does the Bellman form part of a set of twelve, all beginning with the letter B:

1. The Bellman.
2. Boots.
3. Maker of Bonnets and Hoods.
4. Barrister.

This group of four can be seen to compose a Mamalujo set of S characters:

1. The Sexton-cum-bellringer, Fox-Goodman. Sexton = Sistersen-Sigerson by Root Language affinity, and the popular detective Sexton Blake is equivalent to Sherlock Holmes.
2. Maurice Behan, the boots about the Swan (063.35). Glasheen recognizes him as the Man Servant.
3. The maker of Bonnets in the Wake is named Morgan, after Mrs. J. Morgan of Dublin, says the *Annotations*. This is apparent at 127.31 and 221.30. At 518.26 there is "the Morgans and the

Dorans" linking the Morgan horse to the Dorans of antiquity who worshipped an Ass God. This is also found at:

584.20-5 "the hen in the dorans' shantyqueer began to... neigh, neigh...long past conquering cock of the morgans." Morgan therefore links the latter to the Ass-Sigerson.

4. The Barrister appears at the bar. "P.C.Robort" (086.07) appeared for the Crown in the Trial of King. Joyce note: S Robot.

Here are the rest of the dozen B's:

5. Broker.
6. Billiard marker.
7. Banker.
8. Baker (of Bride-cake).
9. Butcher (of Beavers).
10. Beaver.
11. Boojum.
12. Bandersnatch.

The last two on this list are not part of the crew; they are creatures the Bellman does not wish to hunt. The Snark himself only appears in the Barrister's Dream, and he is similarly shy in the Wake. The closest thing to it is this variant on a copper's nark (a spying cop) found in company with bears, like Sackerson: 353.11-12 "I didaredonit as Cocksnark of Killtork can tell and Ussur Ursussen"

From the closeness of Snake and Snark it might be supposed that Sigerson-Bellman and his quarry were the same thing. Here are hunting words with the snake and the corset:

- 132.15-18 "led the upplaws at the Creation and hissed a snake charmer off her stays; hounded become hunter, hunter become fox; harrier, marrier, terrier, tav; Olaph the Oxman, Thorker the Tourable;"

The phrase "hunter become fox" is of striking interest since the Bellman's name in the Wake is Fox-Goodman, and one of John Peel's famous hounds was named Bellman. Another point is raised by the fact that these last two quotations have each mentioned a Turk. There is "Killtork", properly Kilturk, and "Thorker the Tourable" properly "Turko the Terrible", the first Christmas Pantomime put on at the Gaiety Theatre in Dublin. This link is found again:

- 033.36- "stambuling haround Dumbaling in leaky sneakers with his
034.01 tarrk record"

And yet again in the explanatory Christmas passage which links the "Cocksnark" to the Turkey-killed:

- 493.07-14 "Ysamasy morning...Seaserpents hisses sissastones...rum for the turkeycockkeys so Lithia,M.D., as this is for Snooker"

The linkage between "hunting"s and words ending with "-ark" is suggestive. In the first example a jackass is involved:
096.01-04 "jackass. Harik! Harik?! Harik! the rose is white in the darik. And sunfella's nose gas got rhinoceritis from haunting the rose in the parik! So all rogues lean to rhyme....law pon hilly"

Given this connection it would be hard not to conclude that the sunfella must be a close relative of the "sunseeker" (110.30) an obvious metathesis of Seeker-sun. The clue of "all roads lead to Rome" could lead also to H.G.Liddell, Alice's father, who wrote a *History of Rome* (1855) as well as his more famous Greek Dictionary.

The poem of the Four Old Men is based almost entirely on rhymes of "-ark" and includes a hunting:
383.06-7 "And he hunting for uns speckled trousers by Palmerston Park?"

Immediately after the poem it is stated:
383.15 "That song sang seaswans"

Carroll's work begins as the Bellman ferries his crew ashore. A few lines later the donkey appears in close company with the Mad Hatter, who becomes the Saxon Messenger Hatta in *Looking-Glass*:

383.23-4 "Dubbeldorp, the donker...and they kemin in so hattajocky"

There are two plain references to the Bellman and his B crew. This first one has ringing and searching, a plenitude of B words then a twelve. The crew are canting (singing) like the choir of the O'Daley O'Doyles who were doublesixing the chorus at 048.13-14:

167.12-24 "appealing to my gropesarching eyes...as a boosted blasted bleating blatant bloaten blasphorous blesphorous idiot...cannot sing...with the canting crew...Topsman to your Tarpeia...Twelve tabular times...Merus Genius to Careous Caseous! *Moriture te salutat!*"

The Twelve Tables of Roman Law lead into some Roman names and Latin (the Liddell connection?), which is sustained in the second reference:

523.30-1 "What me and Frisky in our concensus and the whole double gigscrew of suscribers, notto say the burman..."

A Latin pig is a "sus" and its sty could be called a crib. This refers to the passage on p.86 where Festy King and Crowbar are accused of some crime involving a pigsty by P.C.Robort, and that in turn stems from the Sixth Fit of *The Hunting of the Snark*, "The Barrister's Dream". A barrister, like Sigerson, is a "bar-man". The Dream involves the trial of a pig for deserting its sty and the Snark, like the Doyles in the trial on pp.574-5, has

multiple functions: he appears for the defence, then does the Judge's summing up for him, decides the jury's verdict and finally pronounces a quite impossible sentence.

The pig and the Policeman, again in Latin, are found together with a sort of Snark. Pig and Policeman go together quite logically and without any sort of anachronism. Partridge quotes the slang use of pig for cop ca. 1810-90, and notes that it referred especially to plainclothesmen, or "spying cops" in Joyce's terms:

463.05-9 "Figura Porca, Lictor Magnaffica. He's the sneaking likeness of us, faith, me altar's ego in miniature ...the jeenjakes"

The combination adds up to a "jeenjakes", a John-James, which is resolved in the person of Jack-Jacque-son, or Sigerson.

Here are a couple of pigs with a plain Policeman:

015.30-5 "Forshapen his pigmaid hoagshead...Comestipple Sacksoun"

Since the Snark has shown a tendency to hide its identity by seeming to be a sneaky snake, it should be worthwhile to investigate such creatures to see whether they have anything else in common. A rather strange phenomenon is evident. There are Joyce notes that "S Snake" and "S ass assay SSS" so we can bridge from S through Ass to Snake:

019.12-13 "Sss! See the snake wurrums everyside! Our durlbin is swarming in sneaks."

534.27-31 "Snakeeye!...he was leaving out of my double inns... Sherlook is lorking for him"

The presence here of the Mayor of "durlbin" or "double inn", Lorcan Sherlock, emphasizes the linkage: S-Snake-Spying Cop. At his first appearance Sigerson is named as "chorley guy" based presumably on Sherlock:

015.35-016.05 "Comestipple Sacksoun...scuse us, chorley guy"

This charley connection is frequently made and is hard to account for on any other basis. There are links via the song about Bonnie Prince Charlie to Charles Darwin and also to Holmes:

252.28 "Charley you're my darwing"

443.18-19 "Charley you're my darling for you and send him to Home Surgeon Hume"

But "charley" appears twice in heavy Snake passages. Here the Snake is found with Eve and an ape as well, which could link back to Charles Darwin, but is also reminiscent of the fact that SAUNDERSON was called a "supperaape", a Tarzan:

271.24-6 "Coax Cobra to chatters. Hail, Heva, we hear! This is the glider that gladdened the girl⁵"

271.n5 "Tho' I have one just like that to home...that slippering snake charmeuse"

271L4 "The hyperape the mink he groves the mole you see now for
crush sake, chawley"

On another occasion the Sigerson could be represented by the Chaucerian spelling for an ass-arse, "Ers". This page is filled with snakes:

494.10-15 "Satarn's serpent ring system...Ers, Mores and Merkery
are surgents....weep in their mansions over Noth, Haste, Soot
and Waste. - Apep and Uachet! Holy snakes, chase me charley,
Eva's"

This passage is also astronomical and makes a strong connection to Egypt, land of the Snake deities, Apep and Uachit. This would suggest that Sokar, the God of directions, is involved in the "Noth, Haste, Soot and Waste", since his prime marker stone was set up at Wast, a place we now know as Thebes.

DUALITY

The realisation has been dawning for some time now that there are different sides to S. He may be Sigerson the Policeman, he may be a Spying Cop, or he may be a Snake. Since Joe is the connector between Shem and Shaun, the S interface in the Yin-Yang figure, he must be all things to all men, huntsman and hunted, Bellman and Snark. This means that even other characters can be snakes; McHugh quotes Joyce notes on the Shem-Shaun combination, and the separate brothers: " serpent by" , "serpent " and "serpent " (Sigla: p.130) This will resolve what he calls the Magrath Mystery by providing the Snake side of Sigerson, "Mr Sneakers" for the purpose. This would also account for the mystifying note: "S is M beggar". HCE (III) is hunchbacked just as was Joe Biggar, Charles Stuart Parnell's faithful aide. Joe is the name of Sigerson, and it has been shown that Charles is often found with his snakey side, sometimes even in the version belonging to Charles Stuart, the "darling" of the famous song.

There are a number of possibilities for the "identity" of Magrath, beginning with famous greyhound, Master Magrath, winner of the Waterloo Cup (the Battle, be it remembered, was won by Sir Arthur Wellesley-Wellington), and ending with Dangerous Dan Magrew, but it is really not a matter of any great importance. He is the antithetical side of Sigerson, his own worst enemy. Since Sigerson was a creation of Sir Arthur Doyle, Magrath is paired with Sir Arthur Sullivan. Here they are together in the list of ALP's children, but note also the Alice characters here, Frisky

Shorty, the White Rabbit ("son" of Peter Rabbit), and Treacle Tom, the Piper's son ("son" of Peter Piper), alias the Dormouse:

212.01-3 "for Festus King and Roaring Peter and Frisky Shorty and Treacle Tom and O.B.Behan and Sully the Thug and Master Magrath and Peter Cloran"

The best place to hide cryptic information is at the end of a long and boring, seemingly irrelevant, list. The sandwiching of these changelings between the two Peters must have some value, as does that of the clue of the King and "Roaring" Peter, in view of: 087.17-18 "two of the old kings, Gush Mac Gale and Roaring O'Crian, Jr., both changelings..."

In the final Letter version there is a good deal of Alice material well knitted into Sully and Magrath. This has been already explored at some length (Part 1. p.40: "P.C.Q. and Laraseny") so only the more salient points are covered here:

618.01-32 "all the MacCrawls...Lily Kinsella, who became the wife of Mr Sneakers....got up by Sully. The Boot Lane brigade... P.C.Q...on Wanterlond Road..their beaux to my alce...Sully is a thug from all he drunk though he is a rattling fine bootmaker in his profession...complaint on sergeant Laraseny ...his health would be constably broken"

Policemen are noted for their boots, but so equally is Wellington, winner at Waterloo like Master Magrath, who can become an Australian Cobbler-bookmaker, equated with the noted bad guy Caligula:

060.26-9 "'Caligula' (Mr Danl Magrath, bookmaker...) as usual antipodal with his: striving todie, hopening tomellow, Ware Splash. Cobbler"

The name Dan would probably spring from Dan Magrew who is found with Dutch snakes, and a couple of Eves, on that very snakey page:

494.25-6 "Up the slanger! Three cheers and a heva heva for the name Dan Magraw!"

Here are "Magrath"s with Sneakers, presumably both the Snakes and the shoes:

615.27-30 "That was the prick of the spindle to me that gave me the keys to dreamland. Sneakers in the grass, keep off! If we were to tick off all that cafflers head, whisperers for his accomodation, the me craws, namely"

A new theme appears here taken from the pantomime, "*The Sleeping Beauty*", that of the "keys to dreamland". As a rule Kate is the keeper of the keys, but this chatelaine theme can be traced to Sigerson in a couple of other passages. Here is one that mentions the classical quarry, the fox, which might be chased by Master Magrath:

323.17-22 "his fox in a stomach...there is never a teilwrmans in the feof fife of Iseland or in the wholeabelongd of Skunkinabory from Drumadunderry till the rumnants of Mecckrass, could milk a colt"

The "Magrath"s now include a plain ass, confirmed by the colt. Tailormen are new, and will reappear, but dreamland has become "camelized" as "Drumadunderry". This version is found with the keys, and that raises the thought that a Tiler is a Masonic doorkeeper:

376.30- "Morialtay...The keykeeper of the keys of the seven doors

377.04 of the dreamadoory in the house of the household of Hecech saysaith....Mawgraw! Head of a helo, chesth of champgnon, eye of a gull!"

Here Magrath is sandwiched by HCEs but even more interesting is the presence a few lines back of an obvious Moriarty, the sworn foe of Sigerson-Holmes. There is another Moriarty, but rather well hidden, indeed without the help of O Hehir's *Gaelic Lexicon* it would be hard to spot. He identifies "O'Muirk" as belonging to the same Navigator family of "Muircheartach" as Moriarty. In this combination then we have "MacGarath" and "O'Muirk" paired with a fairly plain, though reversed Finn MacCool. The other elements in this passage are the bellringing of Fox Goodman, and the disguised reference to the Joyce note "wind round the house with S":

621.34 "they ring the earthly bells...Pax Goodmens will....Coole

622.06 ...The Kinsella woman's man will never reduce me. A MacGarath O'Cullagh O'Muirk MacFewney sookadoodling and sweepacheeping round the lodge of Fjorn na Galla of the Trumpets!"

622.10-11 "And the two goodiest shoeshoes. It is hardly a Knut's mile or seven, possumbotts."

Pantomime material suitable for the Carroll Boots and the Boot Lane brigade is found just a few lines further on: "*Goody Two Shoes*" and "*Puss in Boots*"; the latter is the one about Dick Whittington who turned again to become Lord Mayor of London.

"Knut Oelsvinger" is the name given to Sigerson when he appears as "SAUNDERSON" in the Theatrical family listing at 221.06. But the primary feature of this set of names is that there is a pairing of Moriarty elements with Pax Goodmens, or Fox Goodmans, the Wake Sexton-cum-Bellringers. We have noted the fox with the hunter, the snake and the pantomime:

132.16-18 "hissed a snake charmer off her stays; hounded become haunter, hunter become fox...tav; Olaph the Oxman, Thorker the Tourable"

The idea of total opposites is also hidden here with the last and first letters of the Hebrew alphabet, their alpha and omega, Tav and Aleph, a letter symbolized as an Ox. There is also an additional Hebrew letter Thav, coming after Tav which is not listed in the alphabet proper, but which Joyce considerately provides with his "Thorker" rather than Turko.

The association of the hound Magrath and the fox may be very simply expressed:

488.36- "The heart that wast our Graw McGree. Yet there some
489.03 who mourn him...His fuchs up the staires and the ladgers
in his haire"

Amongst those who do not mourn him must be his deadly enemy, his alter ego, Fox Goodman:

511.02-10 "Magraw for the Northwhiggern cupteam was wedding
beastman....On the stroke of a dozen...I heard the irreverend
Mr Magraw, in search of a stammer, kuckkuck kicking the
bedding out of the old sexton, red-Fox Good-man...till they
were bullbeadle black and bufeteer blue"

Magraw here supports the Norwegian Sigerson, and there is a reference to the striking of twelve. This passage fits very neatly then with the first mention of the Sexton in the Wake, where are found the other three directions of Sokar-Seker, and the watchman states that it is twelve o'clock:

035.28-34 "his Jurgensen's shrapnel waterbury...but on the same
stroke, hearing above the skirling of harsh Mother East old
Fox Goodman, the bellmaster, over the wastes to the south, at
work upon the ten ton tonuant thunderous tenor toller...
(Couhounin's call)...it was twelve of em sidereal and tankard
time"

Master Magrath, the greyhound, has become transmogrified here into the Irish hero Cu Chulain, the Hound of Culann. On two other occasions in the Wake the same thing appears to happen. Here is the same linkage to the bell ringing:

552.22-4 "piggiesknees, my sweet coolocked, my auburn coyquailing
one, her paddypalace on the crossknoll with massgo bell,
sixton clashcoshant"

He is featured earlier in a passage about King Canute attempting to reverse the tide. SAUNDERSON was called Knut:

547.20-6 "by wavebrink, on strond of south...taillas Cowhowling..
I bade those...seas to retire with hemselves...and I abridged
with domfine norsemanship"

Chimebells

Though Fox-Goodman, the Sexton, is the Wake Bellman, the function is also that of his alter ego Sigerson. In this passage

he is further described as a keyman, which fits with several passages already quoted about the keys to dreamland. The hound is there again:

186.14-20 "brandishing his bellbearing stylo, the shining keyman
...the blond cop...Petty constable Sistersen...the parochial
watch, big the dog"

The bell here is entwined with a ballpoint pen, something usually associated with Shem the Penman, though of course a penman might be someone who looks after pigs. The penman may include all three variants of the twins, and there are bells nearby:

483.02-6 "to twist the penman's tale posterwise. The gist is the
gist of Shaun but the hand is the hand of Sameas. Shan-Shim-
Schung...'Tis the bells of scandal"

Here is a Sigerson passage which mentions a very special set of bells:

371.06-16 "Dour douchy was a sieguldson...reromembered all the
chubbs, chipps, chaffs, chuckinpucks and chayney chimebells
That he had mistributed....Ere the sockson locked at the
dure."

This passage is based on material from the Ballad of Persse O'Reilly where it was associated with HCE, specifically with Chimpden:

045.29- We had chaw chaw chops, chairs, chewing gum, the
chicken-046.02 pox and china chambers Universally provided
by this soffsoaping salesman. Small wonder He'll Cheat E'erawan
our local lads nicknamed him When Chimpden first took the floor"

The original "china chambers" has ben metamorphosed into "chayney chimebells". OED says that in the case of a type of woollen fabric the word "china" has in fact become altered to "cheyney", but the presence of bells must introduce the notion of Lon Chaney who most famously played Hugo's Bellman, the Hunchback of Notre Dame. There is a probable nod also to Peter Cheyney, an eminent writer of spy thrillers in Joyce's day.

Just as Sigerson connects to the twins so he is part and parcel of HCE, after all "S is M beggar". The name Chimpden with its implications of a place where chimps live, or an Orang-ery (S = ape VI.B.27.105), has a more familiar form:

032.14-16 "the sigla H.C.E...he was...good Dook Umphrey...and
Chimbers to his cronies"

Next there is a bellringing version of Chimbers. There was of course a blind harpist called Carolan, but in the context of Bruno and the Bellman, Lewis Carroll must cross ones mind:

369.08-9 "Ashburner, S. Bruno's Toboggan Drive, Mr Faixgood,
Bellchimbers, Carolan Crescent"

Carroll, properly Dodgson, is linked to foxes by the word

"conning":

374.02-3 "Dadgerson's dodges one conning one's copying and that's what wonderland's wanderlad'll flaunt to the fair"

156.06-7 "Chapters for the Cunning of the Chapters of the Conning Fox by Tail"

590.04-14 "at foot of ohoho honest policist...How do you like that, Mista Chimepiece?...of foxold conningnesses"

Here the policeman has become more than a watchman, he is the time-chime-piece, the watch itself. The spelling of Chimepiece and Bellchimbers leaves no doubt that the pronunciations should accord with the words chime and climb, rather than with the putative chimp in Chimpden.

Since the word Bellchimbers is composed of three syllables, and the second and third of them are to be found in Chimbers and Chimepiece, it might be useful to seek out any words combining the syllables in other ways. We have already found "chimebells", and this has a close relative in "Jambuwel", a Shem variant on John Bull. There is more than a hint here that he equates with the Russian General given the "barrakraval" (Balaclava) and the "defecalties" of his defaecation:

366.19-21 "bitterstiff work or battonstaff play, with assault of turk against a barrakraval of grakeshoots, e'en tho'

Jambuwel's defecalties is Terry Shimmyrag's upperturnity"

There are words also of the form of "Bellchim". The first is in the Museyroom section; he is a sneaky person like Magrath, and he pairs up with two Sir Arthurs, his companion "Willingdone" and Guinness:

009.01-2 "me Belchum sneaking his phillippy out of his most Awful Grimmet Sunshat Cromwelly, Looted."

The other "Bellchim", in a John version, is found with a group of Orders of Knights instead of Sir Arthurs. McHugh lists eleven of them, but it must be suspected that there ought to be another to round out the dozen. The text supports the conclusion that the underlying reference here is to the opening lines of *The Hunting of the Snark* where the Bellman assures his crew, as he lands them, that what he tells them three times is true. The bell tolling is done by a bear-Art-Sackerson:

255.13-15 "The Bulljon Bossbrute, quarantee him!...Slaves to Virtue, save his Veritotem! Bearara Tolearis..."

The Tailor and the Bellman.

The Wake Tailor is the opposite number of the Norwegian Captain, and therefore might be expected to show a connection with the Sexton-Bellman. This would certainly be true of the verb, to tailor, which means to hunt badly, while a Taylor is a bell which

can be said to "hunt".

Here are some of the ideas which associate themselves with the basic tailor:

Tailor A maker of garments.

Tailor A Dublin measure of malt, more than a single but less than a double.

Tailor To hunt badly.

Taylor A bell. In ringing changes it can hunt up or down.

Tallyho A hunting cry.

Tallier A Banker at Faro.

Talliar An Indian watchman.

Tiler A Masonic Porter.

Taler A Danish speaker.

Toller A bellringer.

Teller A stroke on a funeral bell: three indicate a child, six for a woman and nine for a man.

The element of triplicity in the funeral bells is nicely repeated in the story of the three tailors of Tooley Street who sent a petition to the House of Commons which began like this: "We, the people of England..."

Carroll's Bellman is found at the beginning of the poem showing his fondness for threes:

"Just the place for a Snark!" the Bellman cried,
As he landed his crew with care,
Supporting each man on the top of the tide
By a finger entwined in his hair.

"Just the place for a Snark!" I have said it twice,
That alone should encourage the crew;
Just the place for a Snark! I have said it thrice,
What I tell you three times is true."

This is interwoven in the Wake with Nathaniel Hawthorne's *Twice-Told Tales* (told = tolled?) and Tailor-Tellers. Another element here is the expression "Nine tailors make a man", which probably derives from funeral bells ("tellers"), according to Brewer's *Dictionary of Phrase and Fable*. Queen Elizabeth I immortalized it by addressing a group of eighteen tailors as "gentlemen both".

317.26-7 "A ninth for a ninth....they thrice told the taler and they knew the whyed for too."

424.14 "-But for what, thrice truthful teller, Shaun of grace?"

These two quotations are linked by the "whyed for" and the "for what". An untruthful teller would be asked to "tell it to the Marines", and this expression is referred to in the early pages of

the Pub Chapter, during the story of the Tailor and the Norwegian Captain:

325.17-18 "sized the head marines talebearer"

The discovery so far of Tailors and Soldier-Sailors (Marines) must make one think of the old Nursery Rhyme, and look for tinkers:

"Tinker, Tailor, Soldier, Sailor, Rich man, Poor man, Beggarman, Thief."

Joyce's version of this is found in the ALP chapter which is filled with rivers, indeed the only one of these words which is not connected to a river is the "tinker". The question is asked again: "Why?":

202.12-15 "Waiwhou was the first thurever burst?...Tinker, tilar, souldrer, salor, Pieman Peace or Polistaman"

Why-who? says the text. Why then do we have the tinker and the change in the end of the counting rhyme from Thief to Policeman? A tinker could link to bells and policemen. A "tink" is the sound made by both a tinker and a bell, and the detective, Sexton Blake's best known assistant was named Tinker. Then too there was a fairy called Tinkerbelle in Barrie's *Peter Pan*. Where has the Beggarman gone? Since "S is M beggar" he must be part of this same Policeman. The Poor man has become the Pieman, who was met in the Nursery Rhyme by Simple Simon. Presumably he, like a muffinman, would ring a bell to announce his wares:

121.35-6 "the scholiast has hungrily misheard a deadman's toller as a muffinbell"

The counting rhyme is found again as the immediate prelude to the tale of the Tailor and the Norwegian Captain in the Pub Chapter, but again it tails off after the first four items:

311.02-6 "Which in the ambit of its orbit heaved a sink her sailer alongside of a drink her drainer from the basses brothers, those two theygottheres.

It was long after once there was a lealand in the luffing ore it was less after lives thor a toyler in the tawn"

A few pages further on the counting rhyme is found again in abbreviated form, and now the "Polistaman" who replaced the original "thief" is echoed by "Patriki San Saki", a Japanese version of Sigerson (Saki-San). The possible references to Holmes in the home and house lends support:

317.02-7 "Patriki San Saki...Thirst because homing hand give.

Allkey dallkey, sayd the shop's housebound, for he was deep as north star (and could tolk sealer's solder into tankar's tolder)"

The Bellman, the Hunter and the Tailor.

There are two stories told in the Pub Chapter:

311-32 The Tailor and the Norwegian Captain.

332-38 (Interlude)

338-55 Buckley and the Russian General.

Within this span of forty four pages there is a great deal of material relating to Bells and Hunting. Two major themes are grossly over-represented:

1. Hell's Bells.

Of the 25 examples of this motif nine are to be found in these pages:

316.21 Allapalla

316.31 Eldsfells

317.12 Allahballah Tailor and Captain.

322.07 hollaballoon

328.36 Elizabetha —

335.07 Holispolis — Interlude.

339.02 Ullahbluh

340.12 Allahblah Buckley and the General.

342.18 *Holophullopopulace*

This theme can be linked to the next by means of the old French hunting cry "Hullaballoo", which is derived from: "Halloo! Bas le loup!". This easily blends into John Peel's famous "View Halloo" which would waken the dead, and a "peal" of bells would neatly link his name back to Hell's Bells.

2. John Peel, the Hunter.

Ruth Bauerle in *The James Joyce Songbook* raises the point in her introduction to the John Peel song that Joyce connects it to the horn of Roland. Here is a quotation from the *Chanson de Roland* in the original French which connects to the "view halloo" of Peel's horn: "Cel corn ad lunge haleine". In the poem *The Too-Late Born* Archibald MacLeish, who appears as "leashed" at 323.33 in the vicinity of this next quotation, uses more modern French: "A que ce cor a longue haleine". However Joyce uses the "Cel" and the "lunge haleine" from the earlier version blended with the halloo of Peel:

323.25-26 "this dry call of selenium cell (that horn of lunghalloon, Riland's in peril!) with its doomed crack"

There is additional evidence here to show that Ruth Bauerle was correct. Roland blew the horn three times, in German drei (dry), and he burst his temple or the horn in his efforts to make the sound carry 30 leagues. Another connection here is of great interest, that to the half Irish Marconi who made sound carry from

Cornwall, and later from Ireland, to America by bouncing radio waves off the Appleton layer. He was the Marquis of Bologna, which Joyce changes to Salami:

323.27-30 "power insound in it the lord of saloom, as if for a flash salamagunnded himself....from their uppletone'd layir"

The Lights off New York (Ambrose) and Cornwall (Lizard Lighthouse) appear together on the following page to memorialize the event:

324.04 "picking up the emberose of the lizod lights"

A few lines further on the radio connection is made again, this time it brings in Waterloo as well as hunting. John Peel had hounds named "Bellman and True". Twelve "good men and true" form a jury:

324.18-19 "Rowdiose wadhalooing. Theirs is one lessonless missage for good and truesirs."

There is another simple connection between Roland, the horn man, hunting the Saracens (Cf "soresen's head" (370.24) later in this Chapter within a highly charged Sigerson environment), Peel's Fox hunting and the Hunting of the Snark by the Bellman-Sexton, Fox Goodman.

Here is the first verse of the song about John Peel:

D'ye ken John Peel with his coat so gray,
D'ye ken John Peel at the break of the day
D'ye ken John Peel when he's far, far away,
With his hounds and his horn in the morning?
'Twas the sound of his horn brought me from my bed,
And the cry of his hounds which he oft-times led;
For Peel's "view halloo" would awaken the dead,
Or a fox from his lair in the morning."

There are fifteen Wake references to this old song about John Peel, and twelve of them occur within this stretch of forty four pages (the others are at 031.28-9; 440.02 and 512.26):

314.31-2 "(when the youthel of his yorn shook the bouchal in his bed)"

315.03-4 (or ere the cry of their tongues would be uptied dead)"

317.35-6 (do you kend yon peak with its coast so green?)"

319.01-2 "Hillyhollow, valleylow! With the sound and the scents in the morning"

322.14-15 "Chorus: With his coate so graye. And his pounds that he pawned from the burning."

323.25 "that horn of lunghalloon"

324.18-19 "Rowdiose wadhalooing. Theirs is one lessonless missage for good and truesirs"

329.27-8 "on his cloak so grey"

333.28-9 "now the sowns of his loins were awinking and waking"

334.32-4 "Yes, we've conned thon print in its gloss so gay how it came from Finndlader's Yule to the day and it's Hey Tallaght Hoe on the king's highway with his hounds on the home at a turning."

339.07-9 "While the bucks bite his dos his hart bides the ros till the bounds of his bays bell the warning"

(The latin word "ros" (dew) here also relates to the Gideon theme which is prominent on these pages.)

352.31 "graves nor horne nor haunder, lou garou"

The last example might seem a little thin were it not for the fact that the song was written by John Graves.

A further link between the ideas of Bells and Hunting is provided by the fact that one of John Peel's hounds was named Bellman, indeed that could be the very thing which inspired Lewis Carroll to make his Snark Hunter a Bellman. The fact that he was also a Sailor, the Captain of the ship, would account for all these references to the topics in the section devoted to the Tailor and the Norwegian Captain.

The Tailor.

There are a number of associations between bells, hunting and tailors that need to be considered:

1. When a bellringer rings the changes the bells are said to "hunt" either up or down.
2. To "tailor" is to hunt rather badly, merely wounding birds or missing them altogether.
3. Most English chiming bells are cast by a firm in Loughborough called Taylors, and that has come to be the name given to the bells themselves.

* * *

Putting all these ideas together produces a word chain of the type that Carroll and Joyce loved, which links securely on to the S-Ass chain:

A set of bells "hunt"....A stag "bells".

Bellman was a hound of Peel's who hunted.

The Bellman hunted the Snark. Bells peal.

A nark is a cop's spy.

S is a "spying cop".

S is Sigerson the policeman, a.k.a. Sherlock Holmes.

Policemen are called Peelers after their founder Robert Peel.

Equally they are known as "Bobbies" after the same man.

A "bob" is a shilling, made up of 12 coppers, or pennies.

An Irish penny has a hen on it. Hen is the name of God in Greek, just as he is a Norse Àss.

Tailor, Sailor and Cop.

Sigerson's S, like Earwicker's HCE, has been shown to be a symbol of widespread applicability. Now it seems likely that the Cop is also the Tailor-Sailor. since it is a Wake commonplace that Tea equals Sea. Here for instance are examples of *The Lass that Loved a Sailor* altered to read Tailor:

297.27-9 "(and why wouldn't she sit cressloggedlike the lass that lured a tailor?)"

440.29-30 "The lad who brooks no breaches lifts the lass that toffs a tailor"

Here there is a horsy connection to Becher's Brook, the most famous and feared fence in the Grand National Steeplechase. Steeples obviously connect with bells as well as racing; here they link to the Wake Bellman, Fox Goodman:

328.26-7 "the Referrin Fuchs Gutmann gives us *I'll Bell the Welled* or *The Steeplepoy's Revanger*"

So the Tailor could be the Sailor, and he also tries to appear like a Cop. The Tailor's name is Kersse:

085.31-5 "When the prisoner...appeared in dry dock...like Kersse's Korduroy Karikature, wearing...his fight shirt, straw braces, souwester and a policeman's corkscrew trowswers"

The Sailor's Souwester is soon metamorphosed, like Carroll's sheep-shop-ship, into an "outturned noreaster" (091.16-17), suggesting the connection to the Norwegian Captain. Strangely though the Captain becomes a Tailor when he is a Policeman:

067.11-15 "Long Lally Tobkids, the special....swore like a Norewheezian tailliur...that he was up against a right querrshnorrt of a mand in the butcher of the blues"

This Special Policeman has overtones of Tommy Atkins. The same cast of characters appears with the "queer sort of man" at:

241.18-25 "he knew Meistral Wikingson, furframed Noordwogen's kampfthen...Master Milchku, queerest man in the benighted queendom...purely simply tammy ratkins."

first appearance of the queer man was in a description of Comestipple Sacksoun as a "quhare soort of mahan" after a set of six months. Here it is Master Milchku who is queer and this now develops into the Persian connection, which might be based loosely on Persse O'Reilly, Kersse's mirror twin. A Persian hero or champion is a "qahraman" and monthly is "mahane". This rather odd idea is confirmed by the fact that the prisoner already referred to, Festy King, undergoes a sex change during his trial. There is an Irish King called Malachy, but a Maleke is a Persian Queen:

086.07-8 "King, elois Crowbar, once known as Meleky"

Here it would be possible to accept either version, but the

presence of the word khan in the next quotation shows that Joyce knew about the Persian Queen:

032.01-2 "And shall Nohomiah be our place like? Yea, Mulachy our kingable khan?"

In the game of Chess, which is so important in Carroll's work, a pawn (Alice) is said to be "queenable" when it reaches the seventh rank.

Tailor versus Soldier-Sailor.

The eternal war between the twins Shem and Shaun becomes that between a particular Jack and James in the Pub Chapter. In 1926 there was a most memorable struggle between Jack Dempsey and James (Gene) Tunney, who took away his Heavyweight title and retained it in the rematch.

The Tailor.

The "first breachesmaker" (317.23) was Adam, and he was also the very first "faller", which makes him equivalent to Humpty Dumpty. Put another way the Tailor is Adam, and Adam is Dumpty. However in the Pub Chapter there is plenty of evidence to show that Dumpty is also the Manassa Mauler, Jack Dempsey. In the Revised Edition of his biography of Joyce (p.532) Richard Ellman reported a letter from K. Mansfield to Violet Schiff in March 1922 that Joyce had bragged about his latest admirer, Jack Dempsey. These scattered elements are on the same page in the Wake:

317.13-27 "man I ever see...this ogry Osler will oxmaul us all...first breachesmaker...Humpsea dumpsea, the munchantman, secondsnipped cutter the curter. - A ninth for a ninth...they thricetold the taler"

Manassa Mauler is split into small pieces, but Dempsey accompanied by his seconds, one of whom would be a cutman, is quite plain. Then there are the fighting words: An eye for an eye.

Here is a boxing match just a line away from Humpty Dumpty: 415.13-15 "mutter and doffer duffmatt baxingmotch...and Hombly, Dombly Sod We Awhile"

Again in the Pub Chapter there are a pair of Dumpties on the same page:

319.16-17 "Save Ampsterdampster that had rheumaniscences in his netherlumbs"

319.35-6 "such a satuation, debauchly to be watched for, would empty dempty him down to the ground."

Dempsey's rival Tunney was a close friend of Bernard Shaw's and a Shakespeare scholar, which might account for the quote from Hamlet here.

The Soldier Sailor.

James Joseph (Gene) Tunney, known as the Fighting Marine, was the man who defeated Dempsey twice. On the same page as the two Humpty Dumpties he is discovered in the Ring; both rings and bells are boxing adjuncts:

319.05-9 "ringing rinbus round Demetrius...We gin too gnir...But Time is for talerman tasting his tap."

There are some more boxing terms here. A round is the standard unit of time, and "Time" is the signal for a round to commence. To "tap the claret" means to draw blood, and here the victim tastes it.

In their second fight there was a very famous incident, the "long count" which perhaps saved Tunney from defeat, as the referee would not start his count until Dempsey retired to a neutral corner. Tunney lay there shading his eyes from the sun:

321.27-9 "with an arc of his covethand, saved from the drohnings they might oncounter, untill his cubid long, to hide in dry."

In another passage he appears simply as a marine, but the James-John pairing and an example of Humpty Dumpty in the vicinity point to the boxers. There is also a reference to a theme worth further exploration, that of Gideon, the fighting hero of Manasses, who is the counterpart of the Manassa Mauler:

325.17-27 "jonjemsums both, in sailsmanship, szed the head marines talebearer...and so homety domp as Paddley Mac Namara...And Gophar sayd unto Glideon"

Fairy Boxers.

In the old days of barefist fighting boxing was associated with Gypsies and Tinkers. For Joyce this makes a link with Tinkerbell, the name of the fairy in Peter Pan. The word tinker is derived from the tink or tinkle, the ringing sound, made as they work on metal, which of course is also that of bells. In the Wake Tinkerbell is found with fighting and the pantomime about Dick Whittington and his Puss in Boots::

346.26-8 "somwom shimwir tinkledinkledelled. Shinfine deed in the myrtle of the bog tway fainmain stod up to slog....Tuan about whattinghim"

Fighting fairies are linked to battering sailors and Gideon, the hero of Manasses:

326.16-18 "I osker your godhsbattaring, saelir, for as you gott kvold whereafter a gooden diggin and with gooder enscur from osion buck fared agen fairioes feuded"

They turn up again on the Tunney-Dempsey page:

319.07 "gin too gnir" (Gene Tunney)

.12 "the faery pangeant fluwed down the

hisophenguts"

.16 "Save Ampsterdampster" (Jack Dempsey)

.34-6 "the fierifornax, being thurst on him motophosically...
such a satuation...would empty dempty him down to the
ground."

The "faery pangeant fluwed" is echoed in a Tinker passage:

338.25-7 "Tincurs tammit....bum boss pageantfiller"

The Sexton and Adam, the Tailor.

The Tailor is very close to the heart of the Wake, both in actual physical fact since this episode occurs halfway through the book, and because the first tailor was Adam, the father of mankind. Naturally then his central nature means that he has correspondingly more offshoots.

The Wake Bellman is the Sexton Fox-Goodman. Since Sexton and Sigerson are Root Language affiliates it is possible to make a portmanteau of the two and combine the cop and the pinger (bellman) to reach Archdeacon J.F.X.P. Coppinger (See Appendix A). Another combination is revealed in the initials where the quarry, the fox, is found embraced by the goodman, the Justice of the Peace. But the "real" primary foundation for the name Coppinger lies in San-Coppinger, or Sancho Panza, the faithful Squire of "donkey shot" (234.04). Underlying this then there is also the theme of the Four and the Ass (S), and the circle returns to its point of origin since the donkey belongs to the Tinker, a man who makes tinkling bell noises in the course of his sometimes thieving work. If insatiable curiosity drives one to the OED for the spelling "tinckler", it turns out to be a variant of tinkler, but also it is linked to the word "tinckell" which means to hunt deer by driving them together from all points of the compass (Gael: timchioll¹¹ = circuit, compass):

405.04-5 "Had I the concordant wiseheads of Messrs Gregory and Lyons alongside of Dr Tarpey's and I dorsay the reverend Mr Mac Dougall's, but I, poor ass, am but as their fourpart tinckler's dunkey."

This passage has a signpost to another major but cryptic Wake theme, which will be examined fully in due course. A brief sketch here is vital for a proper understanding of the complexities

¹¹ □ Joyce has used the word in a form corresponding to the original Irish. This would add the directional nature of Sokar to the bell-ringer, something which has been already observed:

588.23-4 "Tingle Tom pall the bell! Izzy's busy down the dell!"

involved in the story of the Tailor and the Sailor. The word "wiseheads" points to Fr. Adam Weishaupt S.J. the Founder of the Illuminati. Here are some scattered elements in the Pub Chapter:

- a) Adam was the first tailor:
317.23 "first breachesmaker"
- b) Kersse, the Wake Tailor, has taken over the old firm of Ashe and Whitehead:
311.24 "here is tayleren. Ashe and Whitehead, closechop, successor to."
- c) Kersse is the son of Joe Ashe:
328.03-4 "be me fairy fay, sayd he...to Kersse, Son of Joe Ashe, her coaxfonder"

Since Kersse is the son of Joash, he must equate with Biblical Gideon (Judges 6-8, as Mr. Mink has pointed out), and Ashe's associate, Whitehead, must be Adam Weishaupt; since Tea equals Sea, Whitehead becomes Wisehead. Equally in German the words "weiss" (white) and "weis" (wise) are extremely close. On the other hand whitehead also connects to the white hat of the Moore and Burgess Minstrels which must for ever be removed.

Once again the statistical method is useful. Four of the nine references to this motif occur in the 21 pages of the story of the Tailor and the Sailor. The first example is decorated in Norwegian: "hvide aske" means white ashes, and the Adam of Norse myth was named Aske, an ashtree. This lends support to the idea of Adam Weishaupt:

- 320.08 "(flick off the hvide aske, big head!)"
- 322.01 "Take off thatch whitehat"
- 322.05-7 "Tick off that whilehot...mocking his hollaballoon"
- 322.08 "Tape oaf that saw foull and sew wrong, welsher,"

A new complication arises at once since Joyce loved the idea that Adam and Eve (Norwegian Aske and Embla) spoke Basque. The large presence in this section of the Hell's Bell's theme has been pointed out. Here is an example in which it is founded on two Basque words (Eliza = church, and belza = black):

- 328.36 "Elizabeliza blessing the bedpain"

Close by one of the four white hats of Father Adam Weishaupt was "hollaballoon", another Hell's Bell's variant, though closer to the French Hunting cry and the Persian word "Alubalu", which means a damson. Casting an eye back over the Hell's Bells variants it is apparent that four of them relate to Allah, giving them a definite Moslem or Persian cast. Since it has been discovered that Joe Ashe is Biblical it might be asked what is the Hebrew for that fruit? The answer is "shozeyf", which is remarkably similar to Joseph. The key could well be that "a damson" could be read as Adam's son.

Gideon, Son of Joe Ashe.

The story is told in Judges 6-8 of how Gideon, a simple man, freed his people from the curse of the Midianite raiders. His tribe was that of Manasses, which links him to Bottom, the Man-Ass, and to the Manassa Mauler. He was inspired to fight by God, though he displayed great reluctance to do so, and even asked for proof that he was getting a true message from above. He said he would believe it if the Lord could make the fleece on the floor wet with dew while he slept, but leave the surrounding ground quite dry. When this feat was duly performed he wanted it done the other way.

Wool abounds in this section of the Wake, and many direct quotations from Judges. Here is the tribe of Manasses involved in the Charge of the Light Brigade, another piece of military heroics which was most definitely not "la guerre". The cannons become doggy and the volleys are woolly:

334.25-7 "holdmenag's asses sat by Allmeneck's men, canin's to ride with em, canins that lept at em, woollied and flundered."

Two further complications should be noted. First of all the "canins" combine the hunter with the prey, the hound with the rabbit, Danish kaniner and German Kaninchen (DBC). A more obvious feature is the parody on the lines: "All the King's horses and all the King's men couldn't put Humpty together again." which connects to "Humpsea dumpsea" the Manassa Mauler.

A combination of Gideon, Dempsey, Abraham's ram (fleece) with water and Noah's Ark occurs in the last pages of the Wake:

624.11-15 "You're not so giddy any more...Humps, when you hised us and dumps, when you doused us! But sarra one of me cares a brambling ram, pomp porteryark!"

Here are the Gideon references to be found in the first two sections of the Pub Chapter:

311.24 "here is tayleren, Ashe and Whitehead"

311.29-30 "Let me prove, I pray thee, but this once"

(Judges 6.39: Let me prove, I pray thee, but this once with the fleece)

313.05-8 "the flowre of their hoose. Godeown moseys and skeep thy beeble bee! -I will do that, a cordial, by mine hand, sazd Kersse, piece Cod"

(Judges 6.36-7: And Gideon said to God....by mine hand...by mine hand..in the floor")

313.35-6 "lather be dry and it be drownd on all the ealsth beside"

(Judges 6.40: And it was dry on the fleece only, and there

was dew on all the ground.)
314.29 "Let there be. Due."
(Judges 6.39: let there be dew)
314.34-5 "His *ros in sola velnere* and he sicckumed of homnis terrars"
(Judges (Vulgate) 6.37: Si ros in solo vellere fuerit (If the dew be on the fleece only); Judges 6.40: dew on all the ground (circum omnes terras = "around all grounds"))
319.31-3 "lauffed till the tear trickled drown a thigh the loafers all but a sheep's whosepants that swished to the lord he hadn't"
320.08-11 "(flick off that hvide aske, big head!)...tollerloon... I will put fleas of wood in the flour"
(Judges 6.37: I will put a fleece of wool in the floor)
322.18-20 "Kersse stood them the whole koursse of training...from lambkinsback"
322.24 "And it was so. Behold"
(Judges 6.38: And it was so. 6.37: Behold, I will put a fleece of wool in the floor)
325.13 "Comither, ahorace, thou mighty man of valour"
(Judges 6.12: The Lord is with thee, thou mighty man of valour)
325.24-7 "if thou wilt serve Idyall as thou hast said...And Gophar sayd unto Glideon"
(Judges 6.36: If thou wilt save Israel by my hand, as thou hast said. 7.2: And the Lord said unto Gideon)
328.04-7 "Kersse, Son of Joe Ashe...but threes ones"
(Judges 6.39: but this once with the fleece"
329.14 "And Dub did glow that night."
(Judges 6.40: and God did so that night)
330.10-11 "And it was dim upon the floods only and there was day on all the ground"
(Judges 6.40: for it was dry upon the fleece only and there was dew on all the ground)
331.34 "the dew on the flower of the fleets"
(Judges 6.37: I will put a fleece of wool in the floor: if there be dew on the fleece only)
334.25-7 "Showing holdmenag's asses...canins that lept at em...woollied and flundered"
(Judges 7.5: as dogs are wont to lap)
337.24-5 "Feel the wollies dripping out of your fingathumbs ...floweres have ears"
(Judges 6.38: wringing the fleece, he filled a vessel with the dew)

CARROLL AND CERVANTES

Tom and Shorty; Coppinger and Cockshot.

Very often Wake names stem from the most obvious and even juvenile material, and the paired characters of Treacle Tom and Frisky Shorty, along with Coppinger and Cockshot, their alter egos, 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:

039.14-20 " '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 Packenham'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"

There are many clues here. The two characters come from a "pisononse", a piece of nonsense, and they are Tim-coves, or Time chaps, employing 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 said as the Fourth Psalm in the Vespers for Feasts of Our Lady: "the winter is past, the rain is over and gone...and the voice of the turtle is heard in our land." On the previous page there is this signpost:

038.14 "how faint these first vhespers womanly are"

But the words of the Canticle are strangely altered¹². 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 of 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".

¹² □ *The Layman's Daily Missal* (Helicon, Baltimore 1962) p.1747.

It is now apparent that Treacle Thomas must be the Dormouse, who on being encouraged to tell a story told one about 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 told the day, and had 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 elsewhere 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 the "Fourteenth of March, I think it was", while the March Hare picks the fifteenth and the Dormouse the sixteenth. Joyce prefers 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 Tom has just left prison "following the theft" of part of a pig the probable culprit must be "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 story¹³. This useful hint leads to the idea that the name of this Piper-Father could be 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 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", the next thing to be studied is 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)

¹³ □ Jennifer Mulherin Ed, *Popular Nursery Rhymes* (Grosset and Dunlap 1981) p. 120.

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 and then disappears to Australia:

050.07-17 "whoever stuck his spickle through his spoke...

disappeared...from the sourface of this earth, that austral plain he had transmired himself to, so entirely spoorlessly ...to its finsterest interrimost"

This matches very well with the White Rabbit (spoor!) going down his hole, into the interior of the earth, with Alice falling after wondering whether she will wind up in Australia.

BRIDGES.

It is now possible to look for connecting material between these changeling crooks and the two J.P.s, Coppinger and Cockshott. There are several useful lines of thought based on the discovery of this common parent:

1. Peter Piper's son.

The Dublin tobacconists Kapp and Peterson are the makers of the famous Peterson pipes:

221.29 "Kopay pipe by Kappa Pedersen"

But there is also a manufacturer of matches called Paterson and Co. which combines with Peterson:

529.30-1 "pfuffpfaffing at his Paterson and Hellicott's"

Pater-son and Hellicott make a fairly obvious Trinity of Father, Son and Holy Ghost, while 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 Colliguchuna...for old daddam dombstom to tomb*" (346.14-16). The second example links to a Tom and a possible College. But we have found that Tom is the son of Peter, which leads to the realisation that there is 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 goats do duty for Gods and the Dormouse fills in for the Holy Ghost.)

Another pipe, of a lethal variety, is the torpedo tube:
310.01-3 "This harmonic condenser enginium (the Mole)...Thor-petersen and Synds"

The machinery this company makes is involved with the production of sound, 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 once again at a Trinity of "Father, Son and Holy Spirits".

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 injunction to hear and the Italian to speak. The transmission of sound was the purpose of the Thorpetersen radio:

152.14 "Audi, Joe Peters! Exaudi facts!"

159.22-3 "Joe Peters, Fox."

504.19-20 "Tonans Tomazeus. O dite! -Corcor Andy, Udi Udite!"

3. Frisky Rabbit.

The rabbit connects to the fox in a heavily sexual passage, but that is the nature of rabbits:

177.36 "foxed fux to fux like a bunnyboy rodger"

A French rabbit is linked to the Latins and Greeks: 113.02

"postmantum glasseries from the lapins and the grigs"

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".

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:

161.23-33 "Schott..united round the Slatbowel at Commons...Petrus Papricus....sprog of a Pedersill..and Lettucia in her greensleeves...snob screwing that cork, Schott"

The bridge has now connected with a Cockshott variant. Though a sprig of Petersilie (Ge. parsley) is a useful reading, Pedersill is embraced by German Lettuce in the Salat-bowl, and plain 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 his supper of bread and milk and blackberries. His mother had to give him camomile tea instead. These words are placed within the previously quoted material:

161.24-5 "Mutti, poor Mutti! brought us our poor suppy, (ah who! eh how!)"

Just before the fable Schott is found with a Peterson variant: 149.19-24 "Schott...sophology of Bitchson...Schott"

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:

482.14 "Johnny my donkeyschott. Number four"

This reveals that "cork, Schott" was just an intermediate version of Don Quixote without his title. 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:

481.31-482.02 "That is a tiptip tim oldy faher now the man I go in fear of, Tommy Terracotta....the brodar 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!"

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, (in itself 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, who wrote about the Dormouse and the White Rabbit while living in the Tom Quad at Christ Church, and hence is a putative father for him just like Tom's father, Peter Piper Rabbit. It must be noted that the Father in the outer Trinity is shifted from Patris to Petries, closer to Petrus or Peter.

COPPINGER AND COCKSHOTT

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 which was symbolized in Joyce's day by the letter S. If that is substituted here the text gives a simple version of "s in coppingers" or San-chopanza:

280.L2 "A shieling in coppingers..."

This re-syllabification of Sancho Panza is mirrored when the shilling is associated with his employer, Cockshott:

234.04-6 "A shelling a cockshy and be donkey shot at? Or a peso besant to join the armada? But, Sin Showpanza"

What Joyce has done is to abbreviate the two Cervantes heroes:

(Don) Quixote = Cockshott (San)cho Panza = Coppinger.

This discovery opens up several new lines of thought.

1. F.X.Preserved Coppinger

The first question to pose itself is: "What has become of the missing pieces, do they ever occur together?" Yes, they are to be found in a context of Religion and Spain:

050.18-20 "if Father San Browne, tea and toaster to that quaint-estest of yarnspinners is Padre Don Bruno, treu and troster to the queen of Iar-Spain.."

This recalls that most equivocal priest "Mr Browne" who served tea on "his jesuit's cloth" (038.24). This clue points the way to a new interpretation since there was a Jesuit Saint (San) and Nobleman (Don), born in a Castle in the Basque country of Higher Spain, Francis Xavier. This explains three of J.F.X.P. Coppinger's puzzling initials, since a Jesuit is called a Jay: hence "J.F.X.". Then again the Father Browne linked to San and Don makes an important contribution to the Brown nexus since he must be G.K.Chesterton's great detective Father J. Brown of St. Francis Xavier's Church in Camberwell (in *The Eye of Apollo*). But the fact that there are two "brown" priests has further implications.

The first General of the Society of Jesus was St. Ignatius Loyola another Basque nobleman, also both San and Don, who had a lifelong desire to be a knight in the service of Our Lady. Clearly as the leader he must be equated with Cockshott, and Francis Xavier must be the faithful Squire Sancho Panza, who had an equally ardent hope that one day the Don would give him an island to govern. St. Francis got his wish when he was sent off to the islands of the East to become known later as the Apostle of the Indies, even though St. Ignatius described him as the

"lumpiest dough" he ever kneaded, which fits Joyce's linkage to Sancho Panza very well¹⁴. It is important to remember that Joyce felt that Basque (F.X. and Loyola both spoke it natively) was the language of Adam, Father of mankind, who appears in this work as another reverend, "The Reverest Adam Foundlitter" (420.35).

The quartet of Tom, Shorty, Coppinger and Cockshot are found together in circumstances that relate them to the police. There is a nicely disguised Sigerson:

524.05-15 "succers'amusements section..of which police agence me and Shorty have approached a reverend gentlman of the name of Mr Coppinger....'pon my sam..a valued friend of the name of Mr J.P.Cockshott...as owns a pretty maisonette...on the Soussex Bluffs"

The narrator is Tom who can be equated with St. Thomas the first Apostle of the Indies, while there is a relationship between Fris-ky Shorty and Quixote, in his French version as Quichotte. The house in Sussex would fit both with the "real" George Sigerson of Sidlesham¹⁵ and with Sherlock Holmes-Sigerson who retired there to keep bees.

The most central passage about Coppinger however is this:

055.17-20 "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 points emerge from this:

1. St Francis was a prodigious traveller.
2. He had a great devotion to the Mother of God, but Joyce has jokingly stuck them together with mastic. This notion is found again in a heavily Basque passage. Eliza belza would be a black church and F.X.'s parishioners were indeed black; Jinko means God, and basco is the Italian for Basque:

328.36-329.08 "Elizabeliza blessing the bedpain, at the willbedone of Yinko Jinko Randy, come Bastabasco and hippychip eggs...a copener's cribful....and Muss his mother was a gluepot"

First the presence of another sticky mother matches the mouther who had mastic, Secondly it must be pointed out that Coppinger and Adam, the Basque speaker share a connection to cribs and the brood that goes in them:

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

¹⁴ □ Enc. Brit.

¹⁵ □ Rev. H.W.Haynes, *Sidlesham, Past and Present*, Brighton 1946.

420.35 "The Reverest Adam Foundlitter. Shown geshotten."

There is a hidden "San Cockshott" right next to Adam.

3. The Saint's famous initials FX are there though the Jay has been converted into an archdeacon. But the most important feature of the priest is that the initial P has been fully spelled as "Preserved" Coppinger.

The story is told in *St Francis Xavier 1506-1552*, by Fr. James Broderick S.J. (The Wicklow Press 1952). St. Francis Xavier's body was miraculously preserved after death. His faithful companion Antonio interred the Saint on the island of Sancian in a wooden coffin with two sacks of lime above and below to ensure that the flesh would not be gone in case it became possible to rebury him at some more civilised spot later on (p.527). This was on Dec 4th 1552. Ten weeks later the body was found completely intact when it was exhumed on Feb 17th 1552 and shipped 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 had been made a little too short for it, so that 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 could not resist the temptation to take a last look at their hero's 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 trans-ship the corpse 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 embalmmment 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 bending the joints. They found the tongue flexible and moist. Unfortunately drying out started fourteen years later and the body became mummified.

It is certain that Joyce's intention in adding "Preserved" to the F.X. was to enshrine this piece of Hagiology, as he intertwined the Saint with Cervantes' Squire and John Peel.

2. Sam and Don

050.18-20 "if Father San Browne, tea and toaster to that quaintest of yarnspinners is Padre Don Bruno"

Two more important clues spring to light. Firstly this passage has military implications. A padre, based on the Portuguese and Spanish words for a priest, is generally taken to mean an Army parson. Then again San Browne is very close to the name of the British Officer's leather belt, a "Sam Browne". This is particular relevance since the Jesuits are a somewhat para-military organisation, the Pope's army, run by a General responsible only to the Holy Father; the first was St. Ignatius, an ex soldier. 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. The interchange of N\M between San and Sam would account for the presence of Sam with Coppinger:

341.34-5 *"it is Coppingers for the children. Slippery Sam hard by them"*

524.08-9 "Mr Coppinger... 'pon my sam"

3. 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:

152.11-14 "Bruno Nowlan...Allaboy Minor..Audi, Joe Peters! Exaudi facts!"

159.21-3 "Allaboy Major....Nolan Browne...Joe Peters, Fox."

And here there is a combination of J.P. and Fox which builds up the full set of initials, J.P.F.X. This reveals another plausible solution since the initials J.P. might refer to that most famous huntsman in the Graves song, which is sung quite often in the Wake, John Peel. There are now two logical methods for explaining the initials in:

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

Twelve is a number which applies to many Wake groupings. It will be recalled that Langley the metamorphosed version of Frisky Shorty was referred to as the:

050.07 "dozendest short of a frusker"

A jury is another set of twelve, and the Apostles are listed in the Seventh Answer in I vi with this comment:

142.26-7 "doyles when they deliberate but sullivans when they are swordsed"

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, according to most popular traditions, but, if it is to be believed, the evidence of the Winchester Table which had twenty five segments, gives him "two dozen"¹⁶. The "swordsd" 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:

574.30-2 "The jury (a sour dozen of stout fellows all of whom were curiously named after doyles).."

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:

179.08-12 "six or a dozen of the gayboys...Stator and Victor and Kutt and Runn and the whole mesa redondo of Lorencao Otulass"

The insistence on the presence of an ass with these Knights is strangely reflected in this Mamalujo passage:

245.29-32 "how matt your mark, though loked your joh1, here's dapplebellied mugs....Mr Knight, tuntapster, buttles;"

In the context we can identify the mugs as Toby jugs, 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 the name Dapple for Sancho Panza's hitherto anonymous ass. Here is the Dapple ass with Mamalujo before and Cockshott's mount Rosinante following after:

609.08-11 "Matamarulukajoni...Ah ess, dapple ass!....Sheflower Rosina"

In Spanish "panza" means a paunch, here found with Dapple-double:

583.27 "slogging his paunch about, elbiduubled"

¹⁶ □ The Winchester Table (diameter 18 ft.) would have plenty of room for that many (Enc. Brit.).

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 prototypical Basque:

133.22-4 "Mister Mudson, master gardiner; to one he's just paunch and judex, to another full of beans and brehons"

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 between the Panza-paunch and a "tummy", and thence to Treacle Tom. This is confirmed by the hidden message of this passage:

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

The idea of paying 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 may also be worth noting that the final syllable of the two names, Tom and -ty, correspond with those of Carroll's twins Tweedledum and Tweedledee.

Another complication is introduced by the fact that Carroll used metamorphosed characters from *Wonderland* in the *Looking Glass*. The Mad Hatter and the March Hare become the Anglo-Saxon Messengers 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 to the Don.

The complexity of this shifting from one character to another is explicable in that they are all simply aspects of Joyce's single superman Here Comes Everybody. It must be remembered that Carroll was the inventor of the portmanteau word, and Joyce gives this splendid example partly based on his material:

379.03-4 "Chiggenchugger's taking the Treaclyshortcake..."

Treacle belongs to the dormouse, and "shortcake" is a metathesized form of Cockshott. Chiggenchugger is a piece of Joycean slang for Christ Church where Dodgson lived, based on the true models of "Jagger" and "Pemmer" for Jesus and Pembroke

Colleges which have been seen in this passage:

481.35-482.01 "as Me and Tam Tower used to jagger pemmer it, over
at the house of Eddy's Christy, meaning Dodgfather, Dodgson
and Coo"

In a passage which includes three of Smollett's books,
Roderick Random, Peregrine Pickle and Humphry Clinker, they make a
definite connection to Adam\Humpty Dumpty:

028.36-029.20 "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"

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:

102.16-17 "Handiman the Chomp, Esquoro, biskbask"

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. The presence of *Alice Through the
Looking-Glass* and its author further cements the relationship
between the creations of Cervantes and Carroll, the -cho
Panza\Carpenter:

294.01-8 "your dappled yeye here...the copyngink 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"

It must be recalled that Sancho Panza's great ambition was
for Quixote to fulfill his promise of giving him an island to
govern, or an ait, a Lambay or "ilond". Here the two Coppinger
variants are connected by the idea of something straight (or
strayed, one of Joyce's most delightful dualities!), 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".

4. The Walrus and the Carpenter.

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 Carpenter 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":

051.32-6 "as he paused...(hit the pipe...) for a fragrend culubosh" He lives on the "southeast bluffs of the stranger stepshore" (051.29-30) just 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 school-master, who lived at Sidlesham in the Hundred of Manhood in Sussex. Furthermore it was the home of Sherlock Holmes after he retired. 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, Sigerson¹⁷. It is to be found encrypted on this same page:

524.05-8 "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"

It appears that the ex-cons, Tom and Shorty, have become copper's narks.

Returning to the "porty-piper" it turns out that he is somewhat reverend too. He is called "His Revenances" and addresses 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." (A 180-1)

¹⁷ □ Arthur Conan Doyle, *The Return of Sherlock Holmes* (*The Adventure of the Empty House*) in *The Complete Sherlock Holmes*, Doubleday. p. 488.

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. Naturally the wax-works are those of Madame Tussaud:

057.19-28 "his judicande^es 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.."

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 kriket, 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" (054.35-055.01). "in a dressy black modern style and wewere shiny tan burlingtons, (tam homd and dicky..(055.14-15) (The Walrus appears to wear a dicky with his rather waiterish costume in the illustrations). "rehearsed it...with a dignified (copied) bow (055.16-17)..the round eyes of the rundreisiers"(055.23-4) "archdeacon F.X.Preserved Coppinger" (055.17-18)	"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?" said Tweedledee, looking round at Tweedledum. (A 183) Deacon Dodgson.
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"Coppinger (a hot fellow in his night" (055.17-18) "seasiders, listening to their cockshyshooter's evensong... nonot more plangor pound the billows o'er Thounawahallya Reef!) silkhouttad, 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 bring bouncing brimmers from marbled eyes" (055.20-2) "while olover his exculpatory features, as Roland rung, a wee dropeen of grief about to sillionise his jouejoues" (056.15-16)	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 trick." (A 187)
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The weeping problem affects even Dodgson himself:
057.26-8 "watching bland sol slithe dodgsomely into the nethermore, a globule of maugdleness about to corrugitate his mild dewed cheek"

"would that fane be Saint Muezzin's calling...this fez brimless as brow of faithful toucher of the ground " (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 DOUBLE DUTCH DUALITY

A very central duality motif is provided by a combination of two languages, Dutch and Deutsch, along with the idea of "Double Dutch", incomprehensible talk. Here is an important statement of it; Joyce adds in his own name, the contrast between land and sea, and the possibility of the French for English. Since D'Anglas' name was Boissy, which is found doubled a few lines earlier, there is a strong possibility that Joyce is including the Irish Tree Language:

485.05-6 "first praisonal Egoname Yod heard boissyboissy...

485.12-13 ...Are we speachin d'anglas landadge or are you sprakin sea Djoytsch?"

A second duality is mingled with the first since Dutch is spoken in the Orange Free State of Africa, which provides a perfect contrast with the Irish Free State, flanked on the North by the Orange and unfree state of Ulster. This sets up a number of opposed pairs:

Orange v British (Boer War).

Irish v British.

Irish v Orange.

British v Orange (James II v William of Orange).

And of course as has been shown there is that other orange idea of the Orang, represented at his finest by Tarzan, King of the Apes, a symbol of Adam, the first man.

In order to follow up on this line of thought it is necessary to make a thorough check on "orange" words to see what connections they make to South Africa and other points of interest. Very early in the text there is this scrambled rainbow:

023.01 "rudd yellan gruebleen orangeman"

The connection here is made to C.D.Rudd, who was Rhodes's partner in the diamond and gold mines which gave him his power base in South Africa. His name will crop up again. Next there is a reference to the Mountain Range in the Orange Free State called the Drakensberg:

479.31-2 "orangeboat...Draken af Danemork"

In this case there is an underlying reference to S since Draken is the Danish for a serpent.

Here is a passage which offers the orange-lemon contrast, as in the Nursery Rhyme about the Bells of St. Clements. Lewis Carroll's second name was Lutwidge and Isa Bowman played the role of Alice:

361.17-24 "neats ung gels....Ombrellone and his parasollieras

...Onzel grootvatter Lodewijk is onangonamed before the bridge of primerose and his twy Isas Boldmans is met the

blueybells near Dandeliond...A lark of limonladies! A lurk of orangetawneymen!"

(Louis Knuth glossed the Dutch in *AWN VIII* 3 largely from Joyce's own notes: "onze grootvader", our grandfather (VI.B.26); "vatter", one who grabs (vatten, to seize); "Lodewijk", Louis or Lewis (VI.B.26); "onaangenaam", disagreeable (VI.B.26); "genaamd", named; "met", with (VI.B.26).)

In a context of the Orange Free State there is a reference to a man known as Oom (uncle) Louis Botha, who was a leading General during the Boer War. It is clearly important that Joyce has written "Onzel", rather than "onze" since it relates to his "onkel" at 457.12 and, with a sex change, to the "ung gels" a few lines before. This Lodewijk is described as a relative who is a grabber, and someone unpleasant, just the qualities Botha might appear to have for an Englishman. The Sigerson umbrellas are paired and there are the bells of the Sexton.

A useful bridge from South Africa to Sigerson is provided by the fact that Arthur Conan Doyle gained his Knighthood for writing a book in defence of the British policy with the Boers¹⁸. As a war historian¹⁹ he was fair in his praise of the Boer General's defeat of Buller at the battle of Spion Kop ("S Spying cop" was a Joyce note). Here are Botha (the addition of an R will prove to be relevant) and Holmes in the same sentence:

200.12-15 "sangs from over holmen...Oom Bothar below like Bheri-Bheri in his sandy cloak"

The only direct reference to General Buller is to the Buller Barracks, the HQ of the RASC, mingled with the cricketer Buller. (I do not understand the connection though I served some time in the Army at those Barracks in Aldershot):

584.07-9 "I darr ye, barrackybuller, to break his duck!...We're parring all Oogster..."

This passage is heavily focused on the game of cricket (Parr is another cricketer, and to break your duck means to get your first run), but there is this anomalous Dutch word "oogst", meaning harvest, to bring the mind back to General Buller and the Boer War.

As a rule the Boers are contrasted with the British John Bull:

087.21 "the boer's trespass on the bull"

¹⁸ *The War in South Africa, Its Cause and Conduct*, Smith, Elder and Co., London, 1902.

¹⁹ *The Great Boer War*, McClure, Phillips and Co. 1900.

Here is an elaborate version which includes Sigerson and identifies him as Dutch, rather than Scandinavian. Another Joyce note is relevant: "knave = S":

429.16- "he had a bullock's hoof....a butterblond warden of the
430.14 peace, one comestabulish Sigurdsen...(the bear, the
Boer, the king of all boors, sir Humphrey his knave...he
murmoaned abasourdy in his Dutcheners' native"

This pairing of bullock and boer leads to another very dense cricketing passage, since Bullocky was a famous player, where Humphrey's visitor is described as both:

072.26 "unpleasant bullocky..."

072.36 "this backblocks boor..."

Buller and Botha may form parts of other words, in this next case the Irish name of Dublin and Bartholomew. There is an obvious linkage to the Swift duality of the two Esthers, one of whom was the daughter of Bartholomew Vanhomrigh, Lord Mayor of Dublin (Baile atha Cliath). The intrusion here of the Dutch uncle (oom, but pronounced "ome" to rhyme with home) and the "Boer" confirms the presence of the Dutch duality. Once again there are female uncles/young girls not far away:

314.21-4 "Paradoxmutose caring but here in a present booth of
Ballaclay, Barthalamou, where their dutchuncle mynhosts
...right for a boors' interior (homereek van homryk)"

314.31 "onetime ungkerls"

Another, though fictional, figure in the Wake is Bartholomew Porter, and Porter like Bartha- is a Root Language cousin of Botha (B-D-). At its simplest this leads to a connection between Porter (as in Pater, Filius at Spiritus Sanctus) and the Dutch Uncle. The first two Latin words are relatives, father and son:

371.01 "Porterfillyers and spirituous suncksters, ooooom oooooom!"

More complicated is this truly double Dutch example where porter and Barth connect to Orange:

135.07-12 "missed a porter....Dutchlord, Dutchlord...Barth-the-
Grete-by-the-Exchange...like the prince of Orange and Nassau"

The first Sigerson in the Wake has some Dutch words in the neighbourhood as well as a porter:

015.35- "Comestipple Sacksoun...a quhare soort of mahan...these

016.06 kraals...Hirculos pillar. Come on fool porterfull...you
tolkatiff scowegian..."

(Du: "soort" = kind; "kraal" = village; "tolk" = interpreter)

This means that Hercules may quite easily include a new figure from South Africa, the British High Commissioner who helped Rhodes gain his ends in building a British Africa. He was in Ireland during the Potato Famine as an administrator, and his name was Sir Hercules Robinson. He is found near Rhodes and his ally

Rudd with a rhino close by:

081.03-10 "If this was Hannibal's walk it was Hercules' work...
this present of a rhedarhoad...though rainyhidden, you're
rhinohide."

This Rhodes-Rudd combination is found with the Great Trek by
which the Boers sought to escape from British domination and find
new territory for themselves:

478.13-14 "rheda rhoda...grossgrown trek"

Another primary example of Constable Sigerson has a Dutch
home:

186.19 "Petty constable Sistersen of the Kruis-Kroon-Kraal"
(Du: "Kruis" = cross; "Kroon" = crown; "kraal" = village)
Bartholomew Porter has a German home (Deutsch: heimat) and
some Dutch. The notion of a lock of hair might be read into the
wig or peruke:

560.24-5 "And on this wise, Mr Porter (Bartholomew...hayamatt
peruke)"

(Du: "op deze wijz" = in this way)

An odd feature of the porter-door connection is that it likes
things in threes. This example of the Holy Trinity has already
been cited:

371.01 "Porterfillyers and spirituous suncksters, oooom, oooom!
(Pater Filius, et Spiritus Sanctus, Amen)

In the Prankquean Episode she asks three riddles about
"porterpease", and twice they are answered ("antwoorde") in Dutch.
Here is the first one:

021.18-20 "Mark the Wans, why do I am alook alike a poss of
porterpease?...But the dour handworded her grace in dootch
nossow: Shut!"

Here again there is a trio with porter and Dutch:

078.19-22 "three monads in his watery grave (what vigilantes and
ridings then and spuitwyne pledges with aardappel frittling)
when portrification, dreyfussed as ever, began to ramp, ramp,
ramp, the boys are parching. A hoodenwinkle"

(Du: "vigilantes" = cabs; "spuitwyn" = sparkling wine;
"aardappel" = potato; "hoedenwinkel" = hat shop. "Drei Fuss"
would be Deutsch for three foot.)

The song, *Tramp, Tramp, Tramp, the Boys are Marching*,
suggests a military endeavour suitable for General Botha, as does
this with its Catholic Latin blessing ("Benedicat vos omnipotens
Deus"):

469.23-7 "Bennydict hotfoots onimpudent stayers! ...Break ranks!
After wage-of-battle bother I am thinking most. Fik yew! I'm
through. Won. Toe. Adry."

A similar phenomenon occurs in this list of foods and drinks

which ends with a Catholic prayer ("Pax cum spiritu tuo") and the German three (Drei):

406.10 "a Botherhim with her old phoenix portar...

406.20-1 ...to give the Pax cum Spiritututu. Drily thankful."

(Du: "boterham" = sandwich)

A "butter" version occurs with parsnips, bread and Dutch:

256.16-20 "'Tis goed. Het best....Too soon are coming tasbooks and goody, hominy bread...and bothered parsenaps"

(Du: "'t is goed" = it is all right (VI.B.46); "het beste" = the best thing; "boekentas" = satchel.)

The Glen-Grey Act and the Jameson Raid.

A famous song came out of the Boer War which was enshrined in a book by R. Kruger, *Goodbye Dolly Gray*. It is found along with Conan Doyle who wrote about this war:

228.13 "Our war, Dully Gray! A conansdream of lodacircles"

It is evident that Joyce knew about another Grey, the co-sponsor of the Glen-Grey Act by which Rhodes tried to suppress tribal ownership of land in order to deprive the native population of power. Here there are complications because both Glen and Grey are linked by Dwyers:

1. The song *John O'Dwyer of the Glen* was translated by Dr. George Sigerson. There is no mention in it of asses.

2. Dwyer Grey was the owner of the Dublin paper, *Freeman's Journal*.

3. Dwyer was one of three Dublin Commissioners Joyce immortalized twice (446.31, and 529.25 with the Dutch word "ziel", soul).

But Grey is linked to Rhodes:

583.18 "like rhodagrey up in the east"

And the only way to account for the presence of Durban near this "Greyglens" is by means of the Glen-Grey Act. The ass is now recognizable as Sigerson, given the Mamalujo implicit in the legal "forecoroners":

602.14-19 "The ass of the O'Dwyer of Greyglens is abrowtobayse
afeald in his terroirs of the Potterton's forecoroners..for
the Durban Gazette"

Another figure prominent at the time of the Boer War was Leander Starr Jameson. He was a Doctor from Edinburgh, like Doyle, and he set up practice at Kimberley in the Cape Colony where he met Cecil John Rhodes. He worked on his behalf over the Rudd concession of territory to him for mining purposes, and later became famous as the leader of the Jameson Raid into Bechuanaland in anticipation of an uprising by the British settlers, which was

a disaster.

It can be seen that some of the Wake Jamesons must include him. Since the Raid was concerned with the question of whether South Africa should be divided into mini-states, or become united under the Crown (or Rhodes, in his own mind!), it is not hard to discern him here, fighting in the jungle (once again the uncle/young girl intrudes):

268.06-9 "...the business each was bred to breed by.³ Soon
jemmijohns will cudgel about some....divisional tables"
268.n3 "The law of the jungerl."

There are also two examples of Jamesons associated with Dutch words:

126.04-5 "briefdragger, for the concern of Jhon Jhamieson and Song"

(Du: "brief drager" = letter carrier)

588.05-6 "during their wappin stillstand, says my Fred, and Jamessime here"

(Du: "wapenstilstand" = armistice)

On the previous page it is stated that Fred comes from Natal, a state in South Africa.

Both-or / Both-either

It has now been demonstrated that Joyce included a solid layer of material related to the Boer War. There are several prominent Englishmen, Rhodes, Rudd, Hercules Robinson, Dr. Jameson and General Buller; and on the Boer side there is General "Oom" Louis Botha. The correct pronunciation of this name is hard to approximate in English, it is closer to "boorter" than to "both-a". There is an example which is closely related, and is indeed the Dutch word for a porter. The matching Sigerson ("spying cop") and the orange are further down the page which is heavily concerned with Easter:

069.25-35 "triplepatlockt on him on purpose by his faithful
poorters to keep him inside probably...Sockeye Sammons were
stopping at the time orange fasting"

There can be no doubt that Joyce knew how to pronounce the Dutch but as always he has happily accepted the spelling of Botha and made him the centrepiece of this particular duality. The other side of the coin is that there must be a both-either to balance the both-or, which was implicit in the spelling "Oom Bothar" with an added R. The connection between Sigerson and Botha has been established and the corollary is true, the connection to "both-either":

566.10 "boufeither Soakersoon at holdup tentsticker"

This word could be read equally as a variant of Beefeater, since OED gives "bouf" as an obsolete form of beef. There are two other obvious Beefeaters variants in the Wake, and they too make the connection with Sigerson:

511.08-20 "the old sexton, red-Fox Good-man...till they were bullbeadle black and bufeteer blue...jazzlike brollies and sesuos...with her cygncygn leckle...the pint of porter. You are a suckersome"

023.25-30 "Hairfluke, if he could bad twig her!...The soundwaves are his buffeteers...in his offsprung, sables and suckers"

Having added to the Botha nexus the concept of "Either\Or" the possibilities are expanded to include a famous work of the Danish author Kierkegaard, *Enten Eller* ("Either Or"). His name is very much like the Danish for a Churchyard (Kirkegaard), and Joyce naturally connects him with Sheridan Le Fanu's *The House by the Churchyard*. This is then linked back to the Dutch duality by "translating" the book into that language, though adding the word "old", just as he does at 096.07 where the house is two lines from the Danish "gammeldags" (old-fashioned). The intrusion of the word old is found elsewhere:

096.07-8 "the old house by the churpelizod"

213.01 "Lefanu (Sheridan's) old *House by the Coachyard*"

The Dutch word for old gives a strong hint that the house is to be thought of as an "outhouse" rather than an old one:

245.33-01 "Watsy Lyke sees after all rinsings and don't omiss Kate,

homeswab homely, put in with the bricks...De oud huis bij de kerkegaard."

(Du: "Het oud huis bij de kerkhof" = the old house by the churchyard, according to DBC.)

The substitution of "oud" for "old" provides a bridge into the Norwegian version ("Uthus" = shed), which occurs three times in the tale of the Tailor and the Captain. An oasthouse would be useful to a brewer for drying hops:

319.23 "I put hem behind the oasthouse, sagd Pukkelson"

319.30 "in the fire behame in the oasthouse. Hops! sagd he."

320.11 "and he sagd, behunt on the oatshus, the not wellmade one"

There is here an important secondary reference to Shakespeare since there are four recurrences of Ophelia's "They bore him barefac'd on the bier" (4.5.164) in this section which include the thoughts of "behind" "fire" and "bier-beer":

317.20 "they plied him behaste on the fare"

319.30 "behigh in the fire"

322.22-3 "they peered him beheld on the pyre"

324.17 "they poured em behoiled on the fire"

Kate is to be found near the "boufeither Soakersoon" as the "swabsister Katya" (566.10-11). Here the swab separates a pair of Holmes, and the Sigerson rinsing man has a version of Sherlock (-sy Lyke) hidden in his alias. Since Sigerson was the alias used by Holmes during the period between his death and resurrection it is easy to detect an underlying pattern:

Holmes	(Sigerson)	Holmes.
Jacques	(Jaxon)	Jack
James	(Joe)	John

The combination is clearly expressed in the NIGHTLETTER which is signed by "jake, jack and little sousoucic". Since Sigerson is the Ass he should associate with Mamalujo. Here on this same page is a cryptic Beefeater lurking as "beeftea" near the quartet ("MAWMAW, LUK, YOUR"):

308.05-8	"Pantocracy.	Aun	MAWMAW,
	<i>Bimutualism.</i>	Do	LUK, YOUR
	<i>Interchangeabil-</i>	Tri	BEEFTAY'S
	<i>ity. Naturality.</i>	Car	FIZZIN OVER!"

Each of the numbers of the Sephiroth in the centre of the page is given its interpretation on the left margin; this subject is treated briefly in most books on Tarot. Three would equate with Binah, the "Great Mother" of the Kabala and it can be seen that this number is related to "interchangeability". While the Right marginal note spreads over four numbers, to represent Mamalujo, the Mother and the "BEEFTEA" or both-either, belong to number three, and "interchangeability".

Campbell and Robinson correctly observe that these numbers are the Sephiroth in their *Skeleton Key*, and suggest that the odd words "MAWMAW, LUKE, YOUR BEEFTAY'S FIZZIN OVER" are the only ones to be quoted "word for word" from Ulysses. In fact this is not quite true, though they are close to the original text as we shall see; but the point is that Joyce thought them important enough to use twice in the Wake. The other occurrence is very revealing, since it comes in the description of the envelope, while this one is on a Letter page:

421.09-10 "His Bouf Toe is Frozen Over. X, Y and Z Ltd"

The notion of a trio ("Tri" on the letter page) is exemplified here by the XYZ, but there is now a reversal from the earlier version since the beeftea, once boiling over, has now gone stone cold. The letter, it should be remembered, was found under extremely cold conditions by an icy hen in the copsjute-orangery.

Since Joyce has featured this quotation from Ulysses quite importantly in the Wake it will be well to examine the background of beefeaters and beeftea. OED says that the word beefeater is

derived from the OE "loaf eater", which described a menial servant. Later it came to mean a wellfed menial, and then a Yeoman of the Guard. Both the old and the newer meanings apply well to Sigerson as the servant in the pub and the policeman, or Irish Garda. Beeftea on the other hand is exactly what one might suppose, though Francis Boldereff in her *Reading Finnegans Wake* (p.148) has this to say about it:

"Ibsen made clear in his *Love's Comedy* that beef-tea is the symbol for the brow-beaten state of matrimony."

Beef-love is contrasted by Falk with the true Amor represented by real Tea. Obviously since the Letter carries a teastain the presence of this quotation on this particular page has great significance, and it is worth seeking out the original. It occurs in the Circe Chapter (p.532, 537, 554, or 568 in various editions), which is the section of *Ulysses* which is concerned with the Boer War; Bloom even tries to persuade the angry Privates to ease up on Stephen because Irish "missile troops" (p.596)²⁰ fought there for the British:

"(Mrs Dignam, widow woman...a pen chivvyng her brood of cygnets...she holds a....large marqueeumbrella under which her brood runs with her, Patsy...a hank of porksteaks dangling, Freddy whimpering, Susy with a crying cod's mouth, Alice struggling with the baby. She cuffs them on...)"

FREDDY

Ah, ma, you're dragging me along!

SUSY

Mamma, the beeftea is fizzing over!

SHAKESPEARE

(With paralytic rage) Weda seca whokilla farst.

²⁰ It is tempting to suppose that the conjunction of umbrella and "missile troops" here initiated that between the Umbrella and the Mistle or Mistletoe Thrush (*Turdus Musicus*) in the Wake:

616.31-3 "Once you are balladproof you are unperceable to haily, icy and missilethroes"

Obviously an unpeircable barrier of some kind is envisaged, perhaps an umbrella. On the other hand a Parasol offers similar protection against the sun:

349.11-12 a light barricade...the missledhropes,
glitteraglatter- aglut

(The face of Martin Cunningham, bearded, refeatures Shakespeare's beardless face. The marqueeumbrella sways drunkenly...Under the umbrella appears Mrs. Cunningham in Merry Widow hat..)"

The line then was originally spoken by Susy, and Issy is identified on the Wake page by her signature to the Nightletter as little "sousoucie". Her line is now a marginal comment by Shem-Shaun or Jake-Jack, and lies next to the numbers from 1-4 in Irish.

Shakespeare's angry response occurred first in Ulysses at 203.1 where it is easier to understand: "wed her second, having killed her first." Manifestly it has to do with numbers, and it is spoken by Stephen who identifies the play *Hamlet*. The line (I have not found it in the Wake) is from 3.2.192 and comes from a speech of the Player Queen:

"Such love must needs be treason in my breast:
In second husband let me be accurst;
None wed the second but who killed the first."

It becomes apparent that there is a series of regressions behind the Wake line's double occurrence, since the Player Queen is acting out the story of the actual fictional character Gertrude. Behind all this is the first appearance of Martin Cunningham, a character based on Matthew Kane, a friend of Joyce's father who died by drowning as most of his Wake mentions state. He made his debut in the penultimate story of *Dubliners*, which is called *Grace*. He is sent for with the idea that he can bring Mr. Kernan back to the Church. Kernan is a teataster who has injured his tongue while in his cups. He is brought home to his wife, who makes beef-tea for him and scolds him roundly on his intemperance. She has five children, three boys and two girls. When Martin Cunningham arrives his friends all bow to his opinions; they consider his face to look much like Shakespeare's. He succeeds in getting Kernan to go to a Jesuit retreat.

Forward now again to Ulysses and there is a second passage which uses the material from *Grace* at the beginning of the Wandering Rocks Chapter (219):

"The Superior, the Very Reverend John Conmee S.J., reset his smooth watch...What was that boy's name again? Dignam, yes. *Vere dignum et justum est*. Brother Swan was the person to see. Mr. Cunningham's letter...useful at mission time."

This reveals a link between Dignam and Cunningham which is repeated in the Circe Chapter where the widow Dignam pairs up with dead Shakespeare to become the Cunninghams, though she wears a

Merry Widow hat. This type of thing is very common in Alice and indeed the children's names could very well have a basis in Carroll:

Patrick Aloysius (Patsy) "porksteaks dangling". Pat was the name of the White Rabbit's gardener. St. Patrick was a swineherd during his captivity in Ireland. Aloysius resembles both Alice and Ulysses.

Freddy. This might be based on Italian "freddo" = cold, in relation to Al-

ice.
Susy "with the cod's mouth". A Fish Footman comes to the Duchess's door, as the baby howls with an invitation to play croquet. (The expression "cold as a fish" may be relevant.)

Alice "struggling with the baby". Alice struggled with the howling baby of the Duchess, who turned into a pig in her arms. This further accounts for the "dangling porksteaks" carried by Patsy.

It would appear that Joyce was already beginning to play with the Greek unity in its three genders, and that he linked *Dubliners*, *Ulysses* and the *Wake* in this very complicated fashion to memorialize the fact. The widow Dignam is referred to as a swan, like Shakespeare, and then turns into a Cunningham, like the baby turning into a pig. The conversion of swan to swine is much like that of the sheep-shop into a ship in Alice. Circe was much given to turning men into swine, though Ulysses escaped that fate. Mrs Dignam is called a "pen chivvying her brood of cygnets". A "pen" is a female swan, she might also be called a hen, as in the neuter Greek form of one, to hen.

There are so many links between the earlier works that it may be useful to construct a table for comparison with the *Wake*:

Dubliners: Grace

1. Beeftea.
2. Martin Cunningham.
3. Shakespeare, the Swan of Avon.
4. Jesuit retreat.
5. 5 children.

Ulysses: Wandering Rocks

1.
2. Martin Cunningham's letter.
3. Brother Swan.
4. Jesuit mission.

Circe

5. Children of Dignam.
1. Beeftea.
2. Martin Cunningham.
3. Shakespeare, pen and cygnets.
4.
5. 5 children.

Finnegans Wake (308)

1. Beeftea.
2. Letter.
3. "Delays are Dangerous" is a reference to 1 Henry VI 3.2. ("delays have dangerous ends")
4. "Youlldied greetings"; "anticheirst".
5. Jake, jack and little sousoucie.

(421)

1. Beeftea.
2. Letter-envelope.
421.05 "Kainly forewarred".
Matthew Kane was the forerunner of Martin Cunningham.
3. 421.21-2 "penmarks...brother" (Cf "Brother Swan" in *Ulysses*), and 421.29 "Denmark".
4. 420.35 "The Reverest Adam Foundlitter" ?
5. "Foundlitter"?

All of which is a very long-winded way of saying that Joyce certainly took a great deal of trouble to preserve this old material. This must stress the supreme importance of this page. Taking the five topic headings at their most general it may be possible to define what Joyce wished to indicate:

1. Beeftea: This has been shown to expand in the Wake via Beefeater to "boufeither" the notion of Both\either, which links to Kierkegaard's "Either Or" and to the Dutch Botha.
2. The Letter: This is a central Wake feature, the heritage we have from Adam via the DNA.
3. Shakespeare: The heritage of this great writing.
4. Religion: This theme begins with Jesuits and becomes very general in the Wake. Christmas and the Antichrist are on the same page, and the envelope produces the idea of Adam as a reverend figure. This could connect to Adam Weishaupt and the Illuminati.
5. Children: They are the means of maintaining the legacy from Adam.

Dutch Both.

Joyce has introduced a Dutch word which balances the pseudo-English *Botha*, their word for "both", which is "allebei". Since it looks somewhat akin to "alibi" it is interesting to find Clive Hart has glossed "Alabye" in this sense in his *Concordance*, while McHugh offers the Dutch word in the *Annotations*. In the context of the disappearance of both Glugg and Chuff, much to the disgust of Isa and her girls, the sense of "both" must be included:

225.29-30 "Off to clutch, Glugg!...Ring we round, Chuff! Fairwell!

225.34 Jerry for jauntings. Alabye! Fled...

226.04 Poor Isa sits glooming..."

The trail is worth following since it leads to another set of children, the ones who listen to the fable of the Mookse and the Gripes. There are apparently three of them but each is based on a pair, as can be deduced from their slightly different names before and after the story telling:

152.11-14 "Bruno Nowlan....Allaboy Minor...*Audi*, Joe Peters!

Exaudi facts!"

159.21-3 "Allaboy, Major, I'll take your reactions in another place after themes. Nolan Browne, you may now leave the classroom. Joe Peters, Fox."

Here the idea of the Latin word *alibi* (elsewhere - in another place) is stressed, but the sense of "both" is matched by the duality of Brown and Nolan, and that of Jupiter-Fox, who is partly the Bellman, Fox-Goodman²¹. Within the body of the fable there is an astonishing combination of a quite expected Pope's name and a variation on Aloysius, the name Joyce took at his Confirmation:

155.31-2 "Niklaus Alopysius having been once the Gripes's popwilled nimum"

This puts the cat among the pigeons. Obviously there is a relationship between "alopysius" and *allebei* or Allaboy, but there is also the Greek word *alopez*, which means a fox, an animal which is linked to Joe Peters. Since the fable is based on that of the Fox and the Grapes the presence of the *alopez* is not surprising. But certainly the disease called *alopecia* should be considered, so called because the hair loss was reminiscent of the mange in foxes. This is reminiscent of the lines in Richard Barham's "A Lay of St Nicholas" in his *The Ingoldsby Legends* (J.M.Dent 1905 p.210). Joyce draws a parallel between St. Niklaus's tonsure and

²¹ □ This trio is centred on a trinity of God figures: "Nolan Browne" is the "Great God Brown" in the O'Neill play; Allaboy is Allah; and Joe Peters is Jupiter.

the patchy hair loss characteristic of alopecia:

"Stood Saint Nicholas' self, and his shaven crown

Had a glow-worm halo of heavenly light."

A nimbus is a bright golden disk surrounding the head of a saint (OED) which is very like Barham's "glow-worm halo". This interpretation is confirmed by a reference to the legends a few lines further on in the same sentence:

156.03 "the Inklespill legends"

It has now been found that Joe Peters and Allaboy link to foxes, and it might well be supposed that the same should be true for Brown and Nolan. The next set of words is found in a passage heavily concerned with brothers which begins with a great deal of Bruno-Nola, and then turns to other names, and offers three versions of the "alibi", as well as a lurking "fox" with a version of the Mookse and the Gripes:

488.04-5 "Bruno and Nola, leymon bogholders and stationary lifepartners off orangey Saint Nessau Street...

488.06-7 "avicendas...Ibn Sen and Ipanzussch..."

488.14-17 "Bruin goes to Noble, aver who is?...Or you mean Nolans but Volans, an alibi...suffering unegoistically from the singular but positively enjoying the plural?..."

488.20-2 "my allaboy brother, Negoist Cabler...my said brother, the skipgod..."

488.28-9 "Have you forgotten poor Alby Sobrinos, Geoff, you blighter..."

489.02-4 "His fuchs up the staires and the ladgers in his haires ...Fullgrapce for an endupper, half muxy on his whole!"

Several things of interest need to be thought about. Here are Bruno and Nolan again, with their original address in Nassau St. which serves to link them to things orange (Orange Nassau was the House which gave William III his title), and thence to lemons. They also link to the Arab Philosophers, both influential interpreters of Aristotle, Ibn Sen (known as Avicenna) and Ibn Rushd (known as Averroes); they are each mentioned under both names. This would be very odd were it not for the fact that the Dutch word "allebei" is not pronounced the way it looks with this "German" ending, but much like the manifestly Arab name "Alibey". Ali Bey rose from slavery to become the chief of the Mamelukes in 1763 and succeeded in freeing Egypt from the Turks. It will be remembered that this topic sprang from "MAWMAW, LUK, YOUR BEEFTAY'S FIZZIN OVER" (308 R1), which must include the notion of Mameluke. Now it is found that Joyce has even gone to the trouble of linking another "alibi" to the "Songs of Araby":

190.30-1 "to sing us a song of alibi, (the cuthone call..."

This associates with another connection since the "alibi" on

p. 488 also connected to a "call", and to Averroes, who spent most of his life in Cordoba and Seville:

488.14-16 "Felin make Call. Bruin goes to Noble, aver who is? If is itsen? Or you mean Nolans but Volans, an alibi, do you Mutemalice"

Could this be a mere coincidence? Along with:

035.30-2 "Mother East old Fox Goodman, the bellmaster...at work upon the...toller in the speckled church (Couhounin's call!)"

The word "cuthone" would be pronounced in Irish with an H rather than a TH, bringing it into line with this version of Cu Chulain. And finally the circle may be closed with the Spanish clue. The word Joyce is hinting may not be Irish; it could be "cojón", a Spanish testicle or ball.

Turning again to the quotations from pp.488-9 there are other clues worth pursuing. First there is the Geoff harking back to Chuff and the original "Alabye", then there is the combination of "Alby Sobrinos". This new shorter version of the Dutch Allebei, and interest in that word stemmed from the Dutch Uncle "Oom" Botha in the first place, is paired with a Spanish word "sobrino" which means a nephew.

Naturally this set of references broadens the scope of the enquiry, which must now include another Alby which primarily means Albion in the sense of England contrasted with Erin:

620.05-6 "Proudpurse Alby with his pooraroon Eireen..."

The Arabic connection leads to this Spanish-Arabic entry:

346.03-5 "the spinach ruddocks...Hebeneros for Aromal Peace. How Alibey Ibrahim wisheths Bella Suora to a holy cryptmahs while the Arumbian Knives Riders axecutes devilances"

Alibey Ibrahim is a beautifully dual combination. In the context of "spinach" (Spanish "ruddocks", would be golden coins), and "Hebeneros", the Ali Bey can be identified as the alias of Domingo Badía y Leblich, a Spaniard who was the first Christian to visit Mecca, an exceedingly risky undertaking. He made this "pilgrimage" in 1807 and published his *Voyages d'Ali Bey en Asie et an Afrique* in 1814, inspiring many others including Richard Burton to do likewise. Ibrahim according to Islamic tradition tried to sacrifice his son Ishmael there, but was prevented by an angel. Father and son then built the Ka'ba, the focus of the Mecca Haj. Tradition has it that the first Ka'ba was erected by Adam, and not far away is the reputed tomb of Eve, mother of mankind, the "holy cryptmahs". During this Ali Bey impersonation of a true believer the Arabians in the Wake are behaving threateningly with their knives, axes and lances.

Since allebei is the Dutch word for both it is to be expected that there might be another interpretation. This involves the ex-

slave who became leader of the Mamelukes in Egypt, and in 1768 declared his country's independence from the Porte, or Turkish rule. In turn there are two Ibrahims who were Pashas. One was an ex-slave of Suleiman I who rose to become his Grand Vizier, the virtual ruler of La Porte; he died in 1535. The other also makes a pair with Ali Bey since he was the viceroy of Egypt from 1810 until his death in 1848. The contrast between the man who declared Independence from the Sublime Porte and those who ruled on its behalf suggests the importance once again of the Botha-poorter connection, as well as a more generalised link between Dutch and doors. This is based on the fact that Dutch doors are constructed with two separate halves. They are thus double doors, and doors are in themselves considered examples of duality with Janus, their God, facing in two directions.

Dutch Doors.

Very early in the Wake in the Prankquean section the door is found to be speaking in Dutch:

021.18-20 "Why do I am alook alike a poss of porterpease?...But the dour handworded her grace in dootch nossow: Shut!"

(Du: antwoordde = answer. A Dutch door is a hec. OED)

The opening pages of I iv are filled with Dutch words. The Dutch for a door is actually "deur", and their word "door" means through. The "courants" are newspapers:

075.11-12 "we habben to upseek a bitty door our good township's courants want we knew't"

Presently there is a little clump of Dutch centred on "portrification", which is closer to indicating door manufacturing than to either petrification or putrefaction:

078.20-5 "spuitwyne pledges with aardappel frittling!) when portrification, dreyfussed as ever, began to ramp, ramp, ramp...Why did the patrizien make him scares with his gruntens? because the druiven were muskating at the door."

(Du (from workbook VI.B.6): "spuitwijn" = sparkling wine; "aardappel" = potato; "ramp" = disaster; "patrizien" = partridges; "groenten" = vegetables; "druiven" = grapes)

A few pages later the pig eats what seems to be the doorpost of its sty:

086.26-9 "ate some of the doorweg, the pikey later selling the gentleman ratepayer beacuse, she...ate a whole side of his (the animal's) sty, on a struggle Street , *Qui Sta Troia* , in order to pay off, hiss or lick"

Since the Dutch word "door" means through, this apparent doorway could be a road, a Throughway. A "road" in Shakespeare's

day meant a whore²², and the slang word in Italian is "tròia" which commonly means a sow. Troy or Hissarlik is situated in Turkey which is governed by the Sublime Porte:

072.02-3 "*Sublime Porter, A Ban for Le King of the Burgaans*"

551.35 "kolossa kolossa! no porte sublimer benared my ghates"

The repetition here is reminiscent of the cry of the escaping Greeks in Xenophon's *Anabasis*: "Thalassa, thalassa!" But it is also an example of duality in general as at:

135.06-9 "whou missed a porter..Dutchlord, Dutchlord, overawes us"

The word "poorter", which roughly parallels the pronunciation of the key name Botha, means a citizen in Dutch:

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

Given the presence of "fresh racy turf" at 327.31 the answer to this strange word would seem to be that the citizen is given to "booming" (Du: boomen, to push with a pole, i.e. to punt), and "punting" is betting on horses. On the other hand a "boma" is the thorn fence around a kraal, which would have a gate in it for a porter to open and close to keep the hippos out. A hippos of course is a Greek horse.

Dutch-Danish.

This phenomenon is hard to account for with exactitude, but the two countries do go hand in hand on at least three occasions. The expression "to go Dutch" is found with what look like Danish graves:

622.20 "Less go dutc to Danegreven"

Then there is the well-known "my old dutch" which means a Cockney wife. Albert Chevalier (quoted by Partridge, op.cit.) derived this expression from the notion of a Dutch clock, a "dial", which means a face. Joyce uses it at:

459.03-5 "(msch! msch!) with nurse Madge, my linkingclass girl, she's a fright, poor old dutch"

But in the ALP list he moves to Denmark:

105.18 "*Ophelia's Culpreints, Hear Hubty Hublin, My Old Dansh*"

In combination with Ophelia the intention is very solid. But why should a Dane replace a Dutchman?

Sigerson changes roles from pub servant to policeman on pp.370-1:

²² □ Eric Partridge: *A Dictionary of Slang and Unconventional English*, 7th. Edn. Macmillan)

370.30-34 "Bounce! It is polisignstunter. The Sockerson boy...
tillfellthey deadwar knootvindict. An whele time...smutsy
floskons nodunder ycholerd...Fyre maynoother endnow!"

(Christiani calls attention to the Danish concentrated on Earwicker's handyman at this point (DBC p.154), and offers: Da: tilfaelde det var nodvendigt = in case it were necessary; hele tiden = all the time; smudsige flasker nedunder = dirty bottles down under; fire minutter endnu = four minutes to go)

He is definitely Scandinavian until the top of the next page when the porter theme intrudes along with a pair of Dutch uncles, and a Sigerson who links with Dutch doors (Hart lists "douchy" as a Dutch echo):

371.01-6 "Porterfillyers and spirituous suncksters, ooom ooom!
...Dour douchy was a sieguldson."

Next comes a very bold stroke since the original of this Sigerson is a song about Tenducci singing "Water parted from the say". The appearance of a harbour would not be unexpected, but in this case the Port is Roman:

371.09 "Ostia, lift it! Lift at it, Ostia! From the say! Away from the say!"

The repetition of the sea harks back to the Greek "thalassa" but the important language here is Latin. The Port name Ostia comes from the plural of "ostium" which means a door. The harbour used to lie at the mouth of the Tiber, but is now four miles inland (Enc Brit), in other words "away from the say".

Continuing down the page there is another Sigerson variant:

371.16-17 "Ere the sockson locked at the dure. Which he would, shuttinshure."

The shutting of doors was something the Prankquean was good at, and in Dutch too:

021.17-20 "And spoke she to the dour in her petty perusienne: Mark the Wans, why do I am alook alike a poss of porterpease? ...But the dour handworded her grace in dootch nossow: Shut!"

This particular spelling of door as "dour" is applied to "dour douchy...sieguldson", and there is a Prankquean reference to this passage on the next page:

372.04-5 "Moke the Wanst, whye doe we aime alike a pose of poeter peaced? While the dumb he shoots the shopper rope."

Later on "comestabulish Sigurdsen" is described as speaking Dutch though his words are actually Danish:

430.13-6 "he murmoaned abasourdy in his Dutcheners native...:
Dotter dead bedstead mean diggy smuggy flasky!"

D.B.Christiani reports the meaning as : This is the best, my nice (or fat) beautiful bottle. Further down the page she glosses

a confusion of the Danish word "brød" which means bread, and the Dutch word "bred" which means broad:

430.26-7 "broad by bread"

The hinge between Dutch and Danish, apart from a certain similarity of language, is probably the fact that Kierkegaard wrote a book called *Enten Eller* (Either Or)²³; Kierkegaard means Churchyard; Joyce translated the book title "*The House by the Churchyard*" into Dutch; the Dutch duality is centred on the name of the Dutch uncle Oom Botha. On the one hand there is the Danish alternative, on the other the Dutch assertion of pairing.

²³ □ The Dutch for either/or is of/of. This may occur at:

370.28 "of the feof of the foef of"
which has Kierkegaard in the area at 370.10 (see DBC). Other possibilities are:

067.30 one or either of the causing causes of all
159.03 And it was never so thoughtful of either of them.

PART THREE

PART THREE.

Conclusions.

S in the Sigla.

Certainly Wake researchers owe a great debt to the pioneering work of Roland McHugh in his *The Sigla of FW* (University of Texas Press). But while the core family and Mamalujo get considerable attention from him, there is very little material about S, or for that matter K. This book is an attempt to fill the first gap, and there is this point worth deep consideration. Joyce said that if there was anybody present in the Wake at all it was "one old man", and the only candidate for that role is S. While HCE may seem to be the leading man he is not old, and the clue of the initials of One Old Man points directly at OOM, Uncle Botha, who has been shown to be a Sigerson figure, here found following a classic Mamalujo:

101.08-9 "Was it Unity Moore or Estella Swifte or Varina Fay or Quarta Quaedom? Toemass, mark oom for yor ounckel!"

Some general thoughts about the Sigla have been expressed in Parts One (pp 32-3, 57-8, 61) and Two (pp 29, 31) showing how the collideorscape is derived from the khaibit hieroglyph, the "umbrella\parasol" of Joyce's note. The umbrella was shown to be a Sigerson property, and the combination of X and O, four and twelve, was found to be linked to him.

McHugh provides a useful selection of Joyce notes about this least considered "character" in the Wake:

Letters I, 213 (To H.S.W. on March 24th, 1924)

"S Snake"

VI.B.4.132 "K threatens [with S"

VI.B.4.183 "S = Robot"
 VI.B.8.177 "S ass assay
 SSS"
 VI.B.13.105 "wind round the house with S"
 VI.B.14.188 "knave = S"
 VI.B.15.118 "S is beggar"
 VI.B.21.47 "spying cop S"
 VI.B.27.105 "S = ape"
 VI.B.28.47 "S cannot create"
 VI.B.33.188 "Assessor S": Swedenborg. (This correction
 of the printed text was provided by Mr. McHugh)
 The task is to reconcile these notes into a convincing whole.

Sigerson and HCE

In the cast list HCE is described as both Earwicker and S:
 220.24-5 "HUMP...about King Ericus of Schweden"

A start may be made from the notes by identifying S as "knave" " beggar", and "spying cop"; these fit very well with his known functions as servant in the bar, jack-of-all-trades and policeman. S as " beggar" demands close scrutiny since it establishes a close relationship between Sigerson and HCE. Joyce explained (Letters I, 250) that was the Chinese character Chin which means a mountain, and that the common people pronounce it as Fin or Hin. HCE as a mountain is found at the start of the Wake where attention is drawn to the slumbering Finn MacCool whose head is the Hill of Howth and whose toes are to be found in Phoenix Park. He awaits his recall to the land of the living when he will become Finn-again. (There is a further match here with Robert Graves' "Battle of the Trees" (W.G.) in which the old God Bran of the Alder (Fearn) was displaced by the Ash (Nion).)

HCE appears in his mountainy form at:
 129.04 "Cattermole Hill, ex-mountain"
 160.12 "East Conna Hillock"
 594.24 "horned cairns erge"

He forms a trio with a rocky centre in these three seemingly disparate names, which are the same in Root Language. In each case he has lost his Finn- element; Finn-Egen is easiest to spot:
 604.06 "Higgins, Cairns and Egen"

S too is a hill via the Norwegian word "aas" and the Joyce note "spying cop" which equates with Spion Kop. This was the hill in "Dutch" South Africa from which the voortrekkers beheld Natal, their promised land. Later it was the scene of a ferocious battle during the Boer War in which Oom Botha defeated the English

General Buller, an event recorded by Arthur Conan Doyle²⁴.

Since the Chinese people say Fin or Hin when they talk of a mountain it is logical to look for an example of Finnegan in which the Hin has been substituted. Here it is with connections made to his other personae, Finn MacCool and Percy O'Reilly, the French Earwig "perce oreille":

332.03-9 "if hec dont love alpy then lad you annoy me. For hanigen with hunigen still haunt ahunt to finnd their hinnigen

....Fine again, Cuoholson! Peace, O wiley!"

DBC identifies the "hanigen" and "hunigen" as the Danish for "he again" and "she again" which adds a Scandinavian touch which connects with S.

The idea of fines needs to be pursued briefly, since it crops up early in the Wake along with the key word "Funn". The warring trees (Fearn and Nion) occur as "Funn and Nin in Cleethabala" at 600.10, and these spellings indicate their correct pronunciation. This is true also of Cleetha- which is the way a Welshman would say "lluddw", his word for an Ash (Nion). Here is the early example of a "fine again":

005.09-12 "Hohohoho, Mister Finn, you're going to be Mister Finnagain!...Hahahaha, Mister Funn, you're going to be fined again!"

A special bridge is provided between "Fine again" and Earwicker by the word "eric", variously spelled as erick, ericke earike etc., which means an Irish blood fine. It is vital to understand that the name Earwicker is a real one, and that it is properly pronounced as Erricker²⁵ ("erica's clustered on his hayir" 498.30-1). Here is the first mention of his name in the Wake:

030.07-10 "the Earwickers of Sidlesham...seddled hem in Herrick or Eric"

The family may have moved into a new home, or they may simply have settled their blood debts. Later on there is this example of the "eric", but now it is linked to Sigerson:

530.17-22 "Where's that gendarm auxiliar....Recall Sickerson, the lizzyboy! Seckersen, magnon of Errick. Sackerson! Hookup!"

This is followed by a short excerpt from Ibsen which again stresses the Scandinavian element. The key word here is "magnon"

²⁴ □ *The Great Boer War*. McClure Phillips and Co. 1900.

²⁵ □ *BBC Pronouncing Dictionary of British Names*, 2nd. Edition. OUP 1983.

which famously occurs in Cro-Magnon, the caves in France where skeletons of early man were found. The Frenchness of Sickerson is reflected by the "lycee boy" and the "gendarme". The best preserved skull in the caves was that of a senile old man dubbed "Le Veillard" who is presently celebrated as a:

530.28 "bloody old preadamite"

This lends support to the idea of S as Joyce's "one old man". But the most striking and significant thing about this passage is the loss of the "Cro-" element of Cro-Magnon. Oddly enough the words cro and erick mean the same thing: they are both Irish blood fines. Therefore a "magnon of Errick" is the same thing as a Cro-Magnon. This prehistoric element appeared in the first description of Comestipple Sacksoun when he was labelled as "most moustierious" (015.33). The Mousterian culture preceded the Neanderthal. He is also called a "parth a lone" (015.30) referring to the early Irish Parthalonian culture. The "th" should not be pronounced in the English way, a fact which Joyce memorializes in this version:

236.08-10 "So Niomon knows. The Fomor's in his Fin, the Momor's her and hin. A paaralone! A paaralone!"

The Nion-Fearn pairing of the trees is here, as well as the Fin-Hin, and the Parthalonian becomes a doubled "pair-alone".

It turns out then that Sigerson covers a far wider range of cultures than the ostensible Scandinavian. The cast list of characters uses a variation on his name and gives some important supplementary information:

221.06-12 "SAUNDERSON (Mr Knut Oelsvinger...torchbearing supper-aape, dud half-sovereign, no chee daily...his lokistroki, o.s.v.), a scherinsheiner and spoilcurate, unconcerned in the mystery but under the influence of the milldieuw and butt of KATE"

Here the note that "S = ape" is confirmed by the "supperaape". This gives him a relationship with Humphrey Chimpden Earwicker, and supports the idea that Tarzan could be an underlying element in the construction of such names as "Saunderson" and "Sistersen". He is a Scandinavian King and God as Canute and Loki, who could equally be ruled by a French God (Dieu), or a "butt" (ass, but this could equally refer to a Norse God, Áss, or a hill, aas). The German looking word "scherinsheiner" would mean a "shears-seemer", someone who looks like a pair of scissors. Then S would also be X. Since the notes show that S is the Ass which follows Mamalujo it must in some way mirror them, and the fourlegged ass with the famous cross on its back is both S and X, just as the hen is the ass.

This small hint leads to the rather shattering idea that S

must be Everybody, or rather "everyone" since Joyce said there was only one character, an old man. Since HCE by definition is EVERYBODY, this may not be so earth-shaking after all, and certainly the conjunction between HCE and S "his beggar", the "knave", must be explored. Here is a passage with some familiar themes. It must be remembered that Arthur proved to be a name of great importance, since Arth means a bear in Welsh and a stone in Gaelic:

430.06-7 "the first human yellowstone landmark (the bear, the boer the king of all boors, sir Humphrey his knave..)"

On the previous page this figure was identified as "one comestabulish Sigurdson". This makes an interesting bridge to the list of characters in the play which called SAUNDERSON both Knut and a "half-sovereign". The man who took over the throne of Norway from Canute, though not that of England (hence perhaps half the king his predecessor was?), was Harald Sigurdsson. This combination of names from the Sigerson and HCE groups makes a solid interconnection. The discussion of the origins of the name Earwicker indicates that his given names were:

030.02-3 "concerning the genesis of Harold or Humphrey Chimpden's occupational agnomen"

But the bridge is reinforced by the fact that he could very well have a viking background:

030.08-10 "proclaim him offsprout of vikings who had founded wapentake and seddled hem in Herrick or Eric"

Gradually the name Harold becomes part and parcel of the Humphrey, who is presently shown to be Shakespeare's hero in Henry VI, the Good Duke with whom the hungry are said to lunch:

030.20-1 "the ethnarch Humphrey or Harold"

031.08 "honest blunt Haromphreyld"

032.13-19 "initialled by Haromphrey bear the sigla H.C.E....good Dook Umphrey for the hungerlean spalpeens of Lucalizod and Chimbers to his cronies...the nickname Here Comes Everybody"

There is another important Shakespearean linkage then between HCE and Sigerson provided by the name Humphrey, which O Hehir has glossed (*Gaelic Lexicon for FW*) as having a close relationship with Hamlet, Havelock and Olaf. On occasion Sigerson is solidly linked to Shakespeare:

556.23 "Wachtman Havelook seequeerscenes"

This allusion to Robert Greene's slighting comment on the playwright as a "shakescene" is used by Joyce to bridge via "shakeshand" and "shakespaw" into Shakespeare. Here are the two servants, Behan and Kate, linked to these names and the Salic Law speech in which Canterbury urges on Henry V, at the start of that play, the reasons for war against France. Henry would finally

marry the French Princess Katherine:

027.31- "I've an eye on queer Behan and old Kate and the 028.05
butter...like the queenoveire...Shirkseends? You storyan Harry
chap longa me Harry chap storyan grass woman plelthy good
trout. Shakeshands. Dibble a hayfork's wrong with her only her
lex's salig."

The intrusion here of Guinevere serves to keep the Arthur theme alive. It is worth noting that Kate is linked to butter here and "butt" in the cast list of players.

S, the Knave: John, James and Jackson

The note "knave = S" means that S connects to the playing card also known as the Jack. Since there is another note that "S = ape" the two may be joined together by the expressions meaning common folk, "Jack of apes" and "Jane of apes". Edgar Rice Burroughs was on the right lines when he gave his hero Tarzan (Jack Clayton) a wife named Jane Porter.

Jack may also mean a "knave" quite apart from a deck of cards; he can be a servant, a sailor, the figure which strikes the bell on a clock, or plain everybody as in the expression "every man jack of them". But the most essential Wake feature of Jack is the way in which he can be paired with Shem. Jack is the English common man but on the other side of the Channel he is known as Jacques, one is a John and the other a James, and they are the Wake twins:

422.33 "Then mem and hem and the jaquejack"

The NIGHTLETTER is signed by "jake, jack and little sousoucie", and the combination also occurs in "johnjacobs" at 188.28. This underlying unity between the brothers is easier to grasp in the case of Jack and Jake than Shem and Shaun, though Joyce certainly used N and M interchangeably in his Root Language, something that is common enough in Middle Eastern languages²⁶. There are three main methods of expressing this twinship:

1. Jack/Jacques - son. Jackson is a Sigerson variant.

Another is SAUNDERSON which separates the boys:

526.14 "*Shem and Shaun and the shame that sunders em*"

2. John Jameson and Sons.

3. Shaun/Shem.

Obviously Sigerson references will be found in the vicinity of Jacksons, since there is a clear Root Language affinity between

²⁶ □ John M. Allegro. *The Sacred Mushroom and the Cross* (Bantam 1971. pp 17, 41)

the two names: they both have the form s-ks-N. But if there is Sigerson material in the neighbourhood of Jameson and Shaun/Shem, which are not such obvious relatives of his, this will demonstrate that the twins are connected with the jack of all trades.

1. Jacksons

A. General Jackson:

The American Confederate General Thomas "Stonewall" Jackson appears twice under his nickname. He is found with Freeman Freeman-Thomas, the 1st. Marquis Willingdon, a famous Viceroy of India, who is confused with Arthur, Lord Wellington, in the Museyroom passage. Stonewall and Willingdon have in common the name Thomas. The Sigerson element in this example is provided by the hint of a "spying cop", which is emphasized by the linking of Spion Kop in South Africa with this Cape of Good Hope version of "Copenhagen":

010.01-7 "spy on the Willingdone from his big white harse, the Capeinhope. Stonewall Willingdone....Willingdone picket"

Another American General, George Pickett of Gettysburg fame, appears here. Since Stonewall links to Willingdone, and Willingdone to Pickett it would be logical to seek Stonewall with Pickett to provide a neat equilateral arrangement:

291.19-22 "picket fences, stonewalls, out and ins or oxers...and to try to analyse that ambo's pair of braceleans"

Here the South African theme is continued with multiple duality, the Latin word for both "ambo", along with a pair and a brace; this is suggestive at any rate of a connection with the victor at Spion Kop, General Louis Botha. The passage continues with references to Doyle and to the Sussex retirement villa of Sherlock Holmes. There is hair (locks?) in the vicinity:

291.23-6 "micher's bearded....gaulish moustaches..slapse for towelling ends in their dolightful Sexsex home...(0 little oily head.."

B. Jacksons in general:

So far there have been no overt Jacksons, only Stonewalls; indeed the name appears just four times in the Wake and then only in variant versions.

i) Here is a pairing of Jameson and Jackson linked to the Bellman. McHugh(A) notes that the two names are found together in *Huckleberry Finn* as "jimpson weeds" and "Jackson's Island". This is useful information because it leads to the special duality of the author of that work, Mark Twain. Mark is part of a Mamalujo

close by, which indicates the presence of S:

245.24-30 "Jempson's weed decks Jacqueson's Island, here lurks,
bar hellpelhullpulthebell...how matt your mark, though luded
your joh1, here's dapplebellied mugs"

Toby Smollett translated Don Quixote and invented the name Dapple for Sancho Panza's ass. A double-bellied mug must be like a Toby Jug of Panza, a word which means paunch. Absolutely brilliant! Sigerson turns up in a new disguise a few lines later with Kate:

245.33-4 "Watsy Lyke sees after all the rinsings and don't omiss Kate, homeswab homely.."

The two homes and the hidden Sherlock in "Watsy Lyke" are certainly Sigerson material and they further link back to the word "lurks". This makes a special connection to Holmes via the Dublin Lord Mayor named Lorcan Sherlock, here associated with the shearing of locks:

534.31-2 "Sherlook is lorking for him...Get your air curt!"

A further bell-bellman-Sigerson linkage is made by an actual teacher of Doyle's named Dr. Joseph Bell, who was quite largely the model for Holmes' powers of observation and deduction.

ii) The Jackson here is part of a Mamalujo quartet. They are supplied with directional names which link to the God Sokar, and to medical-magical-musical history. Just which one is of the greatest importance is indicated by the "consecutive fifth" referring to the Ass. The answer must be musical since there is a classical injunction against the use of "consecutive fifths" in harmony. The ass-horse who makes history would then be Music Hall the winner of the Grand National in 1922:

513.32- "flopsome and jerksume, lubber and deliric...always with

514.03 that consecutive fifth of theirs, eh? Like four wise

elephants inandouting under a twelve podestalled table?...

Normand, Desmond, Osmund and Kenneth. Making mejical history all over the show!"

The compound "inandouting" is reminiscent of the "out and in" fences found with Stonewall Jackson at 291.19. Flotsam and jetsam were there also just half a page away from him:

292.14-16 "his house of thoughtsam....what a jetsam litterage of convolvuli of times lost or strayed"

iii) There is such a thing as a Jurgensen watch, which here links to directions and bells, rung by the Sigerson sexton who is also the "copper":

035.28-35 "his Jurgenson's shrapnel waterbury...harsh Mother East
old Fox Goodman, the bellmaster, over the wastes to the

south, at work upon the ten ton tonuant thunderous tenor toller
in the speckled church...the copperstick..."

iv) Finally there is this example which is rather like the general case of the "sons of Siger", and qualifies for inclusion under that head. This is a reversal in the form of "son-Jack" which may also be read as John-Jacques.

463.04-9 "home cured emigrant...Bearer may leave the church...me altar's ego..for ever cracking quips on himself, that merry, the jeenjakes"

The humorist "jeenjakes" would refer to Shakespeare's Jaques in AYLI and thus to Shake-scene and the whole complex of clowns who are "asses". Both John and Jakes are toilets and therefore link to Sigerson ("home") as a "copsjute", and to the "Outhouse" by the Churchyard, especially given the presence here of the church and the altar. The outhouse-church connection is made by the word chapel, or chapel of ease, which Partridge cites as slang for a water closet. This leads to a re-examination of the other cryptic Jacksons. Two of them certainly connect with Le Fanu's work:

i) Here is the Dutch version:

245.36-246.01 "De oud huis bij de kerkegaard."

iii) McHugh(A) gives a solution for the "K.O.Sempatrick's day and the fenian rising" (035.24) as 1767, the date at the beginning of the Le Fanu work. The "speckled church" is the one near the house.

2. John Jamesons

John Jameson and Sons are the famous whisky distillers, but it must be remembered that Marconi's mother, Annie Jameson, came from a family of brewers:

003.13 "Jhem or Shen brewed by arclight"

The first message Marconi sent by wireless was the repeated dots of the Morse letter S in groups of three. This connects to the Joyce note: "S ass assay SSS". Jameson can include the ass: 229.22-3 "she had never cessed at waking malters among the jemassons"

John Jameson and Sons, stripped to its essentials, can suggest the triple S:

083.01-6 "it's hatter's hares, mon, for me...to buy J.J.and S. with....the starving gunman"

The presence here of a criminal and hair (hare) is indicative of Sherlock. The hair recurs:

470.32-4 "with half a glance of Irish frisky (a Juan Jaimesan *hastaluego*) from under the shag of his parallel brows."

305.17-20 "that pint I took of Jameson's...Biddy's hair. Biddy's hair, mine lubber."

333.16-18 "The jammesons is a cook in his hair. And the juinnesses is a rapin his hind. And the Bullingdong caught the wind up. Dip."

(There is an interesting pairing here with:

008.33-4 "The jinnies is a cooin her hand and the jinnies is a ravin her hair and the Willingdone git the band up."

Hare and Hound are mixed with Dove and Raven.)

The hind also recurs, here with a potential spying cop:

588.04-10 "must spy a half a hind on honeysuckler now his old face's hardalone....and Jamessime..while paying the wetmenots a musichall visit"

Since Lord Ardilaun is the title of one of Guinness's sons this keeps the "jinnies" theme alive. Music Hall, the Grand national winner, recurs and is associated with the "Jakes" or the "John".

The last of the John Jamesons closes the loop which began with the presence of "hatter's hares" a simple reference to the work of Lewis Carroll. In his second Alice book the Mad Hatter and the March Hare acquired new personalities as Hatta and Haigha, the White King's Anglo-Saxon Messengers who live on the Hill. Here is a very dual passage in which the John Jamesons are linked to Hengist and Horsa, the Anglo-Saxon invaders, as well as Sir Arthur Sullivan's Box and Cox. Saxon is a Sigerson variant:

325.16-17 "gentlemens tealer, generalman seelord, gosse and bosse, hunguest and horasa, jonjemsums both, in sailsmanship"

3. Shem\Shaun

The most general case of the brother pair is based on Shem and Shaun, a combination which can produce John Jameson, or more simply the name Jameson itself. The resulting words can appear in both orders of precedence:

268.07-9 "Soon jemmijohns will cudgel about some a rhythmatick or other over Browne and Nolan's divisional tables"

399.32 "So, to john for a john, johnajeams led it be!"

But the necessary feature for this study is a primary connection between the brothers and the Jackson-Sigerson-Holmes nexus. Here are three examples:

530.03-4 "the shamshemshowman has been complaining to the police"

533.33-5 "Hiemlancollin...Shaun Shemsen saywhen saywhen. Holmstock unsteadan."

The metathesis of Stockholm which emphasizes the presence of Holmes is matched by the Norwegian hill called Holmencollin. The

Norwegian word for a hill is "aas".

Thirdly there is this example which spreads the allusion net a little wider, to include the Dutch duality and the ass-arse:

098.04-7 "He had fled again (open shunshema!) this country of exile...sidleshomed via the subterranean...in a dutch bottom tank the Arsa, hod S.S. Finlandia"

Joyce does not limit his Shem-Shaun pair to words beginning with Sh or J: "Sunny Sim" (305.05) for instance demonstrates that they can form any combination of the form s-N-s-N, in which M and N are interchangeable. Here is the innocent seeming word "smashing" used in this way:

276.n2 "like readymade maryangs for jollycomes smashing Holmes."

Here there are two versions of Sherlock Holmes, one complete though disguised as "jollycomes", and a plain Holmes, sandwiching the s-N-s-N word "smashing". Robert Graves(WG) has a lot to say about the legends of Maid Marian and Robin Hood, connecting them with the rivalry between the Oak King and the Holly King. The wren was a most important ally of the Oak faction:

431.12-13 "from Sampson's tyke to Jones's sprat and from the King of all Wrenns down to infuseries) Jaun"

Obviously words of the Samson shape are connected to Jameson and Shem-Shaun. Here is a fine example in which he appears in equine company (horse = ass) in a guise very much like that of J. Jameson and Sons:

523.14-16 "Hotchkiss Culthur's Everready, one brother to never-reached...sieur of many winners and losers, groomed by S.Samson and son, bred by dilalahs"

Ian MacArthur has shown in AWN XIII 5 and XIV 3 that there is a very plain equation between "Ass = hill = mound", as well as the more obvious "Ass = horse = arse = inn". Since the point of this study is to seek connections between s-N-s-N words and the characteristics of S (ass) it is most useful to find Samson linked to unusual material. He is not a Biblical horseman, and he does not link to hills. In the Essays he is paired with a quotation from De Valera:

307.L13 "Samson. Our Allies the Hills"

He links to the Inn:

043.07 "four broke gents out of Simpson's on the Rocks"

He links to a theatrical house:

435.02-3 "to the playguese to see the Smirching of Venus"

These last two examples do double duty since there is a Hospital (which might be called a "plague-house") in Dublin called Simpson's, to go with the London Restaurant of that name.

Mamalujo connect to the Ass and at the start of the Seance

chapter they approach Yawn:

474.11 "Yawn in a semiswoon lay awailing"

It has been shown that Sigerson has close ties to the Twelve of the Jury, and hence also to the Apostles and the Zodiac:

126.04-7 "Messrs Jhon Jhamieson and Song...on this nightly quisquiquock of the twelve apostrophes"

056.22-6 "lift..his..eyes to the semisigns of his zooteac and...longingly learn that there at the Angel were herberged"
A Herberge is a German inn, and an inn is another S word.

4. Snake and Star Son

Another Joyce note reads "S Snake", and this connects with a very special pair of warring brothers. In *The White Goddess* Graves tells the story of the origin of the world from the encounter of the Goddess with her two lover-children, the Snake and the Star Son. Over the years the Snake has been rather maligned, but he was once Ophion, made from the North Wind, who impregnated Eurynome. In the form of a dove on the waves she laid the World Egg. Ophion coiled around it until it hatched, then the egg split into two parts and gave rise to all things.

Here immediately there is a match with that very odd looking Joyce note "wind round the house with S". Ophion was created from the North Wind and he wound round the world egg, which is certainly a house-container of sorts corresponding to the Joycean siglum .

The Snake appears as a South African Dutch builder:

180.35 "when Mynfader was a boer constructor"

His brother the Star Son makes the same link:

186.18 "Petty constable Sistersen of the Kruis-Kroon-Kraal"

The Boa Constrictor makes another appearance which connects with directions and a dove, and both belong to the God Sokar:

085.15-18 "most easterly (but all goes west!) of blackpool bridges ...for the wrathbereaved ringdove and the fearstung boaconstrictor..."

Graves equates the warring brothers with the Kings of the Waxing and Waning Year, who represent the powers of Light and Darkness. It is odd that religious tradition should have altered Lucifer, the bringer of Light, into the Snake, the Prince of Darkness. But the point of all the myths is that the rivals are two aspects of the same thing as they win and lose the favour of the primal Goddess.

The most important Snake symbol is the caduceus which is associated with Hermes and Mercury, the Penman and the Messenger, Shem and Shaun facets of the same Deity. On a mundane level this

was originally simply a Tau cross, an upright piece of wood with two twigs protruding from the top which were twined around it downwards (Enc. Brit.) to be carried by a herald. However it is more commonly seen as a pair of snakes twined about a central pillar

This symbol of wisdom is used by the cabbalists as a framework for the numbers of the Sephiroth, as shown below, which is in turn a foundation for the Tarot. It is probable that Joyce knew this material from the works of Aleister Crowley, since he does enshrine the heroine of *The Wake World*²⁷, Lola Daydream, in the Wake as "Languid Lola"(434.23). Be that as it may he shows his knowledge of the Sephiroth as a whole on the NIGHTLETTER page by listing the numbers with their Tarot explanations beside them. It may be of use to note that Crowley²⁸ sees the Mother letters of the Hebrew Alphabet in the crossings of the snakes: they are Shin, Aleph and Mem.

²⁷ □ Aleister Crowley: *Konx Om Pax*. Walter Scott Publishing Co., NY 1907.

²⁸ □ Aleister Crowley: *The Book of Thoth*, Lancer NY Reprint, p.273)

Crowley's version has
the Sephiroth numbers.

Blavatsky.
(*Secret Doctrine* I 550)

Since it is impossible to know for certain the extent of Joyce's knowledge of the esoteric material which is associated with this subject, it is fortunate that Mrs. Blavatsky provided some keys which are of great value. There can be no doubt that Joyce read her work²⁹ since it is memorialized in the Wake. The esoteric symbolism of the caduceus is described in Blavatsky's *Secret Doctrine*³⁰. The first form of the figure was that of a three headed snake, but the snakes became separated and the central column was topped by a pair of wings representing a swan or other water bird (the HANSA). This was the "One Great UNIT (the Logos)", the I of the Deity. This to the Greeks was "to hen", the ONE, which has already been discussed at some length. The fact that Mrs Blavatsky's maiden name was Hahn-Hahn, or hen-hen, must have caused Joyce some mirth, since that doubles the unity. The central rod then connects this Eternal Wisdom with the mundane earth as we know it, and the two entwining serpents are Spirit and Matter, the "ever-living and its illusion", shown as black and white.

The three headed snake appears in the Wake:

036.04-7 "what was known in high quarters as was stood stated in Morganspost, by a creature...who was quite beneath parr and several degrees lower than yore triplehydrad snake."

There are a number of clues in this cryptic statement which need to be studied. First of all the central pillar is described as a "post", with the German newspaper notion of "Morgen's Post", a morning paper, one belonging to the rising sun. Then there are words indicating height and depth. The top three numbers of the Sephiroth are considered to be in another higher realm, then there is an abyss called Da'ath, and the intermediate numbers followed by the manifestation of the mundane world with Malkuth, the number ten, the new "one". The idea of degrees attaches to Freemasonry, in the case of Crowley to the order of the Golden Dawn, which is mentioned in the Wake, following a description of the "words of power" inherent in wood:

099.01 "From golddawn glory to glowworm gleam"

The word "parr" means a young salmon, and it is well known that the Irish symbol of wisdom is a salmon since it appears in the legends of Finn Mac Cool. But "parr" occurs elsewhere meaning

²⁹ □ James Atherton: *The Books at the Wake*, Southern Illinois University Press, 1959: p. 236.

³⁰ □ H. Blavatsky: *The Secret Doctrine*, The Theosophy Company, Los Angeles 1964: pp. 79-80, 388, 549-50.

a pair and the number 2 has the name Chokmah and is the spirit of all wisdom. This appears at:

032.04-6 "Bear in mind, son of Hokmah, if so be you have metheg in your midness, this man is mountain and unto changeth doth one ascend."

Finally there is the "triplehydrad snake". Enc. Brit. says that the classical Lernean Hydra has been given various numbers of heads, but Robert Graves is more specific about them³¹. He gives details of Hydras with seven, eight, nine (the usual number), fifty, a hundred, or even ten thousand heads, but never three. The three headed snake is peculiar to the original caduceus symbol, and then the three snakes became separated with the central "snake" metamorphosed into a "swan". From a classical standpoint this can be seen as an alteration of the Snake into the Star Son, since the swan is the bird of Apollo. But from the Theosophical view it is seen by Mrs Blavatsky (p.80 note) to have a more general meaning:

"Whether the genus of the bird be *sygnus*, *anser* or *pelicanus*, it is no matter, as it is an aquatic bird floating or moving on the waters like the Spirit, and then issuing from those waters to give birth to other beings. The true significance of the symbol of the Eighteenth Degree of the Rose-Croix is precisely this..."

Joyce accepts the swan and other aquatic birds, but first and foremost he used the three snake idea. We have seen the "triple-hydrad snake" of "yore" in company with degrees, and the salmon of wisdom. There are also notes from his own pen showing that he used this material in a very special way to relate to his Shem-Shaun trio, linking the hybrid to the Cross. McHugh (S:p.130) cites:

VI.B.13.49 serpent by

VI.B.13.173 serpent

VI.B.17.73serpent

He goes on to suggest that the legend of Finn has something in common with those of Sigurd, and of Eve and the Serpent. In each case the food which provided wisdom was forbidden, the salmon, the dragon Fafnir, and the Apple. From the Sigla point of view this acquisition of wisdom would change the hybrid into the adult. This may well be true.

The twining black and white caduceus serpents may be taken as Shem and Shaun, Spirit and Matter, though it would be dangerous to make any selection of which way the labels should go since they

³¹ □ Robert Graves: *The Greek Myths*, Pelican 1955. Vol II pp.107-110.

also represent the "ever-living and its illusion". The hybrid Shem+Shaun becomes the central snake which later was shown as a pillar with a swan's head, which might also be that of a goose. It would seem then that Shaun's vituperation about Shem Skrivenitch confuses him with the central hybrid in this passage: 423.17-23 "Be me punting his reflection he'd begin his

beogrefright in muddyass ribalds...he's peculiar, that eggschicker...to suck nothing of his switchedupes. He was grey at three, like sygnus the swan, when he made his boo to the public and barnacled up to the eyes..."

The first thing to spring from the text is that Joyce used the very same Latin variant as Blavatsky, "sygnus" for cygnus; this variant gains no credence from *A Classical Lexicon for FW*, and from McHugh only the comment that "syg" is Danish for sick. The barnacle goose (one says "boo to a goose") is of the genus *Anser*, one of Blavatsky's alternates for the swan. The passage is full of mirror imagery suggesting the twining snakes, and possibly the world egg ("eggschicker") that was hatched by Ophion.

The connection between Joyce's note "wind around the house with S" and the North-Wind-generated Snake Ophion also gives rise to:

226.04-5 "the tincelles a touch tarnished wind no lovelinoise awound her swan's"

This in turn hints that "swan" should be a house, and indeed it turns out to be the pub where Maurice Behan (a recognized Sigerson figure) is the "boots". Charles Selby's play *The Boots at the Swan* was done at Clongowes during Joyce's time there. In it the name of the "boots" is Jacob Earwig, and he impersonates a policeman, which establishes another solid connection between S and HCE, whose name is HUMP in the cast list (220.24):

063.34- "the boots about the swan, Maurice Behan, who hastily
064.01 into his shoes...and came down with homp, shtemp and jumphet"

The presence here of Noah's sons is echoed by that of his birds, the dove and raven, in a very watery passage where Sigerson is related to Sigurd. Like Finn he ate forbidden food to gain wisdom, and the dragon Fafnir's heart gave him understanding of the language of the birds³². Joyce fittingly turns him into an aquatic bird, a seagull. The "dour douchy" has already been glossed in connection with the Dutch duality:

371.06-8 "Dour douchy was a sieguoldson. He cooed that loud

³² □ *Standard Dictionary of Folklore, Mythology and Legend*, Funk and Wagnall, 1972.

nor he was young. He cud bad caw nor he was gray Like wather parted from the say."

The "sygnus" was described as "grey" in the Shem-Shaun passage. S as a "Dutch door" leads to the list of names for the pub which has been found called the "swan":

140.03 "The Dotch House"

Another of these names would seem to be part of the "house" and is of great interest from the Sigla point of view:

139.36 "Wohn Squarr Roomyeck"

The temptation here is to call this German since "wohn" is a word in that language, but the squareness of the "Roomyeck" suggests that it is connected to the Siglum , and the unity of the "Wohn" (One) connects to the Farsi word for one, "yeck". The correctness of this leap is confirmed by the fact that a gentleman named Rumi was the outstanding Persian poet, and that the checkerboard pattern of squares is an important Sufi symbol of the growth of understanding³³. The Joycean link between the unity and the foursome of the square is that of the ass-hen and Mamalujo.

S = Robot; S cannot create.

These two Joyce notes were the most stubbornly resistant to reconciliation. Though the word robot can be easily fitted into the Sigerson pattern via Robert Peel and his "Bobbies", there remains a nagging suspicion that Joyce did indeed mean Robot. Perhaps there is something to be gained from consideration of the fact that he used the word only once in the Wake, in the cast list of the play:

219.22-4 "GLUGG (Mr Seumas McQuillad, hear the riddles between the robot in his dress circular and the gagster in the rogues' gallery), the bold bad bleak boy of the storybooks..."

Certainly the contrast with the gagster-gangster suggests robot-Robert-Bobby, especially in view of the fact that the Q.C. who appears for the Crown in the case against(/for?) King is "P.C. Robort" (086.07).

Then what is to be made of the fact that S cannot create? Hart³⁴ has it that "Joyce was always an arranger rather than a

³³ □ Idries Shah. *The Sufis*, Anchor Books, 1971: pp 326, 419.

³⁴ □ Clive Hart. *Structure and Motif in FW*, Northwestern University Press, 1962, p.44.

creator for, like a mediaeval artist, he seems superstitiously to have feared the presumption of human attempts at creation." He further points to Atherton³⁵ as demonstrating "Joyce's heretical view that the Creation itself was the true original sin." This may well be true though it does not spring from Atherton's pages. Joyce's own view of his creative powers is best exemplified by a dream he had in which he saw himself as an oriental weaver patiently taking threads of various colours and mingling them. This idea has a lot in common with Plato's "loom of language". In a letter to George Antheil (p.297 3 January 1931) he wrote: "I am quite content to go down to posterity as a scissors and paste man for that seems to me a harsh but not unjust description."

On the other hand does it downgrade the art of a maker of stained-glass windows that his glass comes in made to order colours? On the next level the same is true for a painter, or finally a writer or musician who must use words and notes which have already been soiled by other hands. In Joyce's case of course he did not content himself with the words that lay to hand but created others.

There must be something special about S-Robot's inability to create. Two further Joyce notes add the necessary clue:

"S ass assay"

"Assessor S"

The process of assaying is similar to that of assessing. Neither of them involve creation, only of looking on in a non-critical way at the surroundings. In the case of the Assessor it must be taken that Joyce is referring to Swedenborg who indeed had a job as Assessor at the Swedish Royal Board of Mines, but whose interests covered the spectrum of technology, mathematics, metaphysics, metallurgy, navigation, anatomy, physiology, dreams, and religion; it would be hard to name a subject which he did not cover. Joyce did mention in a letter to Miss Weaver (p.302: 4 March 1931) that he was using Swedenborg material with some from Marie Corelli, Flammarion, St. Thomas and others in II i. This is the section commonly known as Children's Games, and it has been well covered by Grace Eckley³⁶ (p.177), who points out that Swedenborg's view of the Devil links to that of Corelli (authoress of *The Sorrows of Satan*). In II i there is this reference to the

³⁵ □ James Atherton. *The Books at the Wake*, Southern Illinois University Press, 1959, pp.30-1.

³⁶ □ Grace Eckley. *Children's Lore in FW*, Syracuse University Press, 1985.

book which shows a close affinity for Sigerson as Sexton and ass.
The Sorrows are very much like Latin sisters:

230.11-12 "the sorrors of Sexton until he would accoster her coume
il fou in teto-dous as a wagoner would his mudheeldy
wheesindonk"

This Wake Chapter is of course concerned with the opposition of Angel and Devil, *Heaven and Hell* (a work by Swedenborg) or good and evil in general, ideas which can be expanded on a larger scale to include Shem and Shaun, the exemplars of all the dualities. The symbolism then of Asessor S is that he does not take a position of choosing between the classical opposites. Eckley gives an amusing quotation from Crowley³⁷ in which he says that the devil is "historically, the God of any people that one personally dislikes". It has been noted that the World Snake Ophion has always had a bad press, like the Angel of Light, Lucifer.

It is strange that Swedenborg's work, has gone virtually unreported except by Eckley. Atherton mentions just one book, *Heaven and Hell*, and McHugh (A) cites another (*Arcana Coelestia*), which (Enc. Brit.) interprets Genesis and Exodus according to their heavenly correspondences. There is just one obvious reference to Swedenborg and it has allusions to both these works. It occurs in a passage which makes connections between the four times seven grouping of Issy and the pair of the twins:

552:03-17 "And I sept up twinminsters, the pro and the con...
Cassels, Redmond, Gandon....Thorneycroft and Hogan too [there are fourteen architects mentioned here]....keep my keep, the peace of my four great ways: oathiose infernals to Booth Salvation, arcane celestials to Sweatenburgs Welhell! My seven wynds I trailed to maze her and ever a wynd had saving closes"

This is a fine confusion of elements. The Scandinavian Heaven was Valhalla, or Asgard, reached by a rainbow bridge which is echoed by the septets. In this case it becomes infected with the idea of Hell to suggest Swedenborg's book. He was incidentally a man who believed strongly in the Unity of God rather than the Trinity which places him in the "To Hen" camp. Naturally the main thrust is the pairing of Booth (the Salvation Army founder) and Swedenborg as men who received the light in different ways, but the beautiful balance between the phrases suggests that the reference to Booth must include the notion of

³⁷ □ Aleister Crowley. *Magick in Theory and Practice*. 1929, Reprint. N.Y. Dover 1976. (p.193)

"both", since the letter O in Swedish always has the value of English OO as in doom or foot.

The significance of "both-either" Sigerson and the South African duality of Botha have been pointed out, but taken with the new discovery of the universality of S some thought must be given to that of "both-all", and there is more than a hint of it in the combination "Booth Salvation"³⁸. Its inclusion in two of the Thunder Words demonstrates its vital importance. Furthermore the words suggest that the "one old man" who is the Wake hero is himself essentially a pair:

314.08-9 "Bothallchoractorschumminaroundsansumuminarumdrumstrum-truminahumptadumpwaultopoofoolooderamaunsturnup"

The first version of this word suffers from a bad stammer and it is immediately followed by another wall, like Humpty Dumpty's, and a word suggesting that HCE is an old pair:

003.15-17 "The fall (bababadalgharaghtakamminarronkonnbronntonnerronntuonnthunntrovarrhounawnskawntoohohoordenenthurnuk!) of a once wallstrait oldparr"

The "oldparr" will be examined presently, but a short search reveals that this "bothallcharacter" material is used quite extensively. Here is another complete example which stresses the notion of the simple physical body, as opposed to the creative mind. The word "commonorrong" may include an Orang. The Dutch and Scandinavia are included with some obvious "S"s:

098.07-10 "in a dutch bottom tank the Arsa, hod S.S. Finlandia, and was even now occupying....a physical body Cornelius Magrath's (badoldkarakter commonorrong canbung) in Asia Major"

This is very similar to the start of the first Thunder Word:

003.15 "bababadalgharaghtakamminarronkonnbronn...."

There are now two trails to follow, the "characters" and the "both-all"s. The various characters show a uniform tendency to be dual in nature. Schott is elsewhere called a "donkeyschott"

(482.14), in other words a Don Quixote mingled with the donkey S:

149.18-22 "from the blinkpoint of so eminent a spatialist. From it you will here notice, Schott...a purely dime-dime urge is not without his cashcash characktericksticks"

The next example uses the complementary Jack-Jake basis for Sigerson. The Biblical "the voice indeed is the voice of Jacob"

38 □ For booth as both compare:

351.28-9 "I have Their Honours booth my respectables soeurs assistershoo"

316.33 "here in you's booth"

262.24-5 "trophies of booth of Baws the balsamboards"

(Gen 27:22) produces a metathesis of Jacob which includes Jack:
487.03-4 "your next life by a complementary character, voices
apart? Upjack!"

This makes a definite complement to an "Up guards and at
'em!" example. The words are attributed to Wellington at
Waterloo:

007.35 "site of the lyffing in wait of the upjock and hockums"

Kierkegaard's Enten Eller (Either Or), which has been shown
to be another strand in the duality weave, is found in this
passage describing HCE and ALP in terms of foxes (Fox-Goodman, the
Sexton springs to mind), and Adam and Eve, who were the first to
wear clothes:

578.33-4 "vesting their characters vixendevolment, andens aller,
athors err, our first day man and your dresser and mine..."

Finally there is the Dutch word for also (ook) in this
example where the universality of the characters in the dream-
drama is stressed:

302.31-2 "And ook, ook, ook, fanky! All the charictures in the
drame!"

There is a good fit here with the Thunder Word:

314.08 "Bothallchoractors....inarumdrum..."

Another such word contains the cryptic "All of the weird..."
mingled with Midgard, as opposed to Asgard, the home of mankind
rather than the Gods. The Enten Eller passage included a buried
Thor and this word is totally bound up with Scandinavian
mythological characters:

424.20-2 "Ullhoddurdenweirmudgaard....Thor's for yo!"

The idea of a weird, or double, is suggested by the
alteration of the Norwegian "tordenveir" (thunderstorm) to
"turdenweir..d".

The second trail from "bothallchoractors..." leads to the
"bothall"s in their various root language forms. The first
example is appended to the ISO set which indicates balance:

012.31-4 "Olaf's on the rise and Ivor's on the lift and Sitric's
place is between them. But all they are all there scraping
along to sneeze out a likelihood that will solve and salve
life's robulous rebus"

Here is an interesting reversal in the form "all-both", along
with a world word, the Latin tellus:

101.01-2 "Do tell us allabout. As we want to hear allabout. So
tellus tellas allabouter."

Next, in the usual order, there is this dual example with an
ass word in the vicinity:

084.36- "may his ship thicked stick in the bottol of the river

085.02 and all his crewsers stock locked in the bural of the

seas!"

Here is a both-all associated with a policeman's truncheon:
035.34-5 "tankard time, adding, buttall, as he bended deeply...to
give more pondus to the copperstick he presented..."

Another form the "fender" can take is that of a bottle, which
is also a "bothall" word. It is characterized by its singularity
and has been expropriated by to Sigerson:

063.17-18 "with a most decisive bottle of single in his
possession, seized after dark by the town guard"

429.19-24 "one comestabulish Sigurdson...equilebriated amid the
embracings of a monopolized bottle."

A definite kinship between S and HCE has been shown to exist,
and the likelihood has been pointed out that he makes a better
candidate for the role of the "one old man" than does the
ostensible hero of the Wake. This seems to be an even more central
duality than that of Shem\Shaun. At the start of the Wake the
fall of HCE is defined in terms which suggest that of Humpty
Dumpty, the egg, from a wall:

003.15-17 "The fall (bababadalgharaghta.....) of a once wallstrait
oldparr is retaled..."

A parr might be the salmon of wisdom, and turns up as a fish
along with another full of eggs:

170.28 "roeheavy lax or friskiest parr or smolt troutlet"

But parr can be read as pair, here presumably a pair of
panties, but it must be noted that the separated elements of the
oldparr are present:

205.02-3 "The only parr with frills in old the plain"

Joyce has also started a new trail back to the Jute and Mutt
discussion where the "old plain" is linked to the merging of
things at the beginning:

017.18-24 "how olde ye plaine of my Elters, hunfree and ours,...
from his Inn the Byggnig to whose Finishthere Punct...

Mearmerge two races, swete and brack."

This opens a new can of worms since S is indeed an Inn. Then
again the plain is qualified as a Humphrey and "ours" property.
The word "ours" means a bear in French, and that has been shown to
connect with S. In the next passage the missing "parr" word is
well represented. It occurs as an element along with an ass in a
Thunder word which is based on "Persse O'Reilly" in his more Irish
form of "Piaras an Ua Raghailleach" (McHugh A.). Here again is the
notion of the fall:

332.05-9 "Pappappapparrassannuaragh...whackfall...Fine again,
Cuoholson! Peace, O wiley!"

A vital new point here is this pairing of O'Reilly and Finn
because there is a clear signpost to Eric (uaragh) and fine

contained in the two names. This in turn leads to the vikings who seddled hem in Eric, HCE's ancestors, and the Irish blood fines the eric and the cro. The last example of the parr shows that it is most definitely not a parr because of the Greek alpha privitive and the word cro and the plain are part of the picture:

081.12-23 "It was hard by the howe's there, plainly on this dissoluded and a buchan cold spot....that the attackler, a cropatkin...engaged the Adversary...whom..he mistook ..to be ...Parr aparrently, to whom the headandheelless chickenestegg bore some Michalangiolesque resemblance"

At the foot of the page the words are repeated:

081.33-6 "The pair....struggled apairently for some considerable time"

It has been shown that S is the hen-ass, and equally HCE is the "chickenestegg" who will fall from the wall ultimately. And yet the pair are not a pair in some way.

Joyce has pointed out that S cannot create, yet there is no suggestion that HCE, the definitive everybody is unable to create. If the two have so much in common what is it that separates them? The heart of the matter is contained in the fact that HCE's symbol is which Joyce pointed out is a Chinese mountain ("Hill= ": Letter to HSW 13 May 1927); ALP is self evidently another mountain, while S (aas) is yet another. One of his metaphors for the writing of the Wake involved the idea of different parties tunnelling through the mountain and meeting each other in the centre. Another was the construction of an engine with one square wheel. This combination of sigla, according to McHugh and MacArthur³⁹ would represent space () and time (), which in the Wake are taken to be female and male:

600.02-3 "in this drury world of ours, Father Times and Mother Spacies"

The theatricality of the world is demonstrated by Drury Lane's famous playhouse. Compare:

050.06 "druriodrama"

If one now takes HCE as representative of historical-temporal man, everybody past and future, it can be seen that there is a world of difference between him and S, who is spatial, everybody at the single moment which is the present. Joyce has been careful to supply the clue in his "bothallchoractors" that acting, or activity is involved. This demands time. Clearly at this exact instant which we call NOW there can be no activity of any kind and S "cannot create"; he is a solid presence but incapable of

activity except in the sense that he is a "robot" governed by HCE, the temporal man. He is incapable of thought too and must eternally be the ass who performs the work laid on him by the temporal HCE who stretches out before and after him. "S is beggar". The centrality of "boufeither Soakersoon" (566.10) is well shown early in the Wake:

031.33-6 "are these the facts of his nominigentilisation as recorded and accolated in both or either of the collateral andrewpaulmurphyc narratives. Are those their fata which we read in sibylline between the *fas* and its *nefas*?"

The triplicity of this version of anthropomorphic shows the sandwiching of Sigerson between the two halves of HCE, the possible of the past and the impossible of the future, as expressed in the *fas* and *nefas*. The central syllable has been expanded from "po-" into "paul" with a strong suggestion of all.

The Joycean dream likening the writing of the Wake to that of a weaver patiently mingling the different coloured strands is found in the section devoted to presents for ALP's children, and it has a dream word connected to it. Of equal value is the temporal clue offered by the 366, the number of days in a leap year:

211.17-18 "three hundred and sixtysix poplin tyne for revery warp in the weaver's woof for Victor Hugonot;"

Joyce links the warp with temporal man, the dreamer HCE, and the woof with the "weaver", in this case Bottom, the Ass-S, who is spatial man. Equal and opposite is this linking of the weft (or "woof") to ALP, Mother Species:

318.32-3 "wefting stinks from Alpyssinia, wooving nihilnulls from Memoland and wolwing the ulvertones of the voice"

The woof recurs in a theatrical context with Cain and Abel, Time and Space:

455.18-29 "Here we moult in Moy Kain and flop on the seemy side...you sprout all your abel and woof your wings dead certain however of neuthing whatever to aye forever...the Hereweareagain Gaieties of the Afterpiece....the chrisman's pandemon to give over and the Harlequinade to begin...Mark Time's Finist Joke. Putting Allspace in a Notshall."

The contrast here between Time and "All-space" suggests that there should be a balancing connection between "Both-time". The idea is indeed woven into the text on four occasions. First of all it is necessary to know that TIM used to be what one had to dial on an English phone to find out the time. The first example has a character word in the vicinity, and so belongs to the "bothallchoractors" group though the both and all now sandwich the characters:

617.12-14 "Tomothy and Lorcan, the bucket Toolers, both are Timsons now they've changed their characticuls during their blackout."

This is an echo of the two Timcoves, Carroll's Dormouse and White Rabbit:

039.14-20 "'Twas two pisononse Timcoves....Treacle Tom...and.. Frisky Shorty...both shorty and frisky....both of them awful poor"

There are two examples of an intimate connection between the "both" and "time" elements:

415.14-15 "pszinging *Satyr's Caudledayed Nice* and *Hombly, Dombly Sod We Awhile* but Ho, Time Timeagen, Wake!"

The other example makes a link with the weaving words:

318.32 "wefting stinks from Alpyssinia..."

319.08-9 "But Time is for talerman tasting his tap..."

319.16-17 "Which both did. Prompt. Eh, chrystal holder? Save Ampsterdampster..."

The Ass Complex and the Universality of S.

Ian MacArthur (*AWN* XIII 5 and XIV 3) provided two useful tables and a question: "Why an ass?"

BED	5	FAMILIAR SPIRIT
-----	---	-----------------

SHIP	ASS	S
------	-----	---

ARSE	HILL	INTERPRETER
------	------	-------------

and

ASS	MOUND
-----	-------

ARSE	HORSE	INN
------	-------	-----

The two diagrams do provide, as he suggested, "much needed unification" of some aspects of the Wake. By adding to them the material discovered in this book the ultimate unity of all aspects of the Wake can be reached, when the scattered pieces of the puzzle have been gathered.

"Why an ass?" "Very simple!". The Ass at the centre is the High God of myth. Chambers's Twentieth Century Dictionary lists Asgard as the home of the Gods, derived from O.Nor. Áss (God) and gard (home). The combination is found in the Wake with a Mamalujo composed of four Justices⁴⁰:

⁴⁰

□ Asgard was the name of the ketch which landed rifles

377.30-3 "To pass the grace for Gard sake! Ahmohn. Mr Justician Matthews and Mr Justician Marks and Mr Justician Luke de Luc and Mr Justinian Johnston-Johnson. And the aaskart, see, behind!"

Here the Asgard is altered to suggest the idea of an ass and cart in English. This Joycean spelling of Asgard includes the Norwegian words for a map (kart) and a hill (aas); the latter is found linked to God and the ass at:

057.10-22 "Hee haw! Before he fell hill he filled heaven"

A further complication is the Norwegian word aas meaning a myth. First here's a small example of the latter which allows Joyce to play on the fact that the Ass is the Greek primal unity:

581.22-4 "At the carryfour with awlus plawshus, their happyass cloudious! And then and too the trivials! And their bivouac! And his monomyth!"

And next is an elaborate play on multilingual effects in this decorated version of Lord Almighty (Norwegian "Åss and aas", Greek "eis-hen") with the addition of the Welsh "lluddw" (pronounced "cleetha", which means an ash) for good measure, confirmed by the presence of the often Welsh Druidess:

331.08-9 "The threelegged man and the tulippiied dewydress. Lludd hillmythey"

There is a clear progression of three-two-one though the final Lord Almighty is, as he should be, composed of a Trinity of ones, ash, aas and aas. The Catholic Sign of the Cross invocation is found in Scandinavian terms a few lines further on with some asses:

331.14-17 "So in the names of the balder and of the sol and of the hollichrost, ogsowearit, trisexnone, and by way of letting the aandt out of her grosskropper and leading the mokes home by their gribes"

A version of Christ Almighty includes the Persian word for a hill, *tall*, in the same relative position:

469.01-2 "twinn her ttittshe cries tallmidy! Daughters of heavens"

By accretion the nexus can now be stretched to read: eis-ice-ass-ash-God-hill-myth, and this sort of combination can be sought for in the text. MacHugh (*Sigla* p.133) cites a Joyce note:

assback
bridge over stream

This shows that S and ALP are equivalent as triangles, just

and ammunition at Howth for the Volunteers in 1914. They were used in 1916 to take the Four Courts.

as they are via the aas-hill route. It appears in the text with the following elements: white arse, hat, hen, door (Fr. porte), hen, hill, god, hat, ass and bridge:

083.26-084.03 "blanche patch on the boney part...My hat...French hen or the portlifowlum...hilleluia...the god of the day... turning his fez...assback bridge"

All the material discovered in this book must now be cemented on to the MacArthur diagrams, attaching the two Greek Trinities, the ass-hen, God and his home. It is apparent that he was being very conservative though inventive in his approach. He placed and S without doubt, and further hinted at the addition of , and . ALP is central by virtue of her triune nature, Anna-Issy-Kate, or in Greek, ana-iso-kata:

Anna.Sumerian AN-NA = heaven, home of the God
(= As-gard). Alp-hill. Hen. Assback bridge. Greek
Issy.Isis. Eis-ice-ass. Trinity
Kate.Hecate. Mia-mere-mer-meer-mare-horse...

HCE. Ash (Aske= Norse Adam)-Esch-ECH-Egg.
Humpty Dumpty (Fall). Pompkey Dompkey - Ass.
He is Chimpden and "S = ape" ("supperaape"
221.07). Everybody becomes mutated into an ape word:
"immutating aperybally" (460.12).

Shem The twins are united by their relationship to
Shaun the Jack-Jacques pun. There is the Joyce note that
"knave is S"; a knave is a jack. Jackson is allied
to Sigerson in Root Language.

S Sigerson The beast of burden-ass. Further identified in the
Joyce note "spying cop S"; he is a hill in South
Africa about which Sir Arthur Conan Doyle wrote at
length; he is Sherlock Holmes during his Christ
period between Death and Resurrection.

X Mamalujo The quartet which leads the ass. This can be read
as the Evangelists and James, author of the fifth
Gospel; but equally it might be James and other
authors of the Apocrypha followed by John.
MacArthur places the quincunx on his first
diagram.

0 12 The Solar grouping; the Jury. Each of the eis-mia-
hen unities is capable of forming a quartet and
arriving at the dozen. Another way to achieve this
result takes the route: Jury-Doyle\Sullivan-Sir

Arthurs-Arths-Arser-Ass.

29 The Lunar emanation from the Triple Goddess =
 Anna-Issy-Kate. Also Egg-Ech: the number of HCE is
 11. 29 in numerology counts as 11 (WG p. 295: H
 has no value, C=9, E=2)

The fresh S material may now be added to the MacArthur
diagrams to show how he links to other characters:

JACK 5 MAMALUJO
 KNAVE JURY
 SIGERSON
 ECH EGG
 HEN ANNA ONE ORNIS
 S ESCH ARTHS
 HEN
 HIND ONOS ASH ARSE DOYLE
 ARSE ISSY EIS SULLIVAN
 ICE
 WELLINGTON
 ASSAYE
 HOUND KATE MIA ASS YES
 CAT SS DOG
 SEA SHIP
 ARTHUR AAS GOD
 BRIDGE
 INN HORSE
 UNCLE ASGARD
 MYTH WHITE
 BOTHA
 HOUSE HAT HOME
 HILL
 SPION KOP MOUND
 SPYING COP HOLMES

Beyond a certain point the complication of the interweavings makes the task of building up such a diagram self defeating, which suggests that this is the very heart of the Wake.

The rather pedantic care with which it was necessary to establish the elements of the ass-hen conjunction and of the presence of the Greek Trinity can now be understood. This nexus is so central that extreme caution must be exercised in using any one thing as evidence for the presence of any other in the wrong order. From this central S-Ass with a little patience and imagination one can reach any word or concept; Joyce must have worked backwards through language to reach this still point of order whence all can emanate. What exactly is the still point? Surely nothing harder to understand than the ever present moment where lives the iso-ass, "constantly the same as and equal to himself" (032.20) like his alter ego Here Comes Everybody. But this Space-Time interface contains all oppositions: Sun and Moon,

Issy and her mirror twin, Shem and Shaun, the one fitting neatly into its other, ever seemingly irreconcilable. There is a beautiful passage at the start of the Shem Chapter, explored in Part 2, which shows the balance between apparently opposed ideas. The groups match exactly though they do not seem to: twelve blocks is a bob, four testers is a groat, a dinar is a jo, and fullscore is the same as eight and a liretta. But we also have as part of this riddle the idea that cash is time. Time is the key. Everything can be sliced in two directions, along the time plane, or along the spatial.

At the moment of the "Big Bang" the original monad must have split in such a way as to create space and time in which the particles which make up the universe might have their existence. This may be visualized as the classic yin yang figure with an S at its heart:

S therefore serves three functions:

1. In Space he is the hybrid, the interface between opposed characters, the glue, or as it were the "and", between Shem and Shaun, or Adam and Eve. More boldly it can be seen that the "and" is itself a reversal of the DNA which links all living things, the message which was contained in the letter.
2. In Time he is spatial. Here he is the glue which sticks past and future together, that impossible to define static slice across the Universe which is the present moment. While it has only spatial dimensions it still contains everybody.
3. In Space-Time he is the extra tilly, the almost unnoticed Christ at Emmaus figure, which is attached to other groups. Most obviously he is the ass which follows Mamalujo. It has been shown that he is also the Arthur who leads his twelve knights, or, as Sullivan, conducts his jury.

Joyce's sigla provide a simple way to represent this state of affairs. His symbol of a circle containing the cross of Mamalujo is Time. It looks very much like the freeway system of a modern city with East-West and North-South main arteries connected by a ring road linking the temporal "directions". On the other hand his space symbol is the square which would be the profile of all the time pieces stacked together. Joyce wrote: "I am making an engine with only one wheel. No spokes of course. The wheel is a perfect square." This would fairly describe this situation:

Time

Space-Time

Space

Each of these universal slices is an S, part of the Snake which encloses the Universe, the worm Ouroboros. Contrariwise each of the slices across the face of the Time symbol has the Ass at its centre, the fifth point in the Mamalujo cross, and these points form a thread which unites them all.

How then can this triple state of affairs be interpreted? Who is this "one old man" S? The answer which springs to mind is that it really is everybody, each and every one of us, stuck eternally in the present, unable to notice it, neither one thing nor another, and always the odd man out no matter how successful; the "watchman" ever conscious of the time but unable to do anything about it except go with the flow.

This equation of time and S is demonstrated in one of the connected inter-chapter passages. III iii ends with a herd of horses followed by a Mamalujo in which the hen-hahn does duty for the ass. But then III iv begins with the Norwegian "aas" (hill-myth) and enquiries about time and space (expatiate contains it):
554.05-10 "the mule and the hinny and the jennet and the mustard nag and piebald shjelties and skewbald awknees....Mattahah! Marahah! Luahah! Joahanahanahana!

555.01-4 What was thaas? Fog was whaas? Too mult sleepth. Let sleepth.

But really now whenabouts? Expatiate then how much times we live in. Yes?"

The fact that "waas" is the Dutch for fog (A) signals that the fog is something important, and must be worth a complete checkout. The first thing to suggest itself is the fact that since the vowels are unimportant fog is a relative of "Fig., the forest", the description of the diagram on p.293. This alteration gets its Wake imprimatur; these two passages are linked by the mind and "methinks":

180.21 "the fog of his mindfag, the buzz in his braintree"

322.30 "That's fag for fig metinkus"

Fog-fag-fig: QED.

Aintree is famously the site of the Grand National Steeple-chase. Another connection of horses to fog among only four other examples of the word (two are paired) links with the III iii-iv passage:

415.20-4 day as gratiis! Fudder and lighting for ally looty,

any filly in a fog...sham or shunner, zeemliangly to kick time.

Here there is more than a suggestion of Father Zeus about the Thunder and Lightning, and an obvious Deo Gratias just before it. The Divine fog is echoed by this version of Holy Mary, Mother of God:

502.22 Hail many fell of greats! Horey morey smother of fog!

Another instance of the fog links it to clouds:

599.30-1 the fog of the cloud in which we toil and the cloud of the fog under which we labour, bomb the thing's to be domb about it

Domb is the Hungarian for a hill (Norwegian "aas"). Here is the ass in its cloudy phase:

581.22-4 At the carryfour with awlus plawshus, their happyass cloudious! And then and too the trivials! And their bivouac! And his monomyth!

The Norwegian for a myth is also "aas". The connection here with roads relates to the freeway pattern discerned in the time symbol. A "carrefour" is a French crossroads, and "trivialis" is a Latin adjective relating to crossroads; hence it also means found everywhere or common. McHugh (A) says that Appius Claudius built the first Roman road, the Via Appia, in 312 B.C. Clearly then it is worthwhile to enquire into the "bivouac": OED says that it originally meant a Swiss town watch ("beiwacht"), generally a group of men on watch, later simply an encampment, its modern meaning. This gives a very neat fit with Sigerson:

556.23-4 "Wachtman Havelook seequeerscenes"

Earlier he appears as "the Switz bobbyguard" (093.06).

On a far larger scale these Roman and Vatican clues lead to a Biblical solution for the connection of the Ass to cloud or fog. In Exodus 3:2-4 God first manifested himself to Moses in the form of a burning bush. In Wake terms this would be represented as "Ashes to ashes" (trees to dust), though the bush was unconsumed. Later the Lord exhibited himself by day in a "pillar of cloud and by night in a pillar of fire" to indicate the direction for the fleeing Israelites (Ex. 13.21). This became the usual thing: "The Lord said to him: Lo, now will I come to thee in the darkness of a cloud" (Ex. 19.9). All business stopped when this pillar surrounded the tabernacle. This is also found in 2 Paralipomenon (5.14): "Nor could the priests stand and minister by reason of the cloud. For the glory of the Lord had filled the house of God." Moses however was not satisfied with his chats with the Lord, and demanded to be allowed to see him. The Lord explained that he could only show him his "back parts; but my face thou canst not see" (Ex. 33.23).

Appendix A

31.

It is a commonplace of Wake scholarship that ALP is represented in numerology as 111, composed of A = 1, L = 30 and P = 80. The corollary is that Joyce must therefore have known that his "copyngink strayedline AL" had a number of 31. If this deduction is correct there should be supporting evidence in the text. The number only appears in the meticulous description of the envelope which contains the Letter, twice each as 31 and its reversal 13. Of interest here is the fact that the month of June does not have a 31st:

420.20-1 "31 Jan. 1132 A.D. Here Commerces Enville. Tried Apposite House. 13 Fitzgibbets."

421.10-11 "A.B. ab, Sender. Boston (Mass). 31 Jun. 13, 12. P.D. Razed."

Both pairs of 31-13s link to 1132 which has been found to represent on a clockface 28 to 12, the numbers of the female moon and the male sun.

In the central manifestation of the Letter on ALP's very own page the date of its sending is shown to be 31st.Jan.:

111.09-10 "from Boston (Mass.) of the last of the first"

ALP's Mamafesta however shows a most unusual connection to the list of names hurled abusively at HCE. The two items at the 31st positions contain a suspicious similarity, they both contain the hidden name Ormond Sacker:

071.20 "His Farther was a Mundzucker and She had him in a Growler"

105.02-3 "Oremunds Queue Visits Amen Mart"

The very first words that Arthur Conan Doyle committed to paper for A Study in Scarlet, when he began to write about Sherlock Holmes, were: "I am Ormond Sacker"⁴¹. This was his first stab at a name for the Doctor-companion of Sherrinford Holmes, later Sherlock. The "Ormond Sacker", since Doyle wrote about the Civil War, must be Oliver Cromwell who defeated Ormonde at the infamous "sack" of Drogheda. Later he decided make him Dr. John H. (for John Hampden, Oliver Cromwell's cousin and mentor) Watson instead⁴², but Joyce has faithfully followed in Doyle's original tracks:

⁴¹ □ Baring-Gould: *Annotated Sherlock Holmes* p.11.

⁴² □ *My Detection of Sherlock Holmes*.

Ormond Sacker
HCE a Mundzucker
ALP 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, so that once the pairing at number 31 is discovered the family likeness is unmistakable.

The items in the lists in both cases continue with the idea of transportation. A growler is a typical heavy duty four wheel cab of the Victorian period, but Amen Mart needs some extra thought. The clue lies in the fact that Sacker has been shown to be a variant of Sokar or Seker, the Egyptian transportational God, who carried the Sun under the earth every night. Now it can be seen that the Growler is matched by a reversed "Tram" (Mart), another plebeian heavyweight. This idea is supported by Joyce's frequent reversals of Egyptian material; sometimes the God names are jokes (Cuticura and Harlene are Beauty products, but there is a God Ra), and sometimes not:

311.12 "I have not mislaid the key of Efas-Taem"

237.27-9 "Your head has been touched by the god Enel-Rah and your face has been brightened by the goddess Aruc-Ituc"

395.23-4 "Nema Knatut, so pass the poghue for grace sake. Amen"

The third example begins with a reversal of Tutankamen and concludes with the God name Amen; he was the Egyptian Zeus Sun-God, also known as Amen-Ra or the "Only One", and his symbol was a goose⁴³. As the Sun he was carried in Seker's Hennu boat, and Joyce includes two boats in the text in the preceding lines:

395.21-2 "to say their grace before chambadory, before going to boat"

Budge reports that in the ceremony the Hennu was "drawn around the sanctuary", presumably on some sort of sledge or tram⁴⁴. Joyce has converted this into his Amen Tram, and provided support in this passage by linking the words with other relevant material:

081.05-8 "The mausoleum lies behind us (O Adgigasta, *multi*populi-pater)...faltering along the tramestrack by Brahm and Anton Hermes! Per omnibus secular seekālarum. Amain."

Seker is discernible twice; he was the Conductor God of dead

⁴³ □ Wallis Budge: *Egyptian Book of the Dead* pp. cxxvi-cxxvii.

New Larousse Encyclopedia of Mythology.

⁴⁴ □ Wallis Budge (op. cit. cviii).

souls, like Hermes in the Greek Pantheon, and he was the God of the compass like Brahm, the primal Indian God whose four heads ruled the directions. The "Amen" has been altered to include the bounding main, and the putative tram on its track is accompanied by an omnibus, another plebeian vehicle. The divinely chosen vehicle of Brahm⁴⁵ was a goose, which was the symbol of Amen.

⁴⁵ □ Funk and Wagnall's *Standard Dictionary of Folklore, Mythology and Legend*.

Appendix B. The Prankquean's Riddle.

Since this material does not appear to have been analyzed in detail it is worth beginning by listing the riddles in full. As with the Letter and the Jury Question, among many other examples, there are twelve plus one of them. A Mamalujo set is supplied by the Mark-Moke riddles which form part of the dozen. The main thing which defines a perfect riddle is the fact that it is answered: "Shut!", and there is a wide variation in the s-D words employed. Only the riddle in the Ondt and Gracehoper section is unanswered. There is a temptation to say the same thing of the one in the last chapter since there is a claim made just before it that the Lord's door is always open, nevertheless the need for the "link" to light the way is emphasized by the fact that the moon sets.

The first three are the authentic Prankquean riddles and they are addressed to doors of various kinds:

1. 021.17-20 "And spoke she to the dour in her petty perusienne:
Mark the Wans, why do I am alook alike a poss of porter-
pease?... But the dour handworded her grace in dootch nossow:
Shut!"
2. 022.04-7 "And she made her witter before the wicked, saying:
Mark the Twy, why do I am alook alike two poss of
porterpease?
And: Shut! says the wicked, handwording her madesty."
3. 022.28-30 "And she made her wittest in front of the arkway of
trihump, asking: Mark the Tris, why do I am alook alike three
poss of porterpease?...
023.05 shut up shop, dappy. And the duppy shot the
shutter clup."
4. 372.04-5 "Moke the Wanst, whye doe we aime alike a pose of
poeter peaced? While the dumb he shoots the shopper rope."
5. 224.14-15 "How do you do that lack a lock and pass the poker,
please"
(This one occurs during the Childrens' Games. Just as the
girls try to supply the answer beforehand, so too here the
answer is sandwiched between two versions of the Question)
223.23-4 What do you lack? The look of a queen....

- 223.30 "He soughed it from the luft...
- 223.35 He was hardset then...
- 224.07 and he sod town"
6. 260.05-7 "And howelse do we hook our hike to find that pint of porter place? Am shot, says the bigguard."
7. 301.n1 "And she had to seek a pond's apeace to salve her suiterkins. Sued!"
8. 311.22-3 "Hwere can a ketch or hook alive a suit and sowterkins? Soot! sayd the ship's husband"
9. 317.22 "-Nohow did he kersse or hoot alike the suit and solder skins....
(The three tailors speak at length before permitting a reply from the Captain)
319.03 I shot be shoddied"
10. 324.12-16 "And ere he could catch or hook or line to suit their saussyskins, the lumpenpack...As -Sot! sod the tailors...change all that whole set. Shut down and shet up. Our set, our set's allohn."
11. 493.27-33 "bemember for Gates of Gold...For why do you lack a link of luck to poise a pont of perfect, peace?...Ani Latch of the postern is thy name;shout!
12. 623.06-7 "His door is always open....
623.14-15 What'll you take to link to light a pike on porpoise, plaise?...
623.27-8 When the moon of mourning is set and gone"
- Tilly 417.06-7 "wondering wheer would his aluck alight or boss of both appease"
(There is no reply)
- There are incomplete echoes at:
- 274.n3 "A glass of peel and pip for Mr Potter of Texas, please."
- 365.33-5 "Taylor's Spring...when she was look like a little cheayat chilled (Oh sard! ah Mah!)
(Here there is some Persian. A khayyat is a tailor, and sard means cold. Mah means a month or moon.)
- 296.10-11 "Where your apexojesus will be a point of order."

511.16-19 "In epexegetis or on a point of order?...I am resting on a pigs of cheesus but I've a big suggestion it was about a pint of porter."

Doors of some kind are featured in just six examples: 1-4 and 11-12. Of the twelve main examples there are four which are addressed to someone, Mark or Moke. There are three examples in the Tailor section which are echoed in the Lessons Chapter twice. The riddle in the Games Chapter establishes a connection to the Fisher King Question since it begins with "How do you do", unlike any of the others. The Question is always posed to a dark or fair person, but in this case it is posed to someone without any hair at all: "How do you do that lack a lock."

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