

Shakespeare Two

More Shakespeare in Finnegans Wake

(ALP Volume 5)

by Patrick Horgan

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This book is for my wife Susan who
knows her Shakespeare very well.

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Preface

This book is not intended to supplant or to criticize the pioneering work of Vincent Cheng's *Shakespeare and Joyce*, but rather to be a companion volume filling some of the inevitable gaps, which he predicted. It is of course intended for the same readership, Joycean scholars with an interest in his use of his favourite author. Certainly no amount of delving can reveal anywhere close to all the references that Joyce made to Shakespearean material in *Finnegans Wake*. It may be that someone like me who has been an actor in these plays, as well as a Joycean scholar, has a slight advantage.

I have consulted other pioneers whose reference works are indispensable: Clive Hart's *Concordance* has to be the first. Then there are the language Keys of Christiani, Bonheim and the late great O Hehir. McHugh's *Annotations* and his work on the *Sigla* were essential, and the layout of this work owes much to Mink's *Gazetteer*.

The book falls into two sections. The first contains references to the name Shakespeare in its various forms. This is followed by an index, line by line, of the allusions to his plays, and then by a detailed analysis of the parallels between the texts of the two authors. The second section contains a number of chapters for the most part devoted to Joyce's use of *Twelfth Night*, and the pairing of *A Midsummer Night's Dream* with *The Winter's Tale*. It was a wonderful surprise to find in going

over Thornton Wilder's papers at the Beinecke Library in New Haven that he too had come to the conclusion that Joyce's Festy was closely related to the Jester in *Twelfth Night*. It would seem that Glasheen did not share this view , but her *Census* has been indispensable.

Special thanks are due to Dr. Frank Eckelt for his help with the Hungarian.

Part One

The Wake References

Chapter 1

The Name of Shakespeare

It is often written that the Wake takes place in a suburb of Dublin called Chapelisod. It is then very odd that this word never occurs in the Wake though we do have a number of examples of Lucalizod, a Joycean formation of great complexity. This is paired by another oddity, the fact that the name of the writer most admired by Joyce only appears in disguised forms. The obvious variations on the name may be classified thus:

Shakespeare:

| | |
|--------|-------------------------|
| 014.20 | earthspake |
| 047.19 | Shikespower |
| 145.24 | Chickspeer |
| 257.20 | Cheekspeer |
| 191.02 | Scheekspair |
| 535.15 | skeepsbrow |
| 295.04 | Shapesphere |
| 177.32 | Shakhisbeard |
| 161.11 | half the cheek apiece |
| 600.27 | such a brr bll bmm show |

Sex appeal:

| | |
|--------|----------------------------------|
| 161.31 | shakespill |
| 517.08 | jokes boulderblow |
| 441.33 | saxopeeler upshotdown chigs peel |
| 451.24 | shake a pale |

508.29 silks apeel

606.32 sukes, appelled

Shopkeeper (Here the pattern includes Napoleon's comment that England is a nation of shopkeepers, and the Alice word chain on sheep-ship-shop):

344.06 sheepskeer

229.09 nation of sheepcopers

128.16 notion of shopkeepers

183.26 shopkeepers' wives

539.06 Daunty, Gouty and Shopkeeper

116.29-31 dentelles, gutterhowls.....sesquipe (anag) With:

116.36 So hath been: tis tis: and will be

123.24 shapekeeper

352.26 counterination oho of shorpshoopers

Shakespaw becomes "Shakes-hand" (This establishes a connection with the two hundred odd members of the Sigerson-Jack\Jacques-son group):

028.02-4 Shirksends...Shakeshands.

096.23 shakeahand

174.09-10 clasp shakers (the handtouch which is speech

248.23 Shake hands

535.11 handshakey

Shake-scene was the name Robert Greene called him in a famous slur in 1592. This makes a bridge to many Jackson variations, but there can be no doubt about Joyce's intentions in this example which includes Havelok, an older version of the name

Hamlet. (See O'Hehir, *A Gaelic Lexicon for FW*, p.387):

556.23-4 Wachtman Havelook seequeerscenes.

Shake-spear becomes another weapon:

143.21-2 shakeagain, O disaster! Shakealose!

274.L4 Shakefork

The K variants:

177.32 no other shaggspick, other Shakhisbeard

020.25 chicks picked

025.13 pig's cheeks

194.13 sheep, pick

The Spellings

While the plays were signed Shakspeare, there are many variants to be found in the printed works. Local spellings included Shaxpere and Schachspere, and Henry Bradley derived them all from an Anglo-Saxon form, Seaxberht. This looks a little like the name Sigisbert, a name meaning "Victory bright". Joyce uses this form on just one occasion as "Shakhisbeard".

There are two relatives worth listing:

252.35 "A condemn quondam jontom stick of a suckbut! He does not know how his grandson's grandson's grandson's grandson will stammer up in Peruvian"

The stammering is repeated at:

552.28 "zackbutts babazounded, ollguns tararulled"

Father and son

The "correct" spellings of Shakespeare from his time have the last syllable as "-pere", the French for father. This makes a conjunction with the idea of "shake-scene", which was the name Robert Greene called him in a diatribe in 1592. This easily converts into the many variations of Jack\Jacques-son which unites Shem and Shaun into the servant-cum-policeman Sigerson.

This duality now includes father and son in an intricate French-English nexus: Shaks-pere and Jacques-son. Naturally one would suspect the presence of the third member of the Trinity, the Holy Ghost, especially in view of the other Noah trio material associated with Shakespeare in the Wake. Given that the Father is "to hen" (to _v) being the Greek for God, "The One"), the son would be a chick, and the Holy Ghost is of course symbolised by a dove. Three birds appear sandwiched by a pair and a full set of Irish "asses" (thon: pronounced hone):

010.36 "Our pigeons pair are flewn for northcliffs. The
three of crows have flapped it southenly...She niver
comes out when Thon's on shower or when Thon's flash
with his nixy girls or when Thon's blowing nubos down the
gaels of Thon."

This passage occurs as the hen picks up the rubbish from the battlefield for the first time.

The Chicks

Among the welter of Shakespeare variants, various animals

appear: there are sheep and pigs, and there is the notion of a pair of chicks or cheeks. Both these ideas are fully explored in the Chapters which follow the main list which show a connection between the Epiphany and the baring of the "cheeks".

Joyce considered Shakespeare supreme as a man of letters and that may well account for this hidden connection with the discovery of the letter, "trieved" from the "copsjute"-midden-orangery by a hen. For there were in fact two birds, a "chicks pair", present on that momentous occasion:

110.24 "an iceclad shiverer, merest of bantlings observed a cold fowl behaviourising strangely on that fatal midden....What child of strandlooper but keepy little Kevin...The bird in the case was Belinda of the Dorans"

The doubling of birds is a trail worth following up since there is another occasion where the letter discovery mentions the pair:

066.23 "Cox's wife, twice Mrs Hahn, pokes her beak into the matter with Owen K. after her...will this kiribis pouch filled with litterish fragments lurk dormant in the paunch of that halpbrother of a herm, a pillarbox."

The original Kevin has undergone a little metathesis to become "Owen K." and the mailbag becomes a "kiribis pouch".

In terms of the Shem-Shaun pair Kevin is opposed by Jerry, and the twins are described thus:

562.17 "The twobirds. Holy policeman, O, I see! Of what age are your birdies?....Our bright bull babe Frank

Kevin....How his book of craven images...Jerry Jehu"

Chapter 2

SHAKESPEAREAN REFERENCES

The abbreviations used for the names of Play titles are those used in the New Cambridge edition, and line references are given without resort to confusing Roman numerals.

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 491.06-7 Baggut's...clapperclaws (Wiv: 2.3)
 496.24-5 traumaturgid...stuff (Temp: 4.1)
 499.28-30 Oliver!...Beating Hart (AYLI: 2.1 and 3.2)
 499.30 Prisoner of Love (AYLI: 3.2)
 501.05 What is the ti... (1H4: 1.2)
 502.29 Somer's...Mad (TN: 3.4)
 503.23 greyne (H5: 2.2)
 505.32-3 wittold...looseaffair (Wiv: 2.2)
 506.01-2 toad, duck and herring (R3: 1.3)
 508.22-3 music...Clopatrik (Ant: 2.5)
 509.17-18 stages...sooth (MV: 1.1)
 509.19 giantle (MV: 2.6)
 513.08 Fluteful...lenonem (MND: 5.1)
 514.04 marrage feats (MND: 5.1)
 514.05 ranky roars (MND: 5.1)
 514.15 Ninny (MND: 5.1)
 514.23 Deimetuus (MND: 5.1)
 518.28 mujic...barbarihams (Oth: 4.3)
 525.16-17 Parasol...monach (TN: 1.5)
 526.30 Tarperyan...Tully (Cor: 5.3)
 528.29-32 lion's shire...wall...moke (MND: 5.1)
 532.03 Fa Fe Fi Fo Fum (Lear: 3.4)

535.16 skeepsbrow (Shakespeare)
 536.08 tonguer of baubble (Cym: 3.2)
 540.17 sleepig giant (Tro: 2.3)
 541.16-23 Daniel...law...lead (MV: 4.1)
 546.04-5 fiddler...arms...crest (Shr: 2.1)
 549.02-11 Madonna...topers...hideous (TN: 4.2)
 550.21-25 mopsa...telltale (WT)
 556.23 Wachtman Havelook (Ham: 1.2)
 557.23 retrogradation (AWW: 1.1)
 558.05 flea's gizzard (Temp: 5.1)
 559.18 dumbshow (Ado: 2.3)
 561.15-18 daughterpearl...Grecian (Tro: 2.2)
 561.17-22 Grecian...lillias...knot (Cym: 2.2)
 562.23 heartsleeveside (Oth: 1.1)
 570.09-10 jesterday...morrow (Lear: 5.3)
 570.27-9 pity...pity (Ham: 2,2 98 JC: 3.1)
 571.35 netherworld's bosomfoes (Cor: 4.4)
 575.26 jim, jock and jarry (H5: 2.2)
 576.20 zeal (2H4: 4.2)
 577.31 monk and sempstress (TN: 1.5)
 578.03-7 mitryman...Harryng...wollsey (H8: 3.2)
 584.28 Armigerend (Wiv: 1.1)
 587.06 Mountjoys (H5)
 587.08-9 Cambridge Arms (H5: 2.2)
 587.12-14 froth...allhallowed (MM: 2.1)
 588.04 honeysuckler (2H4: 2.1)

588.05 stillstand (2H4: 2.3)
 590.02-3 leareyed and letterish weeping (Lear: 1.1 and
 5.3)
 593.13 Temoram (Tit)
 594.06 light kindling light (Oth: 5.2)
 596.10 noneknown (Ado: 4.2)
 596.23-5 gygantogyres...palatin (Lear: 3.4)
 599.03 Time-o'-Thay (1H4: 1.2)
 601.31 cavern of a trunk (Cym: 1.6)
 603.15 Haves you the time (JC: 2.1 and 2.2)
 604.20 will play...what (TN)
 606.21-30 whosold word...feminiarity...content...fairypair
 (Wiv: 1.1)
 610.03 dickhuns (R3: 5.3)
 610.25 instinct (1H4: 2.4)
 611.01 Jockey (R3: 5.3)
 612.19-21 periparolysed...monk (TN: 1.5)
 618.34 crispianity (H5: 4.3)
 623.15-16 knight you an Armor...vim vam vom (Lear: 3.4)
 625.04-22 royal...kingly...Cooloosus...stride (JC: 1.2)
 625.35 agate (Rom: 1.4)
 628.15 Lps (Lear: 5.3)
 628.15 Lps. The keys to. Given (Tim: 5.1)

B. TEXT

I have used primarily the Signet Classic Shakespeare texts

and W.Craig's *Complete Works of William Shakespeare*.

All's Well that Ends Well (AWN)

Parolles, a soldier:

325.14-15 before he could tell pullyirragun to parrylewis, I
shuttm, missus lie a wide sleever!

1.1.197

Helena Monsieur Parolles, you were born under a charitable
star

Parolles Under Mars, ay.

H I especially think, under Mars.

P Why under Mars?

H The wars have so kept you under, that you must needs
be born under Mars.

P When he was predominant.

H When he was retrograde. I think rather.

P Why think you so?

H You go so much backwards when you fight.

557.23-4 caused by his retrogradation, among firearmed forces
proper to his nation.

1.3.19

Clown Isabel the woman I will do as we may...(i.e. get
married)...Thy marriage sooner than thy wickedness

210.12 Isabel, Jezebel and Llewelyn Mmarriage

2.2. The Clown boasts that he has a universal answer which can be used on every occasion: "O Lord sir!"

373.19-20 You would think him Alldaublin staking his lordsure like a gourd on puncheon

3.3.131 Helena has an eternal love for ungrateful Bertram:

H ...I will be gone,
That pitiful rumour may report my flight
To console thine ear. Come night, end day;
For with the dark, poor thief, I'll steal away.

116.36-02 So hath been, love; tis tis; and will be; till wears
and tears and ages. Thief us the night, steal we te air,
shawl thiner liefest, mine!

Antony and Cleopatra (Ant)

1.2.147.

Antony She is cunning past man's thought....
We cannot call her winds and waters signs and tears;
they are greater storms and tempests...This cannot be
cunning in her; if it be, she makes a show'r of rain
as well as jove.

372.32-5 With a catch of her cunning like and nowhere a
keener. The for eolders were aspolootly at their wet send
in the mailing waters, trying to.

2.2.197.

Enobarbus The barge she sat in, like a burnished throne,
Burned on the water...

(There follows a description of her and her clothes)

102.01-19 she who shuttered him after his fall, and waked him
widowt sparing...stood forth, burnzburn the gorgony old
danworld...with her louisequean's brogues and her culunder
buzzle...to crush the slander's head...*Notre Dame de la
Ville*

(It seems that the B.V.M crushing the snake is what caused
the death of Cleopatra)

2.5.1.

Cleo. Give me some music: music, moody food
Of us that trade in love...

472.01-8 healing music, ay, and heart in hand...Feed your mind!
Mint your peas! Coax you qyous!...where first you hymned
O Ciesa Mea!

(She still remembers Caesar)

The Music of the Spheres accompanies the peas and qyous:

508.21 semidemi-hemispheres and, from the female angle, music
minestirring, were the subligate sisters, P. and Q.,
Clopatrik's cheerierapest

377.16-19 The finneccies of poetry wed music...Peena ad Queena
are duetting

4.12.3.

Scarus Swallows have built
 In Cleopatra's sails their nests
139.04 a swallowship in full sail

As You Like It. (AYLI)

2.1.25.

1st Lord Indeed, my lord,
 The melancholy Jaques grieves at that...
 ...a poor sequestered stag
 That from the hunter's aim had ta'en a hurt...
 The wretched animal heaved forth such groans..
 Stood on th'extremest verge of the swift brook,
 Augmenting it with tears...
 Anon a careless herd
 Full of pasture, jumps along by him
 And never stays to greet him; "Ay" quoth Jaques,
 "Sweep on you fat and greasy citizens..."
499.28-32 Oliver!...Was that a groan...Tris tris a ni ma mea!
 Prisoner of Love! Bleating Hart! Lowlaid Herd!...
 Usque! Usque! Usque! Lignum in...

(Joyce equates the Agony in Arden of Jaques with the Agony in the Garden of Christ, and uses a quotation from Matthew (26.38): "*tristis est anima mea usque ad mortem*". There are two Oliveres in AYLI: the wicked brother of Orlando, and the hedge priest Oliver Martext (in 3.3) who is called on to marry

Touchstone and Audrey. Shakespeare's separation of his name into Mar-text at 3.3.62 may account for the curious separations in the Wake text. The "Prisoner of Love" is to be found at 3.2.363.)

2.2.290. Orlando bids farewell to Jaques:

Adieu, good Monsieur Melancholy

056.29-30 windy Nous blowing...through the hat of Mr Melancholy
Slow

(Here the primary reference is to Goldsmith's Traveller "remote, unfriended, melancholy, slow, but the two groups of seven in this paragraph suggest a connection to the Seven Ages of Man speech in 2.7 where Amiens sings "Blow, blow, thou winter wind". The "semisgns of the zooteac" should number six rather than seven as they do here.)

2.7.12. Jaques tells of his meeting with the jester Touchstone:

Jaques A fool, a fool, I, met a fool i'th'forest,
A motley fool...

And then he drew a dial from his poke,

And looking on it with lack-lustre eye

193.09-16 my ghem of all jokes, to make you go green in the
gazer

...Look! Do you see your dial in the rockingglass" Look
well!

(Touchstone is hinted at in the rockingglass)

2.7.23

Jaques how the world wags.

 'Tis but an hour ago since it was nine.

 And after one hour more 'twill be eleven

167.02-3 at the same time as he wags an antomine art

2.7.139-166. The Seven Ages of Man, which begins famously with:

 "All the world's a stage".

 This speech is echoed twice quite fully. In this first
 version the obvious clue is to the second age which is the
 main focus:

 Then the whining schoolboy, with his satchel

 And shining morning face, creeping like snail

 Unwilling to school...

178.19 little folk creeping on all fours to their natural
 school treat

 The other ages are: 1. The Infant:

178.10 erstborn

 3. The Lover:

178.20-1 a stray whizzer sang out intermediately) and happy
 belongs to the fairer sex

 4. The Soldier:

178.25 after the war-to-end-war

179.04-5 an unknown quarreler

5. The Justice:

178.34-5 whether true conciliation was forging ahead or
falling back after the celestious intemperance

6. The Pantaloon "with spectacles on nose...

His youthful hose...a world too wide/ For his shrunk shank"

178.27-8 a tompip peepestrella throug a threedraw eighteen
hawkspower durdicky telescope

179.01-8 he got the charm of his optical life...before being
hosed and creased (uprip and jack him) by six

7. "Second childishness...and mere oblivion/

Sans teeth, sans eyes...

179.22 litany of septuncial lettertrumpets

179.25-6 semidemented zany...making believe to read

Here are the Ages again scattered over a different page.

1. The Infant:

483.18 wombful of mischief and initiumwise

483.20 that babe, imprincipially

2. The Schoolboy:

482.17 a young stepschuler

483.05-6 in childhood's reverye

483.21-3 the Puer, ens innocens of but fifteen primes...
standing the real school

3. The Lover.

483.16-17 blarneying Marcantonio

4. The Soldier ("bearded like the pard"):

483.14-15 Leap, pard! Fierappel putting years on me!

483.21 leperd brethern

5. The Justice has become a cleric:

482.22 If I do know sintered sagesness?

482.30-1 He is cured by faith who is sick of fate

483.07-9 He would preach to the two turkeys and dipdip
all the dindians, this master the abbey

6. The Pantaloon is undiscovered.

7. "Second childishness...and mere oblivion,

Sans teeth, sans eyes, sans taste, sans everything."

482.24-6 he would be thinking to himself and he would not mind
anybody who would be talking to him or crying stinking
fish

483.13-14 Tell me andat sans dismay

483.17-18 What cans such wretch to say to I or how have My to
doom with him?

2.7.174. Amiens sings this song:

Blow, blow, thou winter wind

056.28-30 There was not very much windy Nous blowing at the
moment through the hat of Mr Melancholy Slow

(See also AYLI 2.2.290)

3.2.393.

Rosalind He taught me how to know a man in love; in which
cage of rushes I am sure you are not a prisoner.

499.30 Prisoner of Love

(Cf AYLI: 2.1.25)

4.1.49

Rosalind I had as lief be wooed of a snail

456.19-22 Always raving how we had the wrinkles of a
snailcharmer...Have a hug!

The Comedy of Errors (Err)

2.2.175

Adriana Thou art an elm, my husband, I a vine...

Usurping ivy...

377.15-16 Mumblesome Wadding Murch cranking up the hornemoonium.

Drawg us out *Ivy Eve in the Hall of Alum!*

3.1.30 et seq. The two sets of twins finally meet.

Ant E my door is lock'd. Go bid them let us in...

Dro S get thee from the door or sit down at the hatch...

Ant E ho, open the door...you'll let us in I trow...

Dro E Knock the door hard.

Luce Let him knock till it aches.

Ant E ...if I beat the door down...

Adr Go, get thee from the door

456.35-6 I'll knock it out of him! I'll stump it out of of him!

I'll rattattatter it out of him before I'll quit the
doorstep

Coriolanus (Cor)

1.1.69.

Menenius Strike at heaven with your staves as lift them

Against the Roman state, whose course will on

The way it takes, cracking ten thousand curbs...

085.08-13 boys to your bellybone and chuck a chum a chance...

with the curb or quaker's quacknostrum...a highly

commendable exercise, or, number two of our *acta*

legitima plebeia

This connects also to the following quotations from the
same scene:-

1.1.97 Menenius Agrippa makes a speech to the plebeians

about the revolt of the body against the belly:

Menenius There was a time when all the body's members

Revolted against the Belly; thus accused it:

That only like a gulf it did remain...

...never bearing

Like labour with the rest; where th'other instruments

Did see and hear, devise, instruct, walk, feel,

And, mutually participate, did minister

Unto the appetite and affection common

Of the whole body...

...it tauntingly replied

To th'discontented members, the mutinous parts..

1st. Cit. Your Belly's answer - What?

(L. 115) The kingly crowned head, the vigilant eye...

026.28-9 As popular as when Belly the First was keng and
his members met in the Diet of Man

1.1.155.

Menenius ...What do you think,

You, the great toe of this assembly?

1stcit. I the great toe! Why the great toe?

075.16-21 kunt ye neat gift mey toe bout a peer saft eyeballds)

...*ex profundis malorum*...anyold where in the weeping world
on his mottled belly

1.3.11 Volumnia tells Virgilia of her greet pride in

her son Coriolanus, who is Virgilia's husband:

Volumnia ...if renown made it not stir - was pleased to let

him seek danger where he was like to find fame. To a

cruel war I sent him...in first seeing he had proved
himself a man.

Virgilia But had he died in the business, madam, how then?

Vol. Then his good report should have been my son.

098.01-3 a hundred of manhood...a report; silence; last Fama
put it under ether

2.1.161. The triumphal entry of Coriolanus into Rome is
witnessed by his mother Volumnia, with Virgilia
and Valeria (the three V ladies).

Menenius Hark! The trumpets.

Vol. These are the ushers of Marcius...

412.08-0 *Buccinate in Emenia tuba insigni volumnitatis tuae*
(163) ...Before him he carries noise, and behind him he
leaves tears...

(189) Men. A hundred thousand welcomes. I could weep,
And I could laugh, I am light and I am heavy...

081.01-8 the viability of vicinals if invisible is
invincible...Fluminian...a hungried thousand of the
unemancipated slaves the way. The mausoleum lies behind
us (O Adgigasta, *multi-populipater!*) and there are
milestones in their cheadmiliars faltering along the
tramestrack...Per omnibus secular seekalarum.

It is very striking to find that Shakespeare used the
common Irish greeting "Céad míle fáilte" (a hundred thousand

welcomes). Here it has a lot of Roman support as well as the telling detail of faltering (between tears and laughter in Coriolanus) and the mausoleum to bury the dead of his war against Aufidius. The plurality of V's in the first line suggests the the presence of the three V ladies.

3.2.104. Coriolanus has to plead with the Tribunes for the people's vote for him to becomes Consul, and to feign humility:

Cor. ...To th'market place!

You have put me now to such a part which never
I shall discharge to th'life.

Com. Come, come, we'll prompt you.

Vol. I prithee now, sweet son,...perform a part
Thou hast not done before...

(138) Com.Away, the tribunes do attend you.

313.20-3 the same to the good ind ast velut discharge after
which he had exemptied more than orphan... tribune's
tribute, it you guess mimic miening

4.2.50.

Vol. Anger's my meat; I sup upon myself
And so shall starve with feeding.

126.22-4 killed his own hungry self in anger as a young man;
found fodder for five when allmarken rose goflooded:

457.07 Me hunger's weighed. Hungkung! Me anger's suaged!

4.4.12.

Cor. O world thy slippery turns! Friends now fast sworn,
 Whose double bosoms seems to wear one heart
 ...break out
 To bitterest enmity. So fellest foes.

571.35 our netherworld's bosomfoes

5.1.6, and 62.

Men. ...Nay if he coyed
 To hear Cominius speak, I'll keep at home...
 Return me as Cominius is returned,
 Unheard - what then?

Com. He'll never hear him.

354.33-5 what's duff as a bettle for usses makes coy cosyn
 corollanes' moues weeter to wee...let bodley chow the fatt
 of his anger

(Here there is both deafness and coyness; also a
reference to the "Anger's my meat" at 4.2.50.)

5.3. Coriolanus was cursed by the plebs and threatened with
 the death of the Tarpeyan rock before he was exiled in
 Act 3. He then went to war with Rome, as an ally of
his old enemy Tullius Aufidius, and in this scene is
 dissuaded from taking his final revenge. His mother
 Volumnia, his wife Virgilia and his son repeatedly
 kneel before him. He yields to their wishes and is

slain by "Tully", making a widow of his wife Virgilia.

526.24-33 Their mother, a rawkneepuds frowse...with
superflowvious heirs...as bad as my Tarpayan cousin, Vesta
Tully, making faces at her bachspilled likeness...with
salices and weidowwehls...the playactrix

5.4.50. Trumpets, hautboys and drums sound out for the
triumphal entry of Volumnia.

Men. ...This Volumnia
Is worth a city of consuls, senators, patricians,
A city full...

412.08-9 *Buccinate in Emenia tuba insigni volumnitatis tuae*

Cymbeline (Cym)

1.1.97. Posthumus addresses Imogen:

Post. My residence in Rome...Thither write, my queen,
And with mine eyes I'll drink the words you send,
Though ink be made of gall.

364.11-16 Dear and lest I forget mergers and bow to you low,
marchers!...Ears to hears! The skull of a gall (for every
dime he yawpens that momouth you could park your ford in
it)

(Joyce puns the Ford car with a watery ford providing
a word to drink)

1.1.112 Imogen gives Posthumus a parting present:

Im. This diamond was my mother's

(In 3.6 she becomes a cave dweller under the name of
Fidele)

365.02-5 was I a locally person of caves...by their sacreligion
of daimond cap daimond, confessedly in my baron gentilhomme
to the manhor bourne till ladiest day

1.6.189 Iachimo plots to be taken into Imogen's bedchamber in
a trunk supposedly filled with valuables, and in 2.2
succeeds in his purpose. He has gambled with
Posthumus Leonatus (her husband) that he can seduce
Imogen, and will pretend he has won the bet by
describing her bedroom in detail.

Iachimo Tis plate of rare device...

To have them in safe stowage. May it please you
To take them in protection?

Imogen ...I will keep them
In my bedchamber...

373.17-21 And the hunk in his trunk it would be an insult
foul...Ink him! You would think him Alddaublin staking his
lordsure like a gourd on puncheon. Deblinity devined.
Wholehunting the pairk on a methylogical mission

601.31-2 Ascend out of your bed, cavern of a trunk. And shrine
(Imogen becomes a cave-dweller after the trunk-bed ruse
succeeds.)

2.2.1, et seq. Iachimo emerges from the trunk and regards the

sleeping Imogen. This speech is strongly echoed on
the page about Issy asleep:

Imogen Who's there? My woman Helen?

561.17-18 her dearest friendeen. To speak well her grace it
would ask of Grecian language

Iach (15) How bravely thou becom'st thy bed, fresh lily,

561.19 Loreas with lillias

Iach (34) As slippery as the Gordian knot was hard

561.22-6 Add lightest knot unto tiptitition...A more intriguing
bambolina could one not colour up out of Boccuccia's
Enameron. Would one but to do apart a lilybit her
virginelles

Iach (40) ...This secret

Will force him think of this night, that dawning
May bare the raven's eye

561.28-30 She may think, what though little doth she realise, as
morning fresheth, it hath happened her, you know what, as
they too what two dare not utter

2.3.21

Song And Phoebus 'gins arise

431.36-04 O Phoebus...I rise

2.3.103

Cloten ...Do you call me fool?

Imogen As I am mad, I do.

251.16-21 The specks on his lapspan are his foul deed thoughts,
wishmarks of mad imogenation...As for she could shake him.
An oaf, no more.

2.3.135. Imogen tells Cloten that even the garments of
Posthumus are special to her. Cloten seems to take
this to heart. But later on he puts on Posthumus'
garments and is thus slain, giving Imogen a great
fright since she supposes the corpse to be that of her
husband.

Imogen ...His meanest garment
That ever hath but clipped his body is dearer
In my respect...

139 Clo "His garment"? No, the devil-

141 Clo "His garment"?

151 Clo ...You have abused me.

"His meanest garment?"

157 Clo ...I'll be revenged.

"His meanest garment"? Well. (Exit)

339.21-3 Some garmentguy! Insects appalling, low hum clang sin!
A cheap decoy! Too deep destroy! Say mangraphique, may say
nay por daguerre!

(The image of Posthumus slain is merely a picture, not the
original.)

2.3.20 Pisanio has received a letter from Posthumus ordering

him to kill Imogen. (It is sometimes hard to remember
that this is a Comedy.)

Pisanio ...Senseless bauble,

Art thou fedary for this act, and look'st

So virgin-like without?

536.07-8 he has had some indiejestings, poor thing, for quite a
little while, confused by his tonguer of baubble. A way
with him!

4.2.93 The villain Cloten is slain, protesting his
importance:

Cloten I am son to th'Queen

112 Enter Guiderius with Cloten's head.

353.17-19 Ay. And untuoning his culothone in an exitous
erсерoyal *Deo Jupto*.

5.3.14. *et seq.* Posthumus describes the flight of the British
"harts". Then the soldiers are rallied, and it is the
Romans' turn to run:

Post. ...forthwith they fly

Chickens, the way which they stooped eagles; slaves

The strides they victors made

316.29-35 slave to trade...the now waging cappon, with a warry
posthumour's expletion, shoots ogos shootsle him or where's
that slob?

(The Moore song hidden in the text here is most important:

"Where is the Slave so Lowly", or in Irish: "Sios agus Sios

Liom?")

5.4.123.

Jailer Come, sir, are you ready for death?

Post. Over-roasted rather: ready long ago.

J Hanging is the word, sir. If you be ready for that,
 you are well cooked.

377.08-9 Slip on your ropen collar and draw the nosebag on your
 head. Nobody will know or heed you, Postumus.

(Posthumus goes unrecognised by his captors during this
scene.)

5.5.68. Enter Posthumus guarded.

(His presence is not even noticed until he speaks at line
209! Director's problem!)

422.14-15 Obnoximost posthumust!...and his prince of the
 apauper's pride

(As the husband of Imogen, daughter of King Cymbeline, he
is indeed a prince, but his low garb hides him.)

Hamlet (Ham)

1.2.76.

Hamlet Seems, madam! Nay it is, I know not "seems",
 'Tis not alone my inky cloak, good mother,
 Nor customary suits of solemn black,
 ...trappings and the suits of woe...

063.16-18 in a butcherblue blouse from One Life One Suit...with

a most decisive bottle of single in his possession...

(This reference falls within another major one to the famous Soliloquy in 3.1)

1.2.41. Hamlet decides to confront his father's ghost:

Hamlet I will watch tonight;

Perchance 'twill walk again.

556.23-4 Wachtman Havelook seequeerscenes

(Havelok and Olaf are older forms of the name that became Hamlet (See O Hehir, *A Gaelic Lexicon for FW*, p.387). Robert Greene in 1592 called Shakespeare a "shake-scene". Glasheen has another pairing of Havelok and Watchman Sigerson at:

015.31-5 he hath locktoes...Comestipple Sacksoun

2.2.97-8

Polonius 'tis true; 'tis true 'tis pity; and pity 'tis 'tis true

116.36 So hath been, love: tis tis: and will be

570.27-30 O pity! (O pity!)...Is, is.

2.2.174, 192)

Hamlet You are a fishmonger

Polonius he said I was a fishmonger

108.36 Piscisvendolor! You're grace! (Italian)

3.1.51. The most famous Hamlet soliloquy is led up to by these lines from the King:

Claudius The harlot's cheek, beautified with plastering art,
Is not more ugly to the thing that helps it
Than is my deed to my most painted word:...

Hamlet Whether 'tis nobler in the mind to suffer
 The slings and arrows of outrageous fortune,
 Or to take arms against a sea of troubles,
 And by opposing end them...

 ...Thus conscience makes cowards of us all.

063.12-15 Was it supposedly in connection with a girl, Myramy
 Huey or Colores Archer, under Flagg's Bridge...or to explode
 his twelve chamber and force a shrievalty entrance...

 (063.20) how parasoliloquisingly true-toned

3.1.56.

Hamlet To be, or not to be—that is the question...
 Or to take arms against a sea of troubles,
 And by opposing end them? To die. To sleep...
 ...from whose bourn

 No traveller returns, puzzles the will

 Here is an unusual but vital connection from this, the most
existential quotation, which links to the Grail question which
Parsifal had to ask of the Fisher King in order to restore the
Waste Land:

 What aileth thee, mine Uncle?

 Which Joyce has modernised into "How are you today my dark
sir"

062.11 The wasteful land, a lottuse land, a luctuous land,
 Emeraldillum

085.22 solving the wasn't to be crime conundrum

It can be the isle of Saints and Sinners, one of forgetting, or of sorrow, it can be Lotus on the return voyage from Ilium. On the other hand if arms are taken up against the sea of troubles, there will be a crime to be solved.

056.13-22 to be, to be his mausoleum...the ghost of resignation diffused a spectral appealingness, as a young man's drown o'er the fate of his waters may gloat...our Traveller remote...lift wearywilly

The second "to be" is negated by death. The ghost is plain enough. Joyce has a splendid interpretation of the ending of the "sea of troubles" by suicide. The traveller and the will are other elements in common.

4.5.164 In her mad scene Ophelia sings this, while considering suicide:

Ophelia They bore him bare-fac'd on the bier.

...And in his grave rained many a tear

(Credit is due to Lesley Hobbs for spotting this connection)

There are exactly seven recurrences of this motif which therefore has a link with Issy and Rainbows.

317.20 Till they plied him behaste on the fare. Say wehrn!

319.28-1 and, at weare or not at weare*...behigh in the fire...lauffed till the tear trickled down

322.22-3 they peered him beheld on the pyre. And it was so.

Behold.

324.17 And they poured em behoiled on the fire. Scaald!
336.08 And they pled him beheighten the firing. Dope.
347.34-5 TAFF (*all for letting his tinder and lighting be put
to beheiss in the feuer...*

368.07 Not to pad them behaunt in the fear. Not to go,
tonnerwatter, and bungley well chute the rising gianerant.
Not to wandly be...

* AN reports that *at være* is the Danish for Hamlet's "to be". So the great question is part of this motif, which sounds more like "to fire or not to fire?", and ends up with the Buckley's decision to shoot the Russian General for wiping his bum with a sod of turf.

Exactly half way through the seven is an em, the symbol of HCE.

Henry IV Part 1. (1H4)

1.2.1. the first appearance of Falstaff:

Fal. Now, Hal, what time of day is it, lad?

Prince H. Thou art so fat-witted...What a devil hast thou to do
with the time of day...and clocks the tongues of
bawds...I see no reason why thou shouldst be so
superfluous to demand the time of day

378.17-21 He's alight there still, by Mike! Loose afore! Bung!
Bring forth your deed! Bang! Till is the right time...The
playgue will soon be over
(One sees "playgues" in the "playguehouse" like the

"*Smirching of Venus* " (435.02-3))

599.03-9 Much obliged Time-o'Thay! But wherth, O clerk? Whithr
a clonk? Vartman! See you not soo the pfath they pfunded...
padapodopudupedding on fattafottafutt. Ere we are!
Signifying, if tungs may tolkan...

502.05-7 -Tit! What is the ti...?...Act drop. Stand by

1.2.110 Ned Poins, their fellow roisterer enters.

599.21-2 Lots thankyouful. Polite pointsins! There's a tavern
in the tarn.

The Falstaff motif ("What time of day is it?") recurs
with other references to this play

2.4.238

Falstaff If reasons were plentiful as blackberries, I would
give no man a reason on compulsion, I.

154.30-02 for all the rime on my raisins, if I connow make my
submission...whose o'cloak you ware

2.4.541. Prince Hal reads out a list of Falstaff's
expenditures:

H. Item, sack, two gallons 5s. 8d. ...

Item, bread ob (olus)

154.14-18 His whine having gone to his palpruy head...By the
watch. What is the time, pace?...swell my obolum

Between these two references to Henry IV there is one to the Prologue from Henry VIII where time is the subject.

2 x H 4 = H 8 may have been in Joyce's mind:

H8 Prologue I'll undertake may see away their shilling

Richly in two short hours

154.25-7 Is this space of our couple of hours too dimensional for you, temporiser? Will you give it up?)

2.2 The Great Robbery at Gad's Hill in which Hal and Poins in disguise take all the spoils from Falstaff and his cronies.

295.26-31 And makes us a daintical pair of accomplices!

...Beve! Now, as will pressantly be felt, there's tew tricklesome poinds where our twain of doubling bicirculars

295.L2 The haves and the havenots; a distinction.

(This marginal note suggests that the Prince has a rather different background from the rest of the crew. Here is another example of Hal and Poins:

085.23-9 Festy King...was subsequently haled up at the Old Bailey on the calends of Mars...(from each equonixious points of view, the one fellows fetch being the other fellow's person))

2.2.86.

Fal. Fleece them!

Trav. O, we are undone, both we and ours forever!

Fal. Hang ye, gorbellied knaves...No, ye fat chuffs...
Prince ...laughter for a month, and a good jest forever...
323.16 The goragorridgorballyed pushkalsson...
323.29 ambilaterally alleyeoneyesed...
323.34-02 their joke was coming home to them...the
 fillibustered, the fully bellied
 There is also an echo here of 2.1.75:
Gadshill ...burgomasters and great oneyers.

2.4.97. The Tavern at Eastcheap. Francis the waiter-drawer
 has one basic reply to all requests: "Anon!"

Prince What's o'clock, Francis?

Francis Anon, anon, sir. (Exits)

302.29-32 To be continued. Anon. And ook, ook, ook, fanky!

 All the charictures in the drame!

 (AN suggests the name here is based on Franky and compares
it with 282.08.)

2.4.238 and 250.

Fal. If reasons were as plentiful as blackberries I would
 give no man reason upon compulsion, I.

Prince We two saw you four set on four.

 Also involved here is 2.2.85:

Fal. They hate us youth...

130.14-16 filled fanned of hackleberries whenas all was tuck and
 toss up for him as a yangster to fall fou of hockinbechers

wherein he had gauged the use of raisin.

The Reason-Raisin pun also occurs at:

212.16-17 but the grapes that ripe before reason to them that
devide the vinedress

2.4.271.

Fal. I am as valiant as Hercules, but beware instinct...
Instinct is a great matter. I was now a coward on
instinct.

227.01-2 The many wiles of winsure...

227.05-7 the flasht instinct she herds if a tinkle of tunder
...this bountiful actress leashes a harrier under her
tongue

610.25-8 we shall have acquired the instinct of combat and when
we shall have acquired the instinct of combat we shall pass
back to the spirit of appeasement. Juva: By the light of
the bright reason which daysends

2.4.278.

Fal. Watch tonight, pray tomorrow.

3.2.70. Falstaff is "heavy on shirts", so the Hostess tells him:

Hostess I bought you a dozen of shirts to your back.

355.27-31 god of the scuffeldfallen skillfilledfelon...a gain
changful, a mintage vaster, heavy on shirts, lucky with
shifts, the topside humpup stummock atween his showdows
fellah, Misto Teewiley Spillitshops, who keepeth watch

2.4.320.

Bardolph My lord, so you see these meteors? Do you behold these
exhalations?

Prince I do.

Bar. What do you think they portend?

Pr. Hot livers and cold purses.

Bar. Coler, my lord, if rightly taken.

Pr. No, if rightly taken, halter.

322.33-03 from the statutes of the Kongbullies...all cholers
and coughs with his beauw on the bummell... the coarsehair
highsaydighsayman..

The Collar-Choler pun is common in Shakespeare and in
the Wake. It is hard to attribute individual examples to their
proper plays, but since only one of them includes "colour" which
belongs to 2H4 (5.5.86) and TN (1.5.6.), I have placed the
others here:

022.34 his civic chollar

370.33 nodunder ycholerd

5.1.125 The Debt-Death pun:

Prince Why thou owest God a death

022.32 She is livving in our midst of debt.

5.3.11. Blunt, disguised as King Henry, meets Douglas
in battle:

Blunt I was not born a yielder: thou proud Scot.

031.08-11 honest blunt Haromphreyld answered...with a fearless
forehead: Naw, yer maggers...Our sailor king

5.3.30 Falstaff would prefer to be in a London pub where
he can "score" his drinks, rather than in battle:

Fal. I could escape shot-free at London, I fear the shot
here. Here's no scoring but upon the pate.

260.05-9 find that pint of porter place? Am shot, says the
bigguard. Whence. Quick lunch by our left, wheel, to where.

Henry IV Part 2. (2H4)

1.1.I9

Bardolph And Harry Monmouth's brawn, the hulk Sir John,
Is prisoner to your son.

187.19 Harreng our Keng...

187.24-6 Brawn is my name and broad is my nature...Brown Bess's
bung's gone bandy

1.1.34. Northumberland's servant, Travers enters with a message:

Travers My Lord, Sir John Umfreville turned me back
With joyful tidings, and, being better horsed
Outrode me.

3375.05-7 Then old Hunphydunphyville'd be blasted to bumboards
by

the youthful herald who would once you were

2.1. Mistress Quickly, the Tavern Hostess, meets with Fang
and Snare, Officers of the law, hoping to arrest
Falstaff:

333.19-22 the message she brought below from the missus...
since the king of all drownings kissed her beeswaxed hand,
fang...

2.1.51. and 2.3.63.

Quickly Ah thou honeysuckle villain (= homicidal)

North. As with the tide swelled up unto his height
That makes a still-stand, running neither way.

588.04-5 must spy a half a hind on honeysuckler now his old
face's hardalone wiv his defences down during his wappin
stillstand

(Here Wapping on the River Thames is more 'probable' than
weapon)

2.4.165 The Hostess tries to quieten Pistol:

Quickly Good Captain Pizzle, be quiet. 'Tis very late,
i'faith. I beseech you now to aggravate your choler.

063.03-8 either he would surely shoot her, the aunt, by pistol,
(she could be okaysure of that!)...only to be answered by
the aggravated assaulted

3.1.5.

K.Henry O sleep, O gentle sleep...

O thou dull god, why li'st thou with the vile
In loathsome beds...

Canst thou, O partial sleep, give thy repose
To the wet sea-son in an hour so rude
And in the calmest and most stillest night...

Deny it to a king? Then happy low, lie down!

Uneasy lies the head that wears the crown.

039.30-33 (he was...in the habit of frequenting common lodging
houses where he slept in a nude state, hailfellow with
meth, in strange men's cots...

040.11 her mens lease to sea in a psumpship doodly show...
with whilde roarses) oft in the chilly night...during
uneasy slumber...pillowed upon the stone of destiny
(The "chilly night" was a "stilly night", as in

Shakespeare,

in Tom Moore's Song. The Stone of Destiny from Tara later became
the Coronation Stone of England)

237.24-33 Untouchable is not the scarecrown is on you...You are
in your puerity...Siker of calmy days...Our bread and
better class is in brood and bitter pass

(Shakespeare has "calmest and most stillest night" but
Joyce has "calmy days".)

3.2.220.

Falstaff We have heard the chimes at midnight, Master Shallow.

(Exeunt)

552.23-9 on the crossknoll with massgo bell, sixton clash-
coshant...and add thereunto a shallow laver to slub out
her hellfire...zackbutts babazounded, ollguns tararulled
(Noll was a part which Shakespeare played. "Ollguns"
includes Ancient Pistol.)

3.2.239 Moldy offers Captain Bardolph forty shillings to let
him escape service. Falstaff agrees with it:

Fal. For you, Moldy, stay at home till you are past
service.

(This is fortunate for Moldy since nearly all
Falstaff's men were killed in 1H4)

037.08-10 he shall gildthegap Gaper and thee his a mouldy voids,
went about his business, whoever it was, saluting
corpses, as a metter of corse

3.2.243. Feeble restates the Death-Debt pun made by Prince Hal
in 1H4 at 5.1.125.

Feeble We owe God a death...he that dies this year is quit
for the next.

In this scene the Justices or 'beaks' headed by
Shallow are sending the men off to war, but not
abroad.

198.30-03 neither bowman nor shot abroad...he'd check their
debths in that mormon's thames...his swallower open

416.09-10 a jungle of love and debts and jangled through a

jumble of life in doubts...with the bimblebeaks

4.2.26.

Lancaster You have ta'en up

Under the counterfeited zeal of God

The subjects of his substitute, my father

101.24-5 that queen's head affranchisant, a quiet stinking
plaster zeal could cover

576.20-2 zeal whence to goal whither...different as York from
Leeds

(York and Lancaster were opposed in the Wars of the Roses.)

5.3.87.

Pistol Not the ill wind which blows no man to good

This proverb also occurs in 3H6: 2.5.55.

Son Ill blows the wind that profits nobody

This version fits better with the Joyce text which has a
footnote referring to Falstaff:

274.24-5 where blows a nemone at each blink of windstill ⁴

274.F4 All the world loves a big gleaming jelly.

5.5.86. The Collar-Choler-Colour pun also is found
in 1H4 (2.4) and TN (1.5):

Fal This that you heard was but a colour.

Shallow A colour that I feat you will die in, Sir John.

Fal Fear no colours.

341.11 *howorodies through his cholaroguled*

Henry V. (H5)

1.2.50.

Canter. Established then this law; to wit, no female
Should be the inheritrix in Salique land...
Then doth it well appear the Salique Law
Was not devised for the realm of France.
(The French tried to disallow Henry V's title to
the French throne by claiming Salique Law forbade it.)

028.02-5 Shirksends? You storyan Harry chap longa me Harry
chap storyan grass woman plelthy good trout.
Shakeshands. Dibble a hayfork's wrong with her only
her lax's salig.

(“Harry chap longa me Harry chap” would be Henry, son
of Henry, i.e. Henry V, son of Henry IV, who wooed and
won the hand of Katherine of France, whose lex was
“salig”.)

1.2.69.

Cant. Hugh Capet also - who usurped the crown...
To find his title with some shows of truth,
Though in pure truth it was corrupt and naught

197.08 Huges Caput Earlyfouler

1.2.257. The Dauphin sends some tennis balls to Henry to taunt

him, and he responds by threatening dire revenge:

King What treasure, uncle?

Exeter Tennis balls, my liege.

King We are glad the Dauphin is so pleasant with us...

 We will in France (by God's grace) play such a set

 Shall strike his father's crown into the hazard

361.09 Love all. Naytellmeknot tennis! Taunt me treattening!

2.2. Before embarking for France the King finds Tom, Dick and Harry guilty of conspiring with the French, and sentences them to death. They are Thomas Grey, Richard. Earl of Cambridge, and Henry Lord Scroop of Masham. (See Ch.3 Tom, Dick and Harry)

176.20-9 bout was harrily the rage between our weltingtoms extraordinary and our pettythicks marshalaisy... smiling F daggers down their backs...without having struck one blow

302.21-4 without the scrope of a pen...from Smith-Jones-Orbison

325.27-34 rude hunnerable Humphrey...And no more of your maimed acts after this...to every tome, thick and heavy

 (Humphrey has only three lines in this play, though he stars in the first two parts of H6.)

376.25-7 after them three blows from time, drink and hurry.

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

485.11-12 Thugg, Dirke and Hacker with Rose Lankester and Blanche Yorke

503.23-6 sun of gan greyne Eireann...By tombs, deep and heavy
575.26-30 every jim, jock and jarry in that little green
courtinghousie...under the new style of Will Breakfast and
Sparrem
587.06-14 three jolly postboys, first a couple of Mountjoys
...pepped from our Theoatre Regal's...in the snug at the
Cambridge Arms...our allhallowed king
(Montjoy is the French herald in this play.)

2.3.50. Mistress Quickly has movingly described the death of
Falstaff, but all the epitaph he gets from Pistol is:

Pistol Let senses rule. The word is "Pitch and pay".

139.07-12 flaggin in town...stehts stout upon his footles;
stutters fore he falls and goes mad entirely...Tomb to the
mourning night...his pitching plays he'd be lost...
(Joyce does him proud!)

4.3.40. Henry rouses his troops with the famous speech about
Saint Crispin's Day:

King This day is called the Feast of Crispian;
He that oulives this day, and comes safe home,
Will stand a tip-toe when this day is named...
And gentlemen in England, now abed,
Shall think themselves accursed they were not here
And hold their manhoods cheap whiles any speaks
That fought with us upon Saint Crispin's day.

618.33-4 which would be the change of his life by a
Nollwelshian which has been oxbelled cout of crispanty
(Shakespeare is supposed to have played the role of Old
Knowell. Fluellen is proud of the fact that the King is a
Welshman, born in Monmouth. An ox has no manhood.)

4.8. The King has read a long list of the French killed at
Agincourt, and asks:

King Where is the number of our English dead?
Edward the Duke of York, the Earl of Suffolk,
Sir Richard Ketly, Davy Gam, esquire;
None else of name...

339.06 gam cant. Limbers affront of him...He was enmivalluped

5.2.112-120

Kath. Que je suis semblable à les anges?

King ...the tongues of men are full of deceits?

489.27-8 with the moonshane in his profile, my shemblable!

My freer!

(In the Chuff-Glugg confrontation, Chuffy was the "frère"
who was like the angels, and so were the girls:

222.22 Chuffy was a nangel then

233.05 Angelinas, hide from light

5.2.281.

King O Kate, nice customs curtsy to great kings. Dear Kate,

you and I cannot be confined within the weak list of a
country's fashion: we are the makers of manners
136.22-4 went puffing from king's brugh to new customs,
doffing the gibbous off him to every breach of all size
("Doffing a gibbus", or opera hat, is equivalent to a curtsy
as a token of manners. There is also a nod here to the
King's Harfleur speech which begins:
3.1.1. Once more unto the breach, dear friends, once more.)

Henry VI Part 1. (1H6)

Joan of Arc is called Joan de La Pucelle. She appears
with Duke Humphrey, guardian of the infant Henry VI:
029.05-8 humphing his share of the showthers...and one midgit
pucelle

John Talbot, later Earl of Shrewsbury, was the
doughtiest warrior in Henry's army until his capture
by Joan.
447.13-14 Henry, Moore, Earl and Talbot Streets

3.2.33..

Reignier Defer no time, delays are dangerous ends,
Enter and cry, "The Dolphin!" presently,
And then do execution on the watch...

308.01-4 Delays are Dangerous. Vitavite!...Mox soonly will
be in a split second per the chancellory of his exticker

3.4.13. and 5.5.96. Henry VI refers to Humphrey as his uncle. In

Part 2 Suffolk and the Cardinal plot Gloucester's
overthrow:

Henry Uncle Gloucester

Henry good uncle

484.07-9 my sixth best friend...toppling Humphrey hugging
Nephew

Henry VI Part 2. (2H6)

The full title of this play includes the words "with
the Death of the Good Duke Humphrey", the Duke of
Gloucester:

032.15 good Dook Umphrey

441.07 good Jook Humprey

1.2.1. and 17. Hummpfrey is married to Eleanor Cobham

whom he calls Nell. Perhaps she thinks him fat:

Nell Why droops my lord, like over-ripened corn?...

Glouc. O Nell, sweet Nell...

2..3.12. Nell is banished to the isle of Man.

(This was the home of a man called Kelly in an old song.)

King Live in your country here, in banishment,
With Sir John Stanley, in the Isle of Man.

3.1.124.

Glouc. Why, 'tis well known that whiles I was Protector
 Pity was all the fault that was in me.

361.12-16 Why, heavilybody's evillyboldy's...Wingwong welly,
 pittty pretty Nelly! Some Poddy pittted in, will anny petty
 pullet out? Call Kitty Kelly...

1.2.97. The priest Hum takes gold from all parties, making
 him a bidder or Cheapner:

Hum Hum must make merry with the Duchess' gold...
 Yet have I gold flies from another coast...
 They say "A crafty knave does need no broker";
 Yet am I Suffolk and the Cardinal's broker...
 Hum's knavery will be the Duchess' wrack.
 And her attainture will be Humphrey's fall
 Sort how it will, I shall have gold for all.

029.18 Humme the Cheapner

2.3. The banishment of Nell was caused by Hum's betrayal
 and that of the Witch, Marjery Jourdain.

369.21-2 hum, whoson of a which, if someone aswas to start to
 stunt the story on?

2.3. The battle between the prentice, Peter Thump, and his
 master, Thomas Horner, whom he accused of supporting
 the Duke of York as the rightful King.

285.06 thump, kick and hurry, all boy

(See Chapter 3 on Tom, Dick and Harry.)

4.9.24.

Mess. The Duke of York is newly come from Ireland,
 And with a puissant and a mighty power
 Of gallowglasses and stout kerns

031.15-19 with the hereditary whitelock...turned towards two of
 his retinue of gallowglasses...the two scatterguns...

(White is the colour of the House of York.)

Henry VI Part 3. (3H6)

2.1.25. and 39. Richard and Edward see a wonderful vision:

Edward Dazzle mine eyes, or do I see three suns?

Richard Three glorious suns...

Edward Whate'er it bodes, henceforward will I bear
 Upon my target three fair-shining suns.

415.21-2 for O'Cronione lags acrumbling in his sands but his
 sunsunsuns still tumble on

(This is based on John Brown and "his soul goes marching
on". It is what Edward and Richard propose to do against all
odds, but immediately they hear terrible news. There are also
three suns in the last song of Schubert's *Winterreise* cycle.)

Henry VIII. (H8)

Prologue I'll undertake to see away their shilling
 Richly in two short hours

154.25 Is this space of our couple of hours too dimensional
 for you, temporiser? Will you give it up

219.02-4 In Feenichts Playhouse...Entrancings: gads, a scrab;
 the quality, one large shilling.

1.4. Henry comes to Wolsey's party thinly disguised as a
 Shepherd Masquer. Harry has trouble with his ginger
 beard:

396.16-19 the tiresome old hairyg orangogran beaver, in his
 tiresome old twennysixandsixpenny sheopards plods drowers
 and his thirtybobandninepenny tails plus toop!
 Hagakhroustioun!

 (Though Henry had been designated *Defensor Fidei* by
the Pope, he formed the Church of England in defiance of Rome.
Four years after his death acceptance of the Thirty Nine
Articles became mandatory to show belief in the new religion.)

2.1.135. Buckingham is marched from his arraignment:

Buck. And when you would say something that is sad,
 Speak how I fell. I have done, and God forive me.
 (Exeunt Duke and train)

318.21 sad, slow much for backonham
 (There is another reference to this play at 318.30.
 Richard III also executed his Buckingham.)

3.1.23 Queen Katherine speaks slightly of the Cardinals,
 Wolsey and the Papal Legate, Campeius:

Kath. But all hoods make not monks

487.21-2 Hood maketh not frere...Are you imitation Roma now

3.2.295, 359 and 363. The fall of His Eminence Cardinal Wolsey:

Surrey Worse than the sacring bell, when the brown wench lay
kissing in your arms, Lord Cardinal..

3.2.451.

Wolsey There take an inventory of all I have

To the last penny; 'tis the King's. My robe,

And my integrity to heaven, is all

I dare not call my own...

578.03-8 Oom Godd his villen, who will he be, this mitryman...

or MacFinnan's cool Harryng? He has only his hedcosycasket
on and his wollsey shirtplisse with peascod doublet

5.2.16 and 23. Dr. Butts, the King's Physician, spots Archbishop

Cranmer being kept waiting by his enemies. He

disapproves of with this treatment and complains to

the King:

Cranmer They would shame to make me

Wait else at door, a fellow-councillor,

'Mong boys, grooms, and lackeys...

Butts ...his Grace of Canterbury,

Who holds his state at door 'mongst pursuivants,

Pages and footboys.

214.21-2 Your rere gait's creakorheuman bitts yur butts

disagrees.

134.28-9 time is, an archbishopric, time was, a tradesman's
entrance

5/4/20. The Porter and his Man are at their wit's end to
keep the riffraff out of the Palace at Elizabeth's
christening

Porter You did nothing, sir.

Man I am not Samson, nor Sir Guy, nor Golbrand,
To mow 'em down before me; but if I spared any
That had a head to hit...

318.30-2 Not a knocker on his head nor a nickname on the
manyomeant. With that coldbrundt natteldester wefting
stinks from Alpyssinia
(Colbrand was a Danish giant slain by Sir Guy of Warwick.)

Julius Caesar (JC)

1.1.1. Flavius tells the plebs to get off the streets:

Flav. Hence! Home you idle creatures, get you home!

Is this a holiday?

097.17-21 Hence hounds hied home. Preservative perseverance
in the reeducation of his intestines was the rebuttal by
whilk he sort of git the big bulge on the whole bunch
of spasoakers, dieting against glues and gravies in that
sometime prestreet protown.

(There is also an echo of Menenius' speech to the plebs, in
which he says they are members of the body rebellins against the

Belly. Cor: 1.1.97 et seq.)

1.2.6. On the Feast of Lupercal young men ran naked through
the streets, and struck the women with leather thongs
to confer conception, or good birth

Caesar Forget not in your speed, Antonius,
To touch Calpurnia...

067.36-02 Luperca Latouche...she stripped teasingly for
binocular man

1.2.134. Brutus and Cassius confer while hearing the shouts of
the crowd urging Caesar to accept the kingly Crown.

Brutus For some new honours that are heaped on Caesar.

Cassius Why, man, he doth bestride the narrow world
Like a Colossus...

625.03-4 Pharaohs you'll play you're the king of Aeships. You
certainly make the most royal of noises...

625.13-22 That'll be some kingly work in progress...Steady on
Cooloosus! Mind your stride...

1.2.243. Casca joins Brutus and Cassius to report Caesar's
refusal.

Casca The rabblement hooted and clapped their chopt hands

302.25-7 And I Romain...Two dies of one rafflement

2.1.192. The conspirators meet to plot the death of Caesar:

Brutus Peace! Count the clock.

Cassius The clock hath stricken three.

Treb. 'Tis time to part...

2.2.114. The Ides of March have come, and Caesar refuses to heed Calpurnia's warnings. He goes to the Capitol with Brutus.

Caesar What is't o'clock?

Brutus Caesar, 'tis stricken eight.

603.15-16 Dutiful weakler for his hydes of march. Haves you the time. Hans ahike? Heard you the crime, senny boy?

3.1.46. 77, and 273.

Caesar I spurn thee like a cur...

Caesar Et tu, Brute?

Antony ...let slip the dogs of war

073.19 in his slips backwards (Et Cur Heli!)

3.1.60-76.

Caesar But I am as constant as the norther star...
That I was constant Cimber should be banished,
And constant remain to keep him so...
(They stab Caesar)
...Et tu Brute?

5.6.24.

Lucilius When you do find him, or alive or dead,

He will be found like Brutus, like himself.

032.19-20 An imposing everybody he always indeed looked,
constantly the same as and equal to himself

3.1.167 and 185. Brutus tries to convince Antony of the justice
of the blow that has been struck in the murder of
Caesar:

Brutus ...yet see you but our hands
And this bleeding business they have done...
As fire drives out fire, so pity pity-

Antony Let each man render me his bloody hand..

570.27-33 Yes, O pity!...That prickly heat feeling! Forthink not
me spill it's at always to guey...(O pity)...Sylvanus
Sanctus washed but hurdley those tips of his anointed
(Silvanus was a Roman rural deity.)

3.1.196. The Heart-Hart pun:

Ant. Shall it not grieve thee dearer than thy death
To see thy Antony making his peace,
Shaking the bloody fingers of thy foes,
Most noble, in the presence of thy corse?...
Here wast thou bayed, brave hart...
O world, thou wast the forest to this hart!
And indeed, O world, the heart of thee.

011.25-8 the last sigh that came fro the hart...Undo lives

'end.

Slain.

037.09-10 saluting corpses, as a matter of corse (one could
hound him out had one the hart to

3.2.219

Antony I am no orator as Brutus is;

But (as you know me all) a plain blunt man.

167.01-3 elusive Antonius...he wags an antomine art of being
rude like the boor

5.3.21.

Cassius My sight was ever thick...

5.5.68.

Antony This was the noblest Roman of them all.

419.21-2 I'm as afterdusk nobly Roman...

419.26-7 ...with my oyes thickshut and all

King John (John)

1.1.224. The Bastard is ironic about his brother's prowess
at arms:

Bas. Old Sir Robert's son?

Colbrand the giant, that same mighty man?

318.30-1 Not a knocker on his head...With the coldbrundt
natteldster

2.1.574. The Bastard makes a speech in which he seeks to
to show the 'commodity' (i.e. self interest) runs
everything:

Bas. When his fair angels would salute my palm...
Since kings break faith upon commodity,
Gain be my lord for I will worship thee.

354.19-21 *pugnate the pledge of fiannaship, dook to dook, with a
commonturn oudchd of fest mand and best man
astoutsalliesemoutioun palms it off like commodity
tokens*

3.1.54. Much wrangling is promoted by Constance and the
Bastard. John wants peace with Philip of France and
Lymoges of Austria, who had supported Constance's
claim for her son Arthur.

Con. Thou wear a lion's hide! Doff it for shame,
And hang a calfskin on those recreant limbs...

367.31-3 *Wringlings upon wronglings...an angel prophetethis?
kingcorrier of beheasts? The calif in his halifskin?*

3.2.41. King John asks Hubert to murder his nephew, Arthur:

King J. ...and creep time ne'er so slow,
Yet it shall come for me to do thee good.
The sun is in the heaven,

083.06-9 *the starving gunman, strike him pink...but he would go
good to him suntime marx my word fort*

King Lear (Lear)

This play needs to be singled out because Joyce discerned some features of it which have escaped critical attention.

Part II of the Wake ends with a Lear reference:

398.22-3 Luke, with his kingly leer, wellworth watching

and this is echoed at the start of IV by:

594.19-20 Lugh the Brathwacker will be listened after

Looking and listening are emphasized. A look could be a leer, and the ears in Lear 4.6.153 are:

014.29 eyes of darkness

Part III ends as it began by referring to Lear and letters:

404.36-01 stewed letters

590.02 leareyed and letterish

One of the final words of the Wake is also one of Lear's last:

5.3.312. Look, her lips,

Look there, look there. [He dies]

628.15 Lps

Here is the important and unique Wake reference in full, followed by a detailed analysis:

590.02-3 what remains of the heptark¹, leareyed² and letterish³, weeping⁴ worrybound on his bankrump.

1. "remains of a heptark":

In the Patrick-Druid debate Lear's name is only attached to two of the seven titles of a 'heptark', since he had renounced

the rest, as the Fool reminds him:

1.4.153.

Fool All thy other titles thou hast given away.

 Here they are in full:

611.14 Lord Joss

611.33 High Thats Hight Uberking Leary

612.03-4 Exuber High Ober King Leary very dead

612.06 Most Highest Ardreetsar King

612.09 High High Siresultan Emperor

612.12 Highup Big Cockywocky Sublissimime Autocrat

612.35 His Ards.

2. "leareyed":

A leer is a kind of look, and the French pun on *lire* adds reading to the confusion. Two particular references to Lear's sight are vital:

1.1.160-1.

Kent See better, Lear, and let me still remain
 The true blank of thine eye.

5.3.281.

Lear Mine eyes are not o' the best.

There are in all some fifty references to eyes in this play, and they are not concerned always with Gloucester's unfortunate fate to be deprived of his:

1.1.58.; 1.1.126.; 1.1.161.; 1.1.233.; 1.4.233.; 1.4.308.;

1.4.352.; 1.5.23.; 2.1.122.; 2.2.174.; 2.4.68.; 2.4.165.;

2.4.172.; 3.1.8.; 3.4.119.; 3.6.24.; 3.7.6.; 3.7.58.; 3.7.69.;

3.7.82.; 3.7.97.; 4.1.24.; 4.1.55.; 4.2.52.; 4.2.72.; 4.2.73.;
4.2.81.; 4.2.88.; 4.2.96.; 4.3.81.; 4.4.8.; 4.4.15.; 4.5.99.;
4.6.20.; 4.6.60.; 4.6.69.; 4.6.138.; 4.6.146.; 4.6.147.;
4.6.148.; 4.6.153.; 4.6.1772.; 4.6.178.; 4.6.198.; 4.6.230.;
5.3.23.; 5.3.73.; 5.3.175.; 5.3.260.; 5.3.287.

3. "leareyed and letterish"

This could be read as having some connection with the catch phrase "Read 'em and weep", but the astonishing feature of this play is that the plot hinges very largely on letters. It is hard to be accurate about the number of them, since sometimes they are loosely pluralized. There are about 35 letter references, and at least a dozen of them are specific:

1. 1.2.19: Edmund has a forged letter from Edgar.
2. 1.3.26: Goneril says she will write to Regan, but it is Oswald who is both penman and postman at 1.4.341.
3. 1.5.1: Lear asks Kent to take "these letters" to Gloucester.
4. 2.2.167-8: Kent has a letter from Cordelia.
5. 3.3.10: Gloucester has a letter about French plans.
6. 3.7.12-13: Cornwall tells Edmund that "posts shall be swift and intelligent between us."
7. 4.2.18-19: Goneril tells Edmund that "This trusty servant shall pass between us."
8. 4.2.82: Goneril gets a letter from Regan.
9. 4.3.10: Kent asks about his letters to Cordelia.
10. 4.5.10: Regan asks about Goneril's letter to Edmund, which

Oswald is taking with him. At 4.6.252-3 Oswald asks Edgar to take to Edmund the letters he carries.

11. 4.6.142: A metaphorical letter from Lear to blind Gloucester.
12. 5.1.40: Edgar gives Albany a letter to read later, presumably the one from Goneril to Edmund.
13. 5.3.28: Edmund gives the Captain a letter ordering Cordelia's execution.

4. "weeping".

Naturally there would be weeping in a Tragedy, but a careful reader can find 29 references to weeping in this play:

1.1.179.; 1.4.292.; 1.4.305.; 1.4.309.; 2.4.276.; 2.4.281.;
2.4.282.; 2.4.283.; 2.4.285.; 3.4.17.; 3.6.59.; 3.6.69.;
4.3.13.; 4.3.19.; 4.3.23.; 4.3.80-1.; 4.4.17.; 4.4.26.;
4.6.180.; 4.6.182.; 4.6.184.; 4.6.188.; 4.7.45.; 4.7.71.;
5.3.23.; 5.3.25.; 5.3.205.; 5.3.214.; 5.3.259.

1.1.160-1.

Kent See better, Lear, and let me still remain
 The true blank of thine eye (See above)

1.4.153.

Fool All thy other titles thou hast given away (See
above)

1.4.166-7 Lear is balding at the very least:

Fool thou hadst little wit in thy bald crown

4.7.36

Cordelia With this thin helm...

065.02-4 If you'd had more pains in your hairs you wouldn't
look so orgibald. You'd have Colley Macaires on your lump
of lead. Now listen, Mr Leer!

2.4.29-32

Kent ...came there a reeking post,
Stewed in his haste...
Delivered letters..

406.36-01 may his hundred thousand welcome stewed letters,
relayed and postchased

2.4.53. The Dollar Dolour Pun.

Fool But for all this, thou shalt have as many dolours for
thy daughters as thou canst tell in a year...

278.F2 she could beth her bothom dolours he's have a culious
impressiom on the diminutive that chafes our ends
(The Fool who delivered the pun is thus connected to
Bottom, and to Feste in twelfth Night (Cf 508.11 "How
culious an epiphany") the "divinity that shapes our ends"
is Hamlet (5.2.10), which was the play before Lear.)

3.4.185-7. Edgar, as mad Tom, makes an interesting conjunction
between the Dark Tower in the hero story of Roland,
and the Giant's Castle at the top of Jack's beanstalk.

Edgar Child Rowland to the dark tower came;
 His word was still, "Fie, foh and fum,
 I smell the blood of a British man.

[Here a natural enthusiasm to gloss all examples of "Fie, foh and fum" as Shakespeare must be tempered by the fact that he was certainly quoting from an earlier story about Jack, the Giant Killer, which is still popular childhood reading today. The new Variorum Edition (ed. H.H.Furness, Lippincott 1880. Dover Reprint 1963) cites two allusions which predate the play, from Peele's *Old Wives Tale* (1595) and Nash's *Have with you to Saffron Walden* (1596). Brewer's *Dictionary of Phrase and Fable* cites Walter Map (1137-1209) and Gregory of Monmouth (1100-1154), but points out that they got it from a French chronicle in the "early 13th. Century" (sic). Certainly the expression predates the Bard, so only those Joycean references which have Shakespearean support in the vicinity can be accepted as being to Lear, rather than to the still extant but much older fable of Jack.]

Roland was the nephew of Charlemagne, a noted 'Paladin',
jousting and slayer of Saracens:

623.15-16 He might knight you an Armor...vim vam vom..

370.24-8 soresen's head...feof of the foe of the forfumed

531.35-03 Yokeoff his letter, this Yokean his dahet. Pass the

jousting of the king...Off with your persians!...Fa Fe

Fi Fo Fum!

596.23-5 with gygantogyres with freeflawforms.....but as of

young a palatin

The last two examples show that Joyce has also made some interconnections since the words 'letter' and 'flaw' are linked thus:

Irish greeting: "A hundred thousand welcomes".

Lear letter 2.4.30: "his hundred thousand welcome stewed letters"

Lear 2.4.283-5: "this heart shall break into a hundred thousand flaws or ere I'll weep"

Joyce has changed his 'foh-foe' to 'flaw'.

Shakespeare also used the Irish greeting in Coriolanus, and paired it with weeping (2.1.189):

Menenius A hundred thousand welcomes. I could weep

4.6.153.

Lear Look with thine ears.

014.29 lift we our ear, eyes of the darkness.

4.6.231 Oswald, Goneril's steward, thinks he has an opportunity to kill Gloucester, without realising that his son Edgar, disguised as mad Tom, is there to save him. Edgar uses a thick accent:

Oswald Thou old unhappy traitor.

Edgar Chill pick your teeth, zir: come; no matter vor your foins. [Edgar kills Oswald]

5.3.140. Edgar, once mad Tom, calls his brother Edmund a

traitor:

Edgar A most toad-spotted traitor...

(He avenges the death of his father.)

019.04-7 tomtummy's pay roll...Thik is for thorn that's thuck
 in its thoil like thumfool's thraitor thrust for vengeance.

4.7.36.

Cordelia With this thin helm

(See above at 1.4.166.)

5.3.68-72.Regan and Goneril quarrel over Edmund

Regan In his own grace he doth exalt himself...

Jesters do oft prove prophets.

570.06-10 Grace's Mamnesty and our fancy ladies all assombred
 ...I have heard anyone tell it jesterday...how one
 should come on morrow

5.3.224-6. Goneril stabs herself to death:

Edgar What means this bloody knife...

Gent. It came even from the heart of - O she's dead.

349.02 gonorrhal stab

5.3.281.

Lear Mine eyes are not o' th' best

(See above at 1.1.160.)

5.3.285. It is revealed that the Earl of Kent called himself

Caius, when acting as the servant of Lear:

Kent Where is your servant Caius?

128.15-17 Titius, Caius and Sempronius...shopkeepers feel he'd
 rather play the duke than play the gentleman

(This trio is an Italian "Tom, Dick and Harry" (See Ch.3).
Shakespeare becomes a shopkeeper himself in the Wake at 539.06,
in the company of 'Daunty' and 'Gouty'.)

5.3.312-12 Lear has been both cold and mad, and he equates
 with the Irish Sea God Lir. Virtually his last word
 before dying is also very close to the end of the Wake:

Lear Look, her lips,

 Look there, look there. (He dies)

628.01- my cold mad father...makes me seasilt saltsick...

627.15 Lps.

Love's Labour's Lost (LLL)

Nothing new discovered here. I had hoped for some reference
to the Holofernes Solfa theme, if only to please the late great
Anthony Burgess.

Macbeth (Mac)

1.2.1

King What bloody man is that?

403.12 What named blautoothdmand is yon

1.3.1 A heath. Thunder. Enter the Three Witches:

With 1 Where hast thou been, sister?

468,35 there's a witch on the heath, sistra!

(This is not a new gloss, but a more accurate placement.)

1.3.48 Each of the three Witches hails Macbeth in
 much the same way:

Witch 1 All hail, Macbeth! Hail to thee Thane of Glamis!...

Witch 2 All hail, Macbeth, thou shalt be king hereafter!
(As King of Scotland he would be crowned at the Holy
Stone of Scone.)

1.7.4.

Mac ...that but this blow
 Might be the be-all and end-all here
481.01-3 *Hail him heathen, heal him holystone!*
 Courser, Recourser, Changechild...?
 Eld as endall, earth....?

1.7.16.

Mac ...Beside this Duncan
 ...hath been
 So clear in his great office, that his virtues
 Will plead like angels trumpet-tongued against
 The deep damnation of his taking off;
068.22-6 A kingly man, of royal mien...Now not, not now! He
 would just a min. Suffering trumpet!...hungreb, dead era,

hark!

2.3.14.

Porter come hither for stealing out of a French hose

016.04-5 Come on, fool porterfull, hosiered women blow monk
sewer

Here the Grail Question asked in "French": Comment vous portez-vous aujourdhui, mon blond monsieur? The Porter is a special role for the very best Fool in the Company. The hosiery and the language come from these words.

3.2.13.

Mac We have scotch'd the snake, not killed it

289.19 to scotch the schlang (Ge. *Schlange* means a snake)

422.06-9 seeing Scotch snakes...thinking himself to death

5.3.24, 56 and 66. Lady Macbeth's famous sleep-walking scene
with its "damned spot".

Doctor How came she by that light?

Doctor What a sigh is there! The heart is sorely charged.

Lady M ...Banquo's buried. He cannot come out on's grave.

011.17-18 She's burrowed the cocher's headlight the better to
pry...and the last sigh that came from the heart...the
fairest sin the sun saw...Undo lives 'end. Slain.

Measure for Measure (MM)

Isabella is a novice Nun, and Elbow is a Constable in this play. Joyce rectifies the fact that they never have a scene together:

245.21-2 Hulker's cieclest elbownunsense. Hold hard!

1.2.50. The Dollar Dolour pun with reference to catching
venereal diseases from Mistress Overdone's whores:

2 Gent To three thousand dolours a year...

Lucio A French crown more.

1 Gent Thou art always figuring diseases in me...

278.F2 she could beth her bothom dolours he'd have a
culious impressiom on the diminitive that chafes our ends

1.4.6. Isabella mentions the order she belongs to:

Isa the sisterhood, the votarists of Saint Clare

226.09-10 If he'll go to be a son to France's she'll stay 7
daughter of Clare...rue, rue, rue,

(There is a unique mix here between two Isabellas in the plays. The other one is a French Princess married to Richard II. The references to her Good-bye scene with her doomed husband are mixed with those of the Nun forced to deal with Angelo over her brother's sentence of death. She knows the route to Angelo's house.)

279.F1.11 and 31. Then rue...who I'm throne away one...

This isabella I'm on knows the ruelles of the rut

He is seeking a quick rut with her to save her brother.

A *ruelle* is a French lane.)

2.1.121.

Pompey Master Froth here, sir...whose father died at
 Hallowmass. Was't not Hallowmass, Master Froth?

Froth All-hallond Eve.

587.11-15 lopping off the froth...cuirscreen loan to our
 allhallowed king, the pitchur that he's turned to weld the
 wall

2.1.174-5 Elbow addresses Pompey, the bawd's tapster:

Elbow O thou wicked Hannibal!

274.09 to shiver his timbers and Hannibal (more livepower
 elbow to him!)

274.n3 A glass of peel and pip

(Shiver my timbers is a naval expression. Pompey is naval
slang for Portsmouth. It is also a prison in Yorkshire.)

5.1.28-32 Isabella pleads with the Duke to believe her about
 Angelo:

Isa O worthy Duke, You bid me seek redemption of the devil
 ...Here me! O hear me, here!

117.02 Here, O here, insult the fair! Traitor

Her name is Isabella kin to Isolde the Fair. Andelou takes
he virginity to free her brother, but Angelo intends to break
his promise and have him executed

5.1.263. Lucio describes Friar Lodowick, who is the Duke in

disguise:

Lucio Cucullus non facit monachum; honest in nothing but in
 his clothes, and one that hath spoke most villainous
 speeches of the Duke.

487.21-3 Hood maketh not frere...Are you imitation Roma now
 or Amor now.

 ("Cucullus non facit monachum" is also found in one of
Shakespeare's source works for this play, George Whetstone's
play of 1578, *Promos and Cassandra, Part One*, : 3.4. cited in
Measure for Measure, ed. Mark Eccles, 1980 (New Variorum). Joyce
does not appear to have known this, and Shakespeare used the
phrase twice elsewhere: TN 1.5.54. (in Latin) and H8 2.1.21.)

Merchant of Venice (MV)

1.1.11.

Antonio In sooth I know not why I am so sad...

1.1.77.

Antonio I hold the world but as the world, Gratiano -
 A stage where every man must play a part,
 And mine a sad one...

2.6.51.

Gratiano Now by my hood, a gentle, and no Jew

 (This might be called the Gentle-Gentile pun)

150.25-6 a leonine uproar on it escape...*Why am I not born like
 a Gentleman*

 Gratiano later disrupts the Trial by calling Shylock a

'Daniel'. The born gentleman recurs in Wiv and WT.

509.17-19 -Would you believe him at all stages?

-I believe in many an old stager. But what seemed
sooth to a Greek summed nooth to a giantle.

2.3.7. Launcelot Gobbo, Shylock's servant, goes
along with Jessica's plot to leave her father.

Jessica ...do it secretly.

And so, farewell. I would not have my father
See me in talk with thee.

Laun. Adieu! Tears exhibit my tongue.

087.30-3 cries from the thicksets...Exhibit his relics! Bu!

Use the tongue mor! Give lip less!

The Casket Choice

There are many Wake references to these scenes.

First is the scene in which Portia and Nerissa discuss the
suitors with hilarious disapproval.

1.2.87. Portia hopes the young German will not pick the right
casket (lead), and asks Nerissa to confuse him:

Portia When he is best he is little worse than a man, and
when he is worst he is little better than a beast...

I pray thee set a deep glass of Rhenish wine on the
contrary casket...

465.36-06 The leady on the lake and the convict of the
forest...Can you reverse positions? Lets have a fuchu

all round, courting cousins...and love potients for Leos,
the next beast king...

2.7.11-12 The caskets contain pictures:

Portia The one of them contains my picture, Prince.

 If you choose that, then I am yours withal.

2.7.65. The Prince of Morocco picks the gold one with the
 death's head and a poem, with these words:

Prince All that glisters is not gold...

2.9.53 Aragon picks the silver one which has:

Aragon ...The portrait of a blnking idiot.

 But the Italians suitor is successful in finding the
 portrait of Portia in the lead casket.

182.19-28 inartistic portrait of himself...*Hanno, o Nonanno...*

 heartbreakingly handsome young paolo...a plaintiff's
 tanner vuice, a jucal inkome...hired for a Fursday evenin
 merry pawty, annaloavely long pair of inky Italian
 moostarshes glistering with boric vaseline

 The Moor is found with a portrait:

059.02-9 the Blackamoor's Head...she hoped Sid Arthar would git
 a Chrissman's portrout...from the feeatre of the Innocident

 The Prince of Aragon is found with Burrus and Caseous.
 Antonio is the third memeber of their trio, and he is
 the defendantin Portia's Trial:

165.10-17 one plant's breaf is a lunger planner's byscent and
you may not care for argon...to pursue Burrus and Caseous
...which I titled *The Very Picture of a Needlesswoman*...

This genre of portraiture of changes of mind

The materials of the caskets are the basis of a number
of references:

2.7.22-5 Morocco scorns lead and picks gold over silver:

Mor. What says the silver...Pause there, Morocco,
And weigh thy value with an even hand...

477.25 at play about him, the quivers of scaly silver and
their clutches of chromes of the highly lucid spanishing
gold...myrrh of the moor...

There is a special connection between the weighing and
the "scaly silver". In fact Spanish Aragon (2.9) did not
pick gold, but Joyce continues this transference:

395.34-04 the golden importunity of aloofer's leavetime...
one aragan throust...And plays be honest

Bassanio, financed for the venture by Antonio, makes
the right leaden choice. A nod is given to Portia's
legal sideline:

433.31-3 Never slip the silver key through your gate of golden
age. Collide with man, collude with money...

434.08 playing breeches parts...

434.17 ...and lead her to the halter?

2.2.15. Before Bassanio makes his choice Portia does some arithmetic:

Portia They have o'erlooked me and divided me;
One half of me is yours, the other half yours -
...O these naughty times
Puts bars between the owners and their rights!

284.10-13 zeroic couplet, palls pells in his hevenly glike
naughty times ∞ , find, if you are not literally coefficient
how minny combinaisies and permutandies can be played

3.2.63. Background music is sung during each selection to aid
or unnerve the aspirants. Bassanio gets a clue that
the cradle of fancy is the gold and silver of the
wrong caskets;

Song Tell me where is fancy bred,
Or in the heart or in the head?
...With gazing fed, and fancy dies,
In the cradle where it lies.

098.33-01 awagering over it, a cradle with a care in it or a
casket with a kick behind...golddawn glory

3.2.70. The song continues:

Song Let us all ring fancy's knell.
I'll begin it - Ding, dong, bell.
(This sounds like the Nursery Rhyme:
"Ding dong bell
Pussy's in the well.")

Here is a Wake echo with Daniel of lion's den
fame nearby:

361.14-23 Wingwong welly, pittty pretty Nelly!...his twy

Isas Boldmans is met the blueybellis near Dandeliond
4.1.322. and 339. At the Trial Gratiano is a nuisance with
his interruptions:

Gratiano A second Daniel! A daniel, Jew!...

A Daniel still say I, a second Daniel!

I thank thee, Jew, for teaching me that word.

541.16-24 I arose a Daniel in Leonden...If they had ire back
of eyeball they got danage on front tooth...Under law's
marshall...till lead's plumbate, ping on pang, relieved me.

(Shylock points out that the "eye for an eye" which
motivates revenge is a Christian trait.)

4.1.183. The Trial takes place before the Doge of Venice,
though in the play he is called the Duke. Portia
makes her famous speech:

Portia The quality of mercy is not strained,
It droppeth as the gentle rain from heaven
Upon the place beneath...

251. P. ...Therefore lay bare your bosom.

Shy ...Ay his breast
"Nearest his heart"; those are the very words.

Portia It is so. Are there balance here to weigh the flesh?

305. P. This bond doth give thee here no jot of blood.

The words expressly are "a pound of flesh".

...if thou dost shed

One drop of Christian blood...

074.14-19 his heart's adrone, his bluidstreams acrawl...

Humph is in his doge. Words weigh no no more to him than
raindrips to Rethfernhim...Rain...Drops.

Merry Wives of Windsor (Wiv)

1.1.08-9

Slender Ay, and Ratolorum too; and a gentleman born, Master
Parson, who writes himself Armigero in any bill

604.15 rotatorattlers

584.28 Armigerend everfasting horde. Rico! So the bill

370.07 like the cavaliery man...for ungeborn yenkelmen

(Falstaff is implied at 370.12 Fool step! Because:

379.17-18 he sthings like a rheinbok. One bed night he had the
delysiums that they were all queens mobbing him. Fell
stiff)

He wore stag's horns in this play)

1.1.16. The Louse-Luce pun (A luce is a pike):

Slender ...the dozen white luces in their coat...

Evans The dozen white louses do become an old coat well.
It agrees well, passant...

024.05-6 that dragon volant, and he made louse for us

(Passant and Volant are legitimate heraldic terms)

1.1.118. Sir Hugh Evans is a Welsh parson whose V's come out like F's as in "fidelicet" (135) and "fery goot" (141):

Evans Pauca verba; Sir John, good worts.

Falstaff Good worts? Good cabbage...

378.22-4 thurteen to aloafen, sor, kindly repeat! Or ledn us alones of your lungorge, parsonifier propounde of our edelweissed idol worts!

1.1.137. Justice Robert Shallow wants to make a Star Chamber matter out of his complaints against Sir John Falstaff. Parson Evans says there are three umpires, Master Page, himself, and the Host of the Inn:

Evans that is Master Page, fidelicet, Master Page; and there is myself, fidelicet myself, and the three party is, lastly and finally, mine Host of the Garter.

368.28 justicestjobbers...

369.01-18 while tuffbettle outraged the waywords and meansigns of their hinterhand...That host that hast one... interpretation by the byeboys...the tout that pumped the stout...Fidelisat. That there first a rudrik kingcomed to an inn court.

1.1.238. Slender is told to marry Mistress Anne Page, who in Act 5 becomes a Fairy and is carried off by Jay Fenton

Slender I will marry her, sir, at your request...when we are
married and have more occasion to know one another,
I hope upon familiarity will grow more contempt.

606.21-31 Their design is a whosold word and the charming
details of light in dark are freshed from the feminiarity
which breathes content. *O ferax cupla!* Ah, fairypair!...
What will not arky paper...Panniquanne starts showing of
her peequuliar talonts. Awaywrong wandler
(It seems that fairies carry wands even while carried
away.)

2.2.1.

Fal I will not lend thee a penny.

Pistol Why, then, the world's mine oyster,
Which I with sword will open.

277.23-5 Eric aboy!⁷ And it's time that all paid tribute to
this massive mortality

277.F7 Oh, could we do with this waddled of ours like that
redbanked profanian with his bakset of yosters
(An eric is blood money paid under old Irish law)

2.2.295. Ford is about to be cuckolded:

Ford Terms! Names!...Lucifer, well;...But Cuckold! Wittol!
-Cuckold! The devil himself hath not such a name...

505.22-05 what stiles its neming...The wittold, the frausch and
the dibble! How this looseaffair, brimsts of fussforus!...

Such was a bitte too thikke for the Muster of the hoose

2.3.60. Caius and Evans have been set up to fight each other,
and in Evans' absence Caius threatens:

Caius By gar, me vill cut his ears.

Host He will clapperclaw thee tightly, bully.

Caius Clapper-de-claw? Vat is dat?

Host That is, he will make thee amends.

491.06-7 Tugbag is Baggut's when a crispin sokolist besoops
juts kamps or clapperclaws an irvingite offthedocks
(Falstaff, that bag of guts, did not fight alongside his
old friend Hal on St. Crispin's Day. It is hard to believe
that Irving could have played both parts.)

3.3.219.

Ford Well, I promised you a dinner...

Page After, we'll go a birding together. I have a fine hawk
for the bush...

Evans If there is one, I shall make two in company.

Caius If dere be one, or two, I shall make-a de turd

Evans I pray you now, remembrance tomorrow on the lousy
knave, mine Host

314.22-32 where their dutchuncle mynhosts and serves them...
give the devil his so long as those sohns of a blitzh
call the tuone tuone and thonder a lot makes the thurd.
Let there be. Due...when the youthel of his yorn shook the

bouchal in his bed

(The quotation from the John Peel song at the end of this reference makes a strong hunting statement.)

5.5.17. Falstaff wears a buck's head to disguise himself as

Herne the Hunter for his seduction of Mistress Ford:

Mrs Ford Sir John? Art thou there, my deer? my male deer?

Fal My doe with the black scut!...

Mrs F Mistress Page is come with me, sweetheart.

Fal Divide me like a bribed buck, each a haunch...

226.35-02 Miss Oodles of Anems before the Luvium doeslike. So.

And then again doeslike. So. And miss Endles of Eons efter

Dies or Eirae doeslike. So. And then again doeslike. So.

The many wiles of Winsure.

A Midsummer Night's Dream (MND)

Joyce has connected this play with its logical partner *The Winter's Tale* by using the Hungarian words for dream (*álom*) and winter (*tél*). (See Chapter 8. Winter's Dream). An example is found with Shakespeare and *All's Well*:

295.04-2 As the Great Shapisphere puns it...When I'm dreaming

back like that I begins to see we're only all telescopes.

Or the comeallyoum saunds. Like when I dromed I was in

Dairy...with Allhim as her Elder tetratern a somersault.

All's fair on all fours.

1.1.234.

Helena Love looks not with the eyes,, but with the mind,
 And therefore is winged Cupid painted blind.

248.12-18 My bottom's a vulser...For I see through your weapon.
 That cry's not Cucullus. And his eyelids are painted...
 ain't I fly
 (See 4.1.26. for 248.12)

1.2. The first mechanicals' scene is run by Nick Bottom.

2.2.9. Puck describes it thus:

Puck A crew of patches, rude mechanicals...

012.25-31 by order, Nicholas Proud...the bergamoors of
 Arbourhill or the bergagambols of Summerhill...every trade
 has it clever mechanics and each harmoncal...

2.1.175.

Puck I'll put a girdle round about the earth in
 forty minutes

272.01-5 Hoots fromm, we're globing...so does your girdle grow!
 Willed without witting, whorled without aimed.

3.2.291.

Hermia ...and she hath urged her height,
 And with her personage, her tall personage,
 Her height, forsooth, she hath prevailed with him...
 How low am I, thou painted maypole

249.26-27 I rose up one maypole morning and saw in my glass how

nobody loves me but you. Ugh. Ugh.

4.1.24.

Bottom Nothing good mounsieur, but to help Cavalery Cobweb
 to scratch

370.02-7 not up to scratch...skittered his litters like the
 cavaliery man in Cobra Park

(The change of the real place, Cabra, to Cobra goes halfway
to making Cobweb.)

4.1.26

Bottom I am marvail's hairy about the face; and I am such a
 tender ass

248.12 My bottom's a vulser
 (The Latin word *vulsus* means hairless.)

4.2.209-11

Bottom Man is but an ass...Methought I was..

405.06-7 I, poor ass, am but as their fourpart tinckler's
 dunkey. Yet methought

5.1.223. The Play scene:

Snug Then know that I, as Snug the joiner, am
 A lion fell...

371.36-12 poor man of Lyones...Moke the Wanst...snug saloon
 seanad...The scenictutors

454.27-34 Fare thee well, fairy well!...snug eternal
retribution's reward...If you want to be felixed
(A lion belongs to the Genus Felis.)

528.29-32 the lion's shire...to the wall has gone...
With the tyke's named moke
(Wall comes next...)

Tom Snout, the tinker, plays Wall:

179.02-6 (*hic sunt lennones!*)...show his shiny shnout
Flute, a bellows mender, plays Thisby:

513.08 Fluteful as his orkan. *Ex ugo la lenonem.*

5.1.262-6. The play is presented for the marriage feast of
Theseus and Hippolyta. It is much interrupted by the
comments of Demetrius;

Dem. But silence! Here comes Thisby.

[Enter Thisby]

Thisby This is old Ninny's tomb. Where is my love?

Lion Oh- [The Lion roars. Thisby runs off.]

Demetrius Well roared, Lion.

504-5 marriage feats...ranky roars...

504.15-23 ...Ninny...Deimetus

Much Ado about Nothing (Ado)

2.1.221.

Benedick ...being over joyed with finding a bird's nest, shows
it his companion, and he steals it...and the rod he

might have bestowed on you, who(as I take it) have
 stol'n his bird's nest
 450.33 Birdsnests is birdsnests

 2.3.212.
 Don Pedro The sport will be, when they hold one an opinion of
 another's dotage, and no such matter; that's the scene
 that I would see, which will be merely a dumb show.
 559.18 Act; dumbshow.
 163.13-15 the dimeshow advertisers advance the temporal
 relief plea - let us be tolerant of antipathies

 4.2.17. The None Known pun. Borachio is a wicked henchman
 of Don John's.
 Dogberry Sir, I say to you, it is thought you are false knaves.
 Borachio Sir, I say to you we are none.
 Dog ...Have you writ that they are none?
 506.10-11 pesternost, the noneknown worrier

 3.3.124.
 Borachio ..what a deformed thief this fashion is?
 Watch I know that Deformed; a'has been a vile thief.
 5.1.309.
 Dogberry ...one Deformed; thay say he wears a key in his ear.
 311.07-14 by jerkin his dressing...he buttonhaled...the lobestir
 claw...the clue of the wickser in his ear... (I have not

mislaidd the key of Efas-Taem)...(I have not left
temptation in the path of the sweeper of the threshold), O!
(Joyce's equation of claw-clue-clay-clef-key is invoked. AN
says a lobster claw is an earwig trap.)

Othello (Oth)

The villain in this play is perhaps the only really
thoroughgoing one in theatre, Iago, otherwise called James or
Shem. The hero is a Europeanised African.

1.1.13

Iago Horribly stuffed with epithets of war;
Nonsuits my mediators.

190.28-04 shirking both your bullet and your billet...shemming
amid everyone's repressed laughter...an unfrillfroked
quackfriar, you (will you for the laugh of Scheekspair just
help mine with the epithet?)...Europasianised Afferyank!
(A friar is a mediator with God, and this one is
"nonsuited" by removal of his frock.)

1.1.42

Iago Many a duteous and knee-crooking knave
...much like his master's ass...
Whip me such honest knaves!

201.32-04 she smacked on them by the grace of her boxing
bishop's infallible slipper, the cane for Kund..the knave
of all knaves and the joker. Heehaw!

1.1.61.

Iago But I will wear my heart upon my sleeve
 For daws to peck at.

562.23 Frank Kevin is on heartsleeveside

1.1.109. Iago tells Roderigo:

Iago ...nephews to neigh to you, you'll have coursers for
 cousins and gennets for germans

5.1.114. Iago has killed Roderigo:

Iago ...and Roderigo dead

020.02-3 has still to moor before the tomb of his cousin
 charmian
 (Cousin german)

1.3.134.

Othello Of moving accidents by flood...

451.35-03 awful anxious...about shoepisser pluvius...perish
 the Dane and his chapter of accidents

1.3.293. Othello is about to say goodbye to Desdemona:

Othello We must obey the time.

073.15-17 *My schemes into obedience for This time has had to*
 fall: they bit goodbyte to their thumb and his bandol eer
 his solgier

1.3.300 A urine joke:

Roderigo ...incontinently drown myself

319.31-2 Lauffed till the tear trickled drown a thigh the
loafers all but a sheep's whose pants

2.1.80.

Cassio Make love's quick pants in Desdemona's arms.

122.02 the warm soft short pants of the quickscribbler

2.3.288.

Cassio O God, that men should put an enemy in their mouths
to steal away their brains.

352.08-11 Just mairmaid maddeling it was he was!)...and bung
goes the enemy...(as true as theirs an Almagnain
Gothabobus!)

3.3.264.

Othello ...I am declined

Into the vale of years

199.10 in durance vaal. He had been belching for seven
years.

3.3.356.

Othello Villain, be sure thou prove my love a whore!

Be sure of it; give me the ocular proof.

316.06-7 And for landlord, noting, noddling, a coast to moor was
cause to mear. Besides proof plenty, over proof.

3.3.431. This becomes clinching evidence later on:

Iago Have you not sometimes seen a handkerchief
Spotted with strawberries in your wife's hand?

4.1.202.

Othello I will chop her into messes! Cuckold me...

020.24-9 and three's among the strubbely beds...Of a
noarch and a chopwife

4.3.26.

Desd My mother had a maid called Barbary...
...she had a song of "Willow"...
...That song tonight
Will not go from my mind.

518.28 The mujic of the footure on the barbarihams of the
bashed?

278.07-9 the heart of Fanciula! Even the recollection of wiillow
fronds is a spellbinder that lets to hear.

(Ital. *Fanciulla* may be literally translated as 'maid', and
presumably Desdemona's mother would have an Italian maid.)

5.1.23.

Roderigo I know his gait! 'Tis he. Villain, thou diest!

460.02-7 Arrah of the passkeys...Lock my mearest...you

villain...I'll first murder you

(The implied pun on gait-gate is echoed by the key and lock references.)

5.2.7.

Othello Put out the light, and then put out the light
...that Promethean heat
That can thy light relume.

594.06 through dimdom done till light kindling light

5.2.128-133.

Othello She's like a liar gone to burning hell!...

Emilia Thou dost belie her, and thou art a devil.

Othello She was as false as water.

247.20-3 Holy Santalto, cursing saint...An they bare falls
witness against thee...Soldwoter

5.2.344 et seq.

Othello ...of one whose subdued eyes
Albeit unused to the melting mood,
Drop tears as fast as the Arabian trees
Their me'cinable gum...
Where a malignant and a turbaned Turk
Beat a Venetian and traduced the state,
I took him by th'throat the circumcised dog
And smote him - thus. [He stabs himself]

100.10-13 the morrowning morn of the suicidal murder of the
unrescued expatriate...(you may have seen some liquidamber
exude exotic from a balsam poplar

Pericles (Per)

1. Prologue.

Gower To sing a song that old was sung
 From ashes ancient Gower is come
 Assuming man's infirmities

2. Prologue 8.

Gower Losing a mite, a mountain gain.
019.32 mightmountain Penn still groaned for the micies to
 let flee. All was of ancientry

1.1. Pericles, Prince of Tyre, must answer a riddle in
 order to marry the daughter of Antiochus. The skulls
 of previous aspirants warn him against failure. This
 scene is full of allusions to eyesight:

33. Ant. ...because thine eye
 Presumes to reach, all whole heap must die...
 Here they stand martyrs slain in Cupid's wars;
 And with dead cheeks advise thee to desist...

48. Per. ...and, as sick men do,
 Who know the world, see heaven...

56. I wait the sharpest blow, Antiochus...

62. Like a bold champion I assume the lists,

Nor ask advice of any other thought

But faithfulness and courage.

73. But O, you powers,

That gives heaven countless eyes to view men's acts:

Why cloud they not their sights perpetually...

Fair glass of light, I loved you...

97. For vice repeated is like the wand'ring wind

Blows dust in others' eyes to spread itself...

101. To stop the air would hurt them. The blind mole casts

...and the poor worm doth die for't

123. When what is done is like an hypocrite,

The which is good in nothing but in sight!

091.23-6 if he was to parish by the market steak before the

dorming of the mawn, he skuld never ask to see sight or

light of this world or the other world or any either world

of Tyre-nan-Og

1.4.1. Cleon complains to his wife Dionyza of the famine.

She hardly replies at all.

Cleon My Dionyza, shall we rest us here,

And by relating tales of others' griefs

See if 'twill teach us to forget our own...

O Dionyza,

Who wanteth food and will not say he wants it,

Or can conceal his hinger till he famish?

...our woes, felt several years...

070.35-02 thath paradigmatic ear, receptoretentive as his
of Dionysius, longsuffering although whitening under
restraint in the sititout corner of his conservatory,
behind faminebuilt walls.

4.1.89. Dionyza sends Leonine after Marina to murder her, but
he fails in his mission, when she is seized by pirates:

Leo ...I am sworn,
 And will despatch. [Seizes her]
 [Enter Pirates]

1st P Hold villain! [Pirates carry her off]

150.25 such a leonine uproar on its escape after its
 confinement

4.1.93.

Leo These roguing thieves serve the great pirate Valdes,
 And they have seized Marina.

343.16 *valdesombre belowes hero...made spoil*

4.2.43. The pirates sell Marins to a brothel after her escape
 from Leonine. She is the daughter of King Pericles.

Boult ...You say she's a virgin?

1st P O. sir, we doubt it not.

4.6.105-8 Marina has retained her virginity in 4.5. by preaching
to her clients, but she seeks the freedom of a bird:

Marina ...That the Gods
 Would set me free from this unhallowed place,

Though they did change me to the meanest bird

That flies i'th pure air!

162.15-29 *Ostiak della Vogul Marina!* But that I dannoy the fact
of wanton... it is royally needless for one *ex ungue Leonem*
(Ge. *Vogel* means 'bird')

5.1. This scene goes on forever. King Pericles lies
sulking in his sackcloth, and refuses to recognize his
daughter Marina no matter how much evidence she
provides.

162.35 A king off duty and a jaw for ever

5. Prologue. Marina seems like a goddess.

Gower Marina thus the brothel 'scapes...

She sings like one immortal, and she dances

As goddesslike to her admired lays...

5.1.253. The Goddess Dian appears to Pericles in a dream:

Per Celestial Dian, goddess argentine,

I will obey thee.

162.35-6 And what cheery ripe outlook, good help me Deus v
Deus!

5.3.21.

Cerimon Look to the lady

105.22 Look to the Lady

Richard II (R2)

This play has one of the two major sets of Shakespearean Tom, Dick and Harry's, as the struggle between Tom Mowbray and Harry Bolingbroke is mediated by King Richard II.

1.1.199. Richard instructs them to fight each other to find out which one has Justice on his side:

Richard Be ready, as your lives shall answer it,
At Coventry upon Saint Lambert's day.

1.3.35. And on that day:

Bol Harry of Hereford, Lancaster and Derby,
Am I, who ready here do stand in arms...

353.22-6 *the first lord of Hurtleford explodes...*
amid whiches general uttermosts confusion...
skaping with mulicules while coventry plumpkins
fairly gosmother themselves

2.1.72. Ely House, home of Gaunt, as he finally dies:

Richard What comfort, man? How it's with aged Gaunt?

Gaunt O, how that name befits my composition!
Old Gaunt indeed, and gaunt in being old!...

137 Convey me to my bed, then to my grave...

414.35-02 Or, if he was always striking up funny funereels with
Besterfather Zeuts, the Aged One, with all his wigear'd
corollas, albedinous and oldbuoyant, inscythe his
elytrical wormcasket

(A *bedstefar* is a Danish grandfather. John of Gaunt

had two grandnephews, Richard and Edward Plantagenet, who
in 2.1. of 3H6 have a vision of three suns. They wrongly
interpret that as a sign of their future success:

415.22 his sunsunsun still tumble on

3.3.98. Richard faces the rebellious Bolingbroke after
his return from Ireland. He was compelled to abdicate
on Sept 30, the day after the Feast of Michaelmas.

Richard ...and bedew

Her pastor's grass with faithful English blood.

329.29-31 his halfcrown jool as if he was the Granjook Meckl or
Pastor de Grace on the Route de l'Epée. It was joobileejeu
that All Sorts' Jour.

3.4.73 et seq. Queen Isabella (once a French Princess) hears
of Richard's capture by Bolingbroke from her Gardener:

Isa ...Thou, old Adam's likeness...

What eve, what serpent hath suggested thee

To make a second fall of cursed man?

102 Gard Poor Queen...

Here did she fall a tear; here in this place

I'll set a bank of rue, sour herb of grace;

Rue even for ruth here shortly shall be seen,

In the remembrance of a weeping queen.

5.1.87. The parting of Richard and Isabella.

Richard Weep thou for me in France, I for thee here

226.09-14 if he'll go to be a son to France's she'll stay
daughter of Clare. Bring tansy, throw myrtle, strew rue,
rue, rue...And among the shades that Eve's now wearing
she'll meet a new fiancy...

279.F1.04 when I remembered...

line 11 Then rue...who I'm throne away one...

line 31 This isabella I'm on knows the ruelles of the rut

(A *ruelle* is a French lane, so it would be appropriate for the Isabella in MM, who knows the back way to Angelo's house. She hopes she will take it for a quick rut with him. She is a novice in the Sisterhood of St. Claire (MM 1.4.) This would link with the previous 'rue' passage in an unusual way.)

Richard III (R3)

1.3.245. The Queen speaks of Richard:

Queen M To help thee curse this poisonous bunch-backed toad
Hastings False-boding woman, end thy frantic curse.

55.36-03 he was ever himself for his presentation of crudities
to animals for he had put his own nickname on every
toad, duck and herring...flattering his bitter hoolft with
he conundrums

(Richard II is both toad and Dick; he will be followed
by a Harry, Henry VII.)

1.3.289. The French Queen prophesies the death of Buckingham:

Q Mar O Buckingham! Take heed of yonder dog...

His venom tooth will rankle to the death

5.1.12. She was right:

Buck Why, then All Souls' Day is my body's doomsday.

...Thus Margaret's curse falls heavy on my neck.

329.30-1 on the Route de l'Epée. It was joobileejeu that All
Sorts' Jour.

(Not so good for Buckingham, but a cause for rejoicing
for the French lady.)

1.3.335.

Richard And thus I clothe my naked villainy

With odd old ends stol'n forth of holy writ,

And seem the saint when most I play the devil

155.26-31 he gaddered togodder the odds docence of his
vellumes...He proved it well...to the extinction of
Niklaus altogether
(Old Nick is the devil.)

4.4.462.

Stanley ...Richmond is on the seas.

Richard There let him sink, and be the seas on him!

White-livered runagate...

241.28-32 They whiteliveried ragsups, two Whales of the Seas of
Deceit, they bloodiblabstard shooters...is also false
liarnels.

(Richard III claimed primogeniture over the Henry's

(IV, V and VI) via Lionel, Duke of Clarence, second son of Edward III.)

5.3.30. While Captain Blount, as a Royal Messenger, might be expected to have a good horse, Richard emphasizes his personal goodness to such an extent that Joyce has made a Chaplain of him:

Richard Good Captain Blount, bear my goodnight to him...

Yet one thing more, good Captain, do for me;

...Good night, good Captain Blount

039.08-9 after a clever getaway by Captain Chaplain Blount's roe hinny Saint Dalough

5.3.305.

Norfolk Jockey of Norfolk, be not so bold,

For Dickon thy master is bought and sold.

(John of Norfolk and King Richard are Jockey and Dickon.)

610.03-5 Who his dickhuns now rearrexes...Fing Fing! King King!

611.01 Jockey the Ropper

Romeo and Juliet (Rom)

Prologue 1-3.

Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,

025.10-11 There's whole households beyond the Bothnians and they
calling names after you

Prologue 12-13

Is now two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.

154.25-9 Well sour? Is this space of our couple of hours too
dimensional for you temporiser? Will you give it up?

Como? Fuert it? Sancta Patientia...Culla vosellina

(Latin and Italian both link to this play, but H8 refers to
the two hours as well. It could be just that if only the
audience would pay attention and keep quiet!)

1.1.44.

Sampson I will bite my thumb at them.

(Anatomically the thumb is Pollux)

Tybalt, one of those so threatened enters at 1.1.68.

(3.1.77. He is later described as:

Merc Good King of Cats...)

1.4.52.

Romeo In bed asleep, while they do dream things true.

Merc O, then I see Queen Mab hath been with you

028.01-7 Like the queenoveire...Boald Tib does be yawning and
smirking cat's hours on the Pollockses' woolly round
tabouretcushion watching her sewing a dream together

(Maebh was a famous Queen of Ireland, or 'Eire' as it came to be called later.)

1.4.55. The Queen Mab speech:

Merc In shape no bigger than an agate stone
On the forefinger of an alderman.

625.35-6 So side by side, turn agate, weddingtown, laud men of
Londub

(Whittington, Lord Mayor of London, is one step up from an
Alderman.)

1.5..97.

Romeo My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.

Juliet Good pilgrim...

Romeo Ay, pilgrim, lips that they must use in prayer...
You kiss by th'book

234.20-31 pilgrim prinkips...might bouchesave unto each but
everyone, asfar as safras durst assune, the havemercyonhurs
of his kissier licence...you like Latin...and your liber
as they sea

(The Book would be in Latin, hence *liber*)

2.2.173 and 184.

Juliet Rememb'ring how I love thy company...
Parting is such sweet sorrow

453.36-02 Your sole and myopper must hereupon part company. So
for e'er fare thee welt! Parting's fun.

2.4.50. and 68-71.

Mer The slip, sir, the slip can you not conceive?

Mer worn out the pump, that, when the single sole of it is
worn...the wearing sole singular.

Rom O single-soled jest! Solely singular for the
singleness

453.36-02 Your sole and myopper must hereupon part company.

122.05-6 onceloved number leading slip by slipper to...
misnomering one's own

2.4.38-47 and 9.

Benvolio Here comes Romeo! Here comes Romeo!

Merc Without his roe, like a dried herring. O flesh, flesh,
how thou art fishified...Signior Romeo, *bon jour!*
there's a French salutation to your French slop.

(The words 'how thou art' leads to The Grail Question to
the Fisher King, which occurs twelve times plus a tilly. Cf. *S*
in Finnegans Wake)

408.36-14 Piscisvendolor!...Comb his tar odd gee sing your
mower O meeow?

(The Italian fishmonger, *Pescivendolo*, is followed by an
"Italian" version of the Grail Question; "How are you today my

Uncle?", which Parsifal had to ask the Fisher King. In German the question becomes "*Wie geht es Ihnen heute, mein dunkler Herr?*" He would seem to be a dark (*dunkel*) man, rather than an uncle, so in Italian he is called *moro*.

The question is asked a dozen times. Joyce has also linked in the Danish version (DBC), which uses the word 'herring' as did Shakespeare!

186.32 Where ladies have they that a dog meansort herring?

Romeo without his roe has become the sound of a cat. The question appears in French:

016.04-5 Come on, fool porterfull, hosiered women blown monk
 sewer?

(Parsifal is represented as the Fool in Tarot.)

2.5.49.

Nurse Lord how my back aches!...My back a t'other side -
 ah, my back, my back!

213.17-18 O my back, my back, my bach! I'd want to go to Aches--
 les-Pains

3.1.1.

Benvolio I pray thee, good Mercutio, let's retire,
 The day is hot, the Capels are abroad,
 And, if we meet, we shall not 'scape a brawl
161.29 and a score and more of the hot young Capels
448.09 See Capels and then fly

3.1.61-96. Tybalt has taunted Romeo:

Merc O calm dishonourable, vile submission!...

Romeo ...forbid this bandying in Verona streets...

Merc A plague on both houses! I am sped...

Romeo Courage, man.

435.01-8 known to all the dallytaunties...taking you to the
 playgrouse...and Vergognese and Coraggio
 (*Vergognoso* and *coraggio* mean shameful and courage in
Italian)

Taming of the Shrew (Shr)

 This play is written as a play within a play. It
begins with an Induction about Sly, the Tinker falling asleep.

 1.16. Wind horns. Enter a Lord from hunting with his
 train. He decides to play a prank on Sly by telling
 him when he wakes up that he is a Lord. His Page
 Bartholomew will pretend to be a gentlewoman eager for
 his favours. A troop of Players arrives to assist.
428.08-26 And Slyly mamourneen's ladymaid at Gladshouse
 Lodge...winding your hobbledehorn...pulse of our slumber,
 dreambookpage, by the grace of Votre Dame...sack on
 back, alack!...under your trampthickets

 The Play. Both Bianca and her father Baptista connect
to underwear: Bianca means white, and Baptiste can give rise to
cambric or 'battiste', used for making it:

204.35-03 They've moist come off her. Creases in silk they are,
not crampton lawn. Baptiste me, father, for she has sinned.
Through her catchement ring she freed them easy, with her
hips' hurrahs for her knees'dontelleries. The only parr
with frills in old the plain.

(*Dentelle* is French lace)

238.23-4 Kicky Lacey, the pervergined, and Bianca Mutantini her
conversa

(*Mutandine* are Italian panties.)

370.06 *pante blanche*, and skittered his litters

1.1.142. Gremio, a suitor of Bianca, wants to bribe someone to
wed Kate and get her out of the picture:

Gremio ...would I had given him the best horse in Padua to
begin his wooing, that would thoroughly woo her, wed
her, and bed her, and rid the house of her.

383.11-14 *Tristy's the spry young spark That'll tread her and
wed her and bed her and red her...And that's how that
chap's going to make his money and mark!*

1.2.6 et seq. Petruchio and his servant have a comic scene
based on the latter's misunderstanding of his master's
instructions to knock at Hortensio's house:

Grumio Knock, sir ? Whom should I knock...

Petr Villain, I say, knock me here soundly.

Grumio Knock you here, sir?...

Petr Villain, I say knock me at this gate
And rap me well, or I'll knock your knave's pate.
456.35-6 I'll knock it out of him! I'll stump it out of him!
I'll rattattatter it out of him before I'll quit the
doorstep.

2.1.219 et seq.

Kate So may you lose your arms:
If you strike me you are no gentleman
And if no gentleman, why then no arms.
Petr A herald, Kate? O, put me in thy books.
Kate What is your crest?

It is my fashion when I see a crab...

546.04-13 which is second fiddler to nomen. These be my
genteelician arms. At the crest, two young frish...
Idle were it, repassing from elserground to the elder
disposition, to inquire whether I, draggedasunder, be the
forced generation of group marriage
(Kate must be wedded before Baptista will allow her younger
sister, Bianca, to get married.)

2.1.339 et seq. Gremio boasts of his riches:

Gremio ...my house within the city
Is richly furnished with plate and gold...
My hangings all of Tyrian tapestry;...
Costly apparel, tents and canopies,

249.06-9 In the house of breathings lies that word, all

fairness...and a canopy of Tyrian awning rises and still
descends to it.

5.2.142-3.

Kate A woman moved is like a fountain troubled,
 Muddy, ill-seeming, thick, bereft of beauty.

296.19-21 But, yaghags, hogwarts and arrahquinonthiance, it's
 the muddest thick that was ever heard dump

5.2.185-6.

Petr Come, Kate, we'll to bed.
 We three are married, but you two are sped,
131.14-15 married with cakes and repunked with pleasure
 (cates = cakes)

The Tempest (Temp)

The first Wake reflection from the Tempest suggests, as
Glasheen did, a linkage between Miranda ("something to be
wondered at") and Alice in Wonderland. Ferdinand says of her at
1.2.427.: "O you wonder".

1.1. At the end of this scene we must imagine that
young Ferdinand has been saved from his watery grave.

1.2.48-50

Prospero ...But how is it
 That this lives in thy mind? What seest thou else
 In the dark backward and abysm of Time?

1.2.386 and 397. Ariel sings two songs, one of cocks and one of bells:

Ariel The strain of strutting chanticleer

 Cry, cock-a-diddle-dow.

Ariel Full fathom five thy father lies...

 ...ring his knell:

 Ding-dong.

 Hark! Now I hear them, - ding-dong bell.

056.01-18 fellowcommuter's play...could simply imagine

 themselves timesported across the yawning (abyss) as once

 they were seasiders, listening to the cockshyhooter's

 evensong evocation...as Roland rung...as a young man's

 drown o'er the fate of his waters may gloat

2.1. Sebastian is among those saved from drowning. He drew the same lucky straw in TN:

104.06-7 Old Seabeastius' Salvation, Rockabill Booby in the

 Wave Trough

2.1.29 The Dollar-Dolour pun.

Seb A dollar.

Gonzalo Dolour comes to him, indeed.

278.F2 She could beth her bothom dolours.

2.2.47. Song:

Stephano The master, the swabber, the boatswain and I...

Would cry to a sailor "Go hang!"

485.19-28 Master Monk...the swaaber...Ho ha he hi hung! Tsing
tsing!

2.2.108.

Stephano ...by the lesser legs. If any be Trinculo's legs...

How cam'st thou to be the siege of this mooncalf...

(Here 'siege' means excrement)

061.23-5 about your two velvetthighs up Horniman's Hill...by
the siege of his trousers

2.2.135. Stephano finds Trinculo after his near drowning and
gives him a drink:

Ste swear then how thou escapedst.

Trinc Swam ashore, man, like a duck: I can swim like a
duck, I'll be sworn.

Steph Here, kiss the book.

094.27-32 rallthesameagain. Well and druly dry...So help her
goat and kiss the bouc. Festives...So pass the push for
port sake

(In Rabelais the Oracle Bacbuc was a bottle which poured
the book and its commentaries into the your mouth. It tasted
like the best Falernian wine.)

Caliban thinks he is a fallen moon-calf, and they keep
plying him with drink:

Ste I was the man in the moon, when time was.

Cal I do adore thee...

Ste Come, swear to that: kiss the book; I will furnish it
 anon with new content

 Caliban swears over and over by the book, gets drunk and
decides to serve a new master.

Cal I'll kiss thy foot: I'll swear myself thy subject.

210.05-6 wickerpot luck for each of them. For evil and ever.

 And kiks the buch.

4.1.156.

Prospero ...We are such stuff

 As dreams are made on, and our little life

 Is round with a sleep.

320.21-3 dhruimadhreamdhrue back...till threathy hoerse a wuke
 ...Stuff, Taaffe, stuff!

496.24-6 ariring out of her mirgery margery watersheads and, to
 change that subjunct from the traumaturgid for once in a
 while and darting back to stuff...

5.1.282. Trinculo's final appearance:

Trinc I have been in such a pickle since I saw you last
that,

 I fear me, will never be out of my bones: I shall not fear
 fly-blowing.

406.33-05 He was guilbey of gulpable gluttony...or felt like a
 bottle of ardilaun arong with a smag of lecker biss...

though his net entrance wight weighed nought by a flyblow
557.33-05 by way of festination...in King's Street...by this
pewterpint of Gilbey's goatswhey...no uncertain amount of
esophagous regurgitationn, he being personally
unpreoccupied to the extent of a flea's gizzrd anent
eructation...

(Gilbey was a popular Gin. Feste is joining Trinculo for
whatever is going.)

Timon of Athens (Tim)

4.3.101 et seq. Timon, who once held royal court in Athens,
refuses the gold of Alcibiades and offers him some of
his own:

Alc Here is some gold for thee...

Timon ...Keep it I cannot eat it...

Put up thy gold. Go on, here's gold, go on.

Be as the planetary plague...Let not thy sword skip
one

...Let not the virgin's cheek

Make soft thy trenchant sword; for those mild paps,

That through the window-bars bore at men's eyes,

Are not within the leaf of pity writ...

...Swear against objects.

Put armor on thine ears and on thine eyes,

Whose proof nor yells of mothers, maids, nor babes,

Nor sight of priests...

Shall pierce a jot...Consumption sow
In hollow bones of man; strike their sharp shins
068.02- A kingly man, of royal mien, regally robed...So gave
069.01 so take...eyes ravenous...till allearth's dumbnation
shall the blind lead the deaf...if violence to life, limb
and chattels, often as not has been the expression, direct
or through an agent male

4.3.55, 175 and 201. Timon refuses to take any help from

Alcibiades:

Timon For thy part, I do wish thou wert a dog,
That I might love thee something...

Timon Get thee away, and take
Thy beagles with thee...

(Alcibiades has two whores beside him.)

Timon 'Tis then because thou dost not keep a dog
Whom I would imitate.

068.11-18 Houri of the coast of emerald...again and again, ay,
and again, sfidare him, tease fido, eh tease fido, eh eh
tease fido, toos topples topple stop, dug of a dog of a
dgiaour, ye!

5.1.206 et seq. Timon's farewell.

Timon I have a tree which grows here in my close...
Come hither ere my tree hath felt the ax...
Come not to me again; but say to Athens,

Timon hath made his everlasting mansion
 Upon the beached verge of the salt flod
 Who once a day with his embossed froth
 The turbulent surge shall cover. Thither come,
 And let my gravestone be your oracle.
 Lips, let four words go by and language end.
 ...Timon hath done his reign. [Exit Timon]

628.06-15 My leaves have drifted from me. All. But one clings
 still...I sink I'd die down over his feet, humbly, dumbly,
 only to washup...Lps. The keys to. Given!

Titus Andronicus (Tit)

Tamora, Queen of the Goths, becomes Empress of Rome. She
 has been responsible for a lot of slaughter:

087.5-8 with the jiboules of Juno...within the ephemerides
 of profane history, all one with Tournay, Yetstoslay and
 Temorah

593.13-14 The leader, the leader! Securest jubilends albas
 Temorah

1.1.23. A description of Titus Andronicus by his brother:

Marcus chosen Andronicus, surnamed Pius

156.20 Mookse the pius

3.1.54 and 216.

Titus That Rome is but a wilderness of tigers?

Tigers must prey, but Rome affords no prey

But me and mine...

216 Is not my sorrow deep, having no bottom?

Then be my passions bottomless with them.

445.13-14 You'll rebmemer your mottob *Aveh Tiger Roma* mikely
smarter the nickst time

3.1.59. Enter Marcus with Lavinia. She has been raped, and
her hands and tongue have been cut off, so she is a
ghastly sight for her father Titus

120. Titus Gentle Lavinia, let me kiss thy lips.

444.35-09 Mark mean then! I'll homesseek you, Luperca...See to
it! Snip!...Snap! I'll tear up your limpshades and lock
all your trotters in the closet, I will, and cut your
oilskin into garters...So skelp your budd and kiss the
hurt...Fair man and foul suggestion.

4.1.12. Lavinia was raped by the sons of Tamora at her behest.
Titus tells his son Lucius not to be afraid of Lavinia

Titus Ah, boy, Cornelia never with more care
read to her sons than she has read to thee
Sweet poetry and Tully's Orator.

228.34-5 From Cernilius slomtime prepositus of Toumaria to the
clutch in Anteach

(A mother 'hen' looks after her chicks.)

5.1.71. et seq. Aaron makes Lucius swear to save the life of his
child before he will tell him the story of Tamora's
crimes:

Lucius Who should I swear by? Thou believest in no god...

Aaron What if I do not? And indeed I do not;

Yet for I know thou art religious...

Therefore I urge thy oath...

326.21-2 he was haltid considerable agenst all religions
overtrow

5.1.91.et seq. Aaron describes Lavinia's fate:

Aaron 'Twas her two sons that murdered Bassanius;

They cut thy sister's tongue and ravished her,

And cut her hands, and trimmed, and 'twas

Trim sport for them which had the doing of it.

327.08-13 two titty too at win winnie won, tramity trimming and
funnnity fare...about little Anny Roners and all the
Lavinias

of ester yours and pleding for them

5.3. The Banquet, or 'picnic', at which Tamora eats her own
sons Chiron and Demetrius. Titus kills Lavinia and
Tamora. Saturninus kills Titus, and Lucius kills
Saturninus.

141.34-5 who bruk the dandleass and who seen the blackcullen
jam for Tomorrha's big pickneck

(AN notes that Cullenswood was the site of the Black Monday Massacre of Dublin settlers by Irish tribesmen.)

Troilus and Cressida (Tro)

2.2.81.

Troilus Why, she is a pearl

 Whose price hath launched above a thousand ships

 (The original version was by Christopher Marlowe in his
Doctor Faustus XIV, 1604:

 Was this the face that launched a thousand ships,

 And burnt the topless towers of Ilium?)

561.15-18 daddad's lottiest daughterpearl...To speak well her

 grace it would ask of Grecian language

077.28-02 But t'house and allaboard shoops!...ancient ere

 decrepitude

 (The second reference gives a nod to Marlowe)

2.3.139.

Agam A stirring dwarf we do allowance give

 Before a sleeping giant.

540.15-17 where the bus stops there shop I: here which ye see

 yea reste. On me, your sleeping giant.

 (The Troilus quote immediately follows one from Ariel's
song in the *Tempest*. Ariel, the airy spirit, seems to be taken
by Joyce as a 'stirring dwarf'.)

5.3.46. Hector does not want Troilus to fight, but the young man seeks to convince his brother:

Troilus And when we have our armours buckled on,
The venomed vengeance ride upon our swords,
Sour them to ruthless word, rein them from ruth.

255.12-16 Rain ruth on them, sire...Hector Protector

5.5.19.

Nestor there s a thousand Hectors in the field,
Now here he fights on Galathea his horse,

032.11-12 the pantalime two pitts paythronosed, Miliodorus
and Galathee.

(The prefix 'mili-' denotes a thousand.)

Twelfth Night (TN)

The alternative title of this play is "What you Will".

604.19-21 Which aubrey our first shall show. Inattendance who is
who is will play that's what's that to what's that, what.

Aubrey wrote the Brief Life of Shakespeare. Justice Shallow
quarrelled with Falstaff to open Merry Wives (See Wiv).

1.1.1.

Orsino If music be the food of love, play on,
Give me excess of it...

164.15-18 We now romp through a period of pure lyricism of
shamebred music (...the appetising entry of this subject on

a fool chest of vialds is plumply pudding the carp before
doevre hors)

(There is a lot of music in TN sung by Feste, the Fool.)

472.01-9 healing music...Rest your voice! Feed your mind! Mint
your peas!...Songster...Piper to prisoned

(In 4.2. Feste will sing two songs for the imprisoned
Malvolio. The story of King Richard's faithful minstrel springs
to mind also.)

1.2.62. Viola decides that she will work for Orsino, disguised
as a Eunuch. The Captain is to introduce her at Court,
but must not give away her secret:

Capt Be you his eunuch, and your mute I'll be;
When my tongue blabs, then let mine eyes not see.

068.32-02 The mouth which tells not will ever attract the
unthinking tongue and so long as the obseen draws theirs
which hear not so long till allearth's dumbnation shall the
blind lead the deaf...If violence to life, limb and
chattels...has been the expression...of womanhid offended

1.3.54 et seq. Toby tells Aguecheek to accost Maria, which he
cannot quite understand:

Andrew Good Mistress Mary Accost.

Toby You mistake, knight. "Accost" is front her, board her,
woo her, assail her...

Andrew ...Fair lady, do you think you have fools in hand?

...I am not such an ass...

230.11-13 the sorrows of Sexton until he wold accoster her coume
il fou in teto-dous as a wagoner would is mudheeldy
wheesindonk at their trist

(The Provencal words mean 'like a fool" and 'soft head'.

The Shakespearean ass-fool here becomes Matilde Wesendonck who
inspired Wagner's *Tristan und Isolde*.) To complicate matters
Viola links to Tristan very early on in the Wake:

003.04 Sir Tristram, violer d'amores

1.3.117.

Andrew Faith, I can cut a caper.

Toby And I can cut the mutton to't...

233.02-3 cutting moutonlegs and capers

1.3.121. et seq.

Toby Wherefore are these things hid? Wherefore have these
gifts a curtain before 'em? Are they like to take dust
like Mistress Mall's picture?...the excellent
constitution of thy leg...

Andrew Ay, 'tis strong and it does indifferent well in a
damned coloured stock. Shall we set about some revels?

233.01-7 he'd a telltale tall of his pitcher on a wall with
his photure in the papers for cutting moutonlegs and
capers, letting on he'd jest be japers...hide the light
from those hues...Though down to your dowerstrip he's bent
to knee he maun't know ledgings here

(Since a "stock" is a stocking, the yellow ones worn by Malvolio enter the picture. So does a knee in leggings.)

1.5.1. Enter Maria and Feste. She insists on knowing where he has been:

Maria Nay, either tell me where thou hast been, or I will not open my lips so wide a bristle may enter in way of thy excuse.

023.19-23 Quarry silex, Homfrie Noanswa! Undy gentian festyknees, Livia Noanswa?...audiurient, he would evesdrip ...With lipth she lithpeth to him

(The Wake Latin should read:

"Quare siles? Unde gentium festines"

Why are you silent? Whence in the world are you hurrying?

The alteration of the 'correct' *gentium* into gentian is suggestive of the plant Gentian. Pliny said it was named after Gentius the King of Illyria (OED). This play takes place in Illyria.)

2.1. Viola's brother Sebastian has also survived the wreck:

104.06-7 Old Seabeastius' Salvation, Rockabill Booby in the Wave Trough

(Another Sebastian survives a shipwreck in *The Tempest*.)

1.5.6. The Colour-Choler pun:

Feste Let her hang me. He that is well hanged in this world need fear no colours...let them use their talents...

many a good hanging prevents a bad marriage, and for
turning away, let summer bear it out

022.34 his civic chollar

1.5.54 et seq. *Cucullus non facit monachum*.

This occurs three times in the plays: also at MM
5.1.263; and H8 2.1.21. but this is the only one in
Latin:

Feste Misprision in the highest degree. Lady, *cucullus non
facit monachum*. That's as much to say as, I wear not
motley in my brain. Good madonna, give me leave to
prove you a fool.

Olivia Can you do it?

Feste Dexteriously, good madonna.

Olivia Make your proof.

Feste I must catechise you for it...

(And he does so...)

487.21-7 Hood maketh not frere. The voice is the voice of
jokeup I fear. Are you imitation Roma now or Amor now.
You have all our empathies, eh, Mr Trickpat, if you
don't mind, that is, aside from sings and mush, answering
to my straight question? -God save the monk! I won't mind
this is, answering to your strict crossqueets.

The Jester (jokeup or Trickpat) is called Feste in
this play. He is easy to recognize because he wears
motley, his garb, like the monk's hood, makes him easy

to spot. In the Butt and Taff section both the comics
are friars of sorts:

338.05-12 TAFF (*a smart boy of the peat freers...looking through
the roof...privious to his hoisting of an emergency
umberolum in byway of paraguastical solation to the rhyttel
in his hedd)...*

BUTT (*mottledged youth, clerigical appealance, who, as
his pied friar is supposed to motto the sorry dejester*

The head covering of the two friars has become an
umbrella or paragua. Butt connects with the ringing of
churchbells.

Feste also said that he wore no motley in his brain, though
he still thought about riddles, and needed to digest as much of
the nous of the monk as he could:

417.09-10 it shall be motyluckey if he will beheld not...

417.14-19 sated before his comfortumble phullupsuppy of a plate
o'monkynous...under his bonnet

The choice of a bonnet instead of a hood leads to *The
Hunting of the Snark*. The Captain of the vessel is a Bellman:

The crew was complete, it included a Boots,

And a maker of Bonnets and Hoods,

3.4.58.

Olivia Why this is very midsummer madness.

502.29-31 From Miss Somer's nice dream back to Mad Winthrop's
delugium stramens. One expects that kind of rimey feeling
in the sire season?

Midsummer links to the Dream and to Winter's Tale. And it continues:

4.1.10.

Seb I prithee vent thy folly somewhere else...

Feste Vent my folly!...now applies it to a fool. Vent my
 folly!

415.27-9 vented the Ondt, who, not being a sommerfool, was
 thothfolly making his chilly spaces at hisphex affront
 of the icinglass of his windhame, which was cold

3.4.264-7. Toby describes for Viola the fierceness she must
 expect from Andrew in their forthcoming battle:

Toby ...satisfaction can be none but by pangs of death and
 sepulchre. "Hob, nob" is his word; "give't or tak't".

(There is a neat duality about the last threat given
Portia's description of Mercy: "It is twice blest, it blesseth
him that gives and him that takes.")

274.06-9 the death ray stop him!...entre chats and hobnobs,
 daring Dunderhead to shiver his timbers...

The 'entre chats' could be peace talks of giving and
taking, or friendly hobnobs. They might be dance steps too since
Andrew said he was an expert:

1.3.117 Faith, I can cut a caper

3.4.210. But he is also a noted dunderhead:

Toby He will find it comes from a clodpoll.

4.2. Malvolio is in a dark prison. Feste comes to see him,
 sometimes pretending to be "Sir Topas", the curate:
 549.05 blackholes, the tapers of the toppers
 Topas assures Malvolio that he should be able to see:
 Malv They have laid me here in hideous darkness.
 Feste ...Say'st thou that house is dark?
 Malv As hell, Sir Topas.
 Feste Why, it hath bay windows transparent as barricadoes,
 and clerestories toward the south-north are as
 lustrous as ebonies...there is no darkness but
 ignorance.

338.08-14 all was flashing a krashning blurty...What see,
 buttywalch? Tell ever so often?
 BUTT (*mottledged youth, clerigical appealance, who, as his
 pried friar, is supposing to motto the sorry dejester...
 a daye in his accounts*)...But dada, mwilshshuni. Till even
 so aften

Sir Topas is the sorry dejester, and he can speak Shelta,
 the gypsy language, in which *mwilshsuni* means 'I see'.

Feste sings Like a mad lad,
 Pare thy nails, dad;
 Adieu, goodman drivell.

173.33-4 drivell...bordering on the insane

4.2.84 and 94.

Malv ...help to a candle...

 ...keep me in darkness, send ministers to me, asses,
and do all they can to face me out of my wits.

Topas ...thy wits the heavens restore

(30) Malv They have laid me here in hideous darkness

 Feste often calls his mistress "Madonna":

549.02-12 Madonna lanthorn before...tallonkindles...lightburnes

 ...in blackholes, the tapers of the toppers...our fold had
rest from Blackheathen and the pagans from the prince of
paxis...no more the tolvmaans, bloody gloomy, hideous...
peace, perfect peace

5.1.21.

Feste If your four negatives make your two affirmatives...

423.32-4 the sum taken Berkeley showed the reason genrously

Negas, negasti - negertop, negertoe, negertoby, negrunter

612.03 pace negativisticists

The Two Noble Kinsmen (TNK)

John Fletcher was the co-author, but it is now thought that Shakespeare wrote at least half of this play. There are three references to it and they form a little clump in the most theatrical section of the Wake:

211.02-3 for Will-of-the-Wisp and Barny-the-Bark two mangolds
noble to sweeden their bitters

As always there are two explanations. Certainly William Butler Yeats and Bernard Shaw both won Nobel prizes, but the spelling here is 'noble', and Will conjures up Shakespeare more readily than Yeats.

The play is mentioned again in a more complicated way. The plot concerns the conquest of Thebes by Theseus, and the two Theban Nobles who were taken prisoner. They both loved the same girl, Emilia, and they fought each other for her hand. AN points out that Thebes was built by Amphion and his twin brother:

222.07-10 the ambiamphions of Annapolis, Joan...and jean...bass
noble...whot ye deux, then I'm not surpleased ye want that
bottle of Sauvequieu

Arcite wins the battle, and Palamon is sentenced to death, but at the last moment Arcite falls from his horse, and Palamon is saved from execution to marry Emilia.

3.1.40-4. Palamon and Arcite quarrel bitterly over Emilia, much like Chuff and Glugg over Isa:

Palamon ...that thou liest, and art
A very thief in love, a chaffy lord
Now worth the name of villain - had I a sword,
And these house-clogs away

It seems quite a likely source for the names of this pair:
226.19-24 Lord Chuffy's sky sheraph and Glugg's got to swing. So
and so, toe by toe...shoddys shoes

The Winter's Tale (WT)

This play is paired with its logical partner,
A Midsummer Night's Dream. Mopsa, the Shepherdess, is linked
with the Hungarian words for winter (tél) and day (nap):
550.21-7 a mopsa's broom...I did devise my telltale sports at
evenbread...nap

1.2.192. Leontes is sure that his wife, Hermione, has been
unfaithful to him:

Leontes And many a man there is...

That little thinks she has been sluiced in's absence,
And his pond fished by his next neighbour...

301.03-5 O He Must Suffer! From his misbelieving feacemaker
to his noncredible fancyflame.¹

301.F1 And she had to seek a pond's apeace to salve her
suiterkins. Sued!

(This Wake passage continues with a reference to 5.2.)

1.2.290 and 299.

Leontes ...And all eyes

Blind with the pin and web, but theirs; theirs only,
That would unseen be wicked?

...It is; you lie, you lie

I say thou liest, Camillo, and I hate thee..

131.18-19 the false hood of a spindler web chokes the cavemouth
of his unsightliness

5.2.136 et seq. The Shepherd and his son, the Clown, tell

Autolycus that they are now "gentlemen born" seven times over. It has been revealed that they are the foster family of the long lost daughter, Perdita, of King Leontes. They are dressed accordingly:

Shepherd ...thy sons and daughters will be all gentlemen born.

Clown You're well met, sir. You denied to fight with me this other day, because I was no gentleman born. See you these clothes?...you were best to say these robes are not gentlemen born. Give me the lie, do; and try whether I am not now a gentleman born.

Auto I know you are now, sir, a gentleman born...etc.

The "born gentleman" is a major Wake motif, which Hart lists under "The Letter".

301.06-15 pray for blaablaablack sheep...Nock the muddy nickers!

Dear and he went on to scripple gentlemine born...My animal his sorrafool

010.17-18 This is the Willingdone, bornstable ghentleman, tindens his maxbotch to the cursigan Shimar Shin

(Barnstaple springs to mind, offering both barn and stable natural locations for the Shepherd. Wellington when quizzed on his silence about being born in Ireland, remarked that he was born there, but being born in a stable does not make a man a horse. He offers to fight with fists as did the Shepherd. Cain and Abel were shepherd and planter, but somehow their God did not care for the usual burnt offerings:

343.13-14 *squad mutton shoulder so as to loop more life the*
jauntlyman as he scents the anggreget

Part Two

The Big Picture

Chapter 1

Tom, Dick and Harry

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

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

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

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

028.24-5 we hear these rosy rumours. Ding Tams he noise about
all same Harry chap"

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

HENRY VIII

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

HENRY VI Parts 1-3).

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

HENRY V.

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

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

To this complex Shakespearean material must be added the fact that the third "Harry chap" along with "Ding Tams" forms a set of "Tom, Dick and Harry". There are two major examples of this grouping to be found in Shakespeare's plays. First of all there is Richard II, who tried to arrange a fight to the death between Harry Bolingbroke and the Duke of Norfolk, Thomas Mowbray. He exiled Norfolk for life, and was deposed by the returned Harry, soon to become Henry IV (Richard 2: 1.1 and 1.3 are referred to in the Wake).

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

- i) Sir Thomas Grey,
- ii) Richard of York, Earl of Cambridge, and
- iii) Henry, Lord Scrope of Masham.

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

Grey, Scrope and Cambridge.

Thomas Grey is easy to find, and as a mere Sir, he is found linked to the plebeian trio:

376.25-7 after them three blows from time, drink and hurry.

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

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

440.36- "blong to merry Hal and do whatever his Mary well

441.07 likes...Haul Seton's down, black green and grey, and
hoist Mikealy's whey and sawdust...Blesht she that
walked with good Jook Humprey"

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

302.21-4 "without the scrope of a pen...Can you write us a last
line? From Smith-Jones-Orbison?"

The third member of the trio is Richard of York, Earl of
Cambridge, who keeps royal company but also unbends to the hoi
polloi. In fact his claim to the throne, through the Mortimer
family back to Lionel, was better than that of Henry V himself.
Montjoy was the name of the Herald in that play. The Kings
involved in the Wars of the Roses were named Henry, Richard and
Edward, the latter becomes a "Teddy" here:

587.06-14 "...three jolly postboys, first a couple of

Mountjoys...pepped from our Theoatre Regal's...in the
snug at the Cambridge Arms of Teddy Ales, while we was

laying, crown jewels to a peanut....cuirscreen loan
to our allhallowed king..."

It is now clear that Joyce placed each member of this
special Shakespearean trio in the Wake along with a plain trio
to establish his intention.

Trios and Shakespeare.

The corollary is that Joyce used several different
trios and connected them to Royalty and to Shakespeare:

Tom, Dick and Harry.

Very early in the Wake there is this military threesome,
which includes a "grey", as in Sir Thomas Grey from Henry V, and
a "davy" as in Davy Gam, one of the only four Englishmen killed
at Agincourt to be named (4.8.106):

008.23-7 "an inimyskilling inglis, this is a scotcher grey,
this is a davy, stooping...Touchole Fitz Tuomush. Dirty
MacDyke. And Hairy O'Hurry."

The next example has been explored already:

028.24 "Ding Tams he noise about all same Harry chap"

Two more Tom, Dick and Harry sets link to Kings:

090.03-6 "What displaced Tob, Dilke and Halley....from the
king's head to the republican's arms."

093.01-7 "whereonafter King. having murdered all the English he
knew...trailing his tommeylommey's tunic in his
hurry...Arthre"

The Conspirators were murdered by the King before they
had any chance to strike a blow themselves:

176.20-9 "bout was harrily the rage between our weltingtoms
extraordinary and our pettythicks the marshalaisy
....smiling daggers down their backs....without having
struck one blow"

"Good Duke Humphrey", the Earl of Gloucester, spends a long time on stage in the play Henry V, but has only three lines to say. He has far more to do in Henry VI (1 and 2) where his acts are not so "maimed":

325.27-34 "the rude hunnerable Humphrey...And no more of your
maimed acts after this....to every tome, thick and
heavy"

Here is the trio with York and Lancaster, whose symbols were the White and Red Roses during the Wars so named:

485.11-12 "Thugg, Dirke and Hacker with Rose Lankester and
Blanche Yorke"

Blanche of Lancaster was Henry V's grandmother, so we have here a fine Joycean confusion. Though the Wars of the Roses started in earnest during the Reign of Henry VI the seeds were sown in his father's day. Richard, Earl of Cambridge ("Dick"), was a leading claimant to the throne on the Yorkist side, but pretended to have been put up to rebellion by the French in order to protect his family.

The warring Kings were all Plantagenets, and here is Grey again:

503.23- "sun of gan greyne Eireann...By tombs, deep and 504.02
heavy...in all the reignladen history of Wilds...The

cran, the cran, the king of all crans. Squiremaid and
damesman of plantagenets, high and holy.."

In the next example the "greyne" has become "green" but the
trio links to Shakespeare:

575.25-30 "every jim, jock and jarry in that little green
courtinghousie...under the new style of Will Breakfast
and Sparrem"

In this set the Harry is likely to be Henry VIII given the
presence of his Chancellor, Cardinal Wolsey:

578.03-8 "some king of the yeast...Dik Gill, Tum Lung or
MacFinnan's cool Harryng. He has only his
hedcosycasket on and his wollsey shirtplisse with
peascod doublet"

Queen Victoria and her Consort, Prince Albert, provide the
Royalty in this example:

600.09-14 "infester of Libnud Ocean...the kongdomain....Where
Allbroggt Neandser tracking Viggynette Neeinsee...and a
teamdiggingharrow turned the first sod"

Given the fact that Feste is connected to the Victoria and
Albert questions (See Ch.2) he is probably hidden in the
"infester".

In Italy Tom, Dick and Harry go by the names of three
obscure Emperors, Tizio, Caio e Sempronio. They appear here
with Shakespeare, in theatrical and Royal company:

128.16-17 "Titius, Caius and Sempronius...shopkeepers feel he'd
rather play the duke...shot two queans and shook

three caskles"

The Three Musketeers

A special case of the three soldiers is that of the Musketeers who are to be found with the White and Red of the Wars of the Roses on two occasions:

064.22-7 "ideal, musketeers! Alphos, Burkos and

Caramis....Snowwhite and Rosered"

379.36- "Keyhoe, Danelly and Pykemhyme, the three 380.05

muskrateers...Blashwhite and Blushred...Mocked Majesty"

It is curious that the Dublin butchers who form the trio in this last example should be found with the red and white of blood and milk on another page:

039.16-18 "Treacle Tom...a leg of Kehoe, Donnelly and

Packenham's Finnish pork and his own blood and milk brother Frisky Shorty"

Olaf, Ivor and Sitric

This Scandinavian trio is of special interest since the initial letters spell ISO, the Greek prefix denoting balance and equality:

012.31-2 "Olaf's on the rise and Ivor's on the lift and

Sitric's place is between them.."

The central Sitric appears separately with the two elements of Thomas Grey's name:

221.34 "silktrick twomesh from Shop-Sowry"

016.34 "greytcloak of Cedric Silkyshag"

The "silkiness" in these two examples springs from Sitric

Silkbeard, defeated by Brian Boru at Clontarf, and Silken Thomas, Earl of Kildare, executed for treason like Thomas Grey.

Ham, Shem and Japhet

The three sons of Noah are found as the three soldiers:

351.26-31 "I did not care three tanker's hoots ('sham! hem! or chaffit!) for any feelings from my lifeprivates....I know His Heriness"

They are connected to Humphrey, who was the Good Duke in Henry V and VI:

275.15-22 "royal pair in their palace⁴their things of the past, crime and fable with shame, home and profit, why lui lied to lei and hun tried to kill ham...

275.F4 ...Humphrey's *Justice of the Piece*"

In the next example the trio become Ham, Shem(blable) and Geoff and are interwoven with brotherly material over the space of a page:

488.29- "Geoff...identifiable by the necessary white patch on

489.28 his rear?...my sad late brother...the patriots mistaken...Yet there must be some who mourn him concluding him dead...Oremus poor fraternibus that he may yet escape the gallews and still remain ours faithfully departed...I remember ham to me, when we were like bro and sis over our castor and porridge ...expecting for his clarenx negus...my shemblable! My freer! I call you my halfbrother.."

Buried in the text here is a famous incident from Richard

III (1.4.273), the murder of his brother Clarence in a butt of Malmsey. Joyce follows the Shakespeare tradition by making him an ingredient of the negus.

Another complication is found in this example where the Noah trio are echoed a page later by just one of their number who links to Grey and Roses:

582.10 "shame, humbug and profit..."

583.15-22 "The man in the street...like rumour rhen round the planets: like china's dragon snapping japets; like rhodagrey up the east....who'll buy her rosebuds, jetty black rosebuds"

Humphrey and the common men.

Another whole way of looking at the linkages between the Tom, Dick and Harry trios and Royalty, Roses and Shakespeare is achieved by starting from the other end. It is very difficult to determine which direction is UP in this matter. We know the name Humphrey is of great importance in the Wake since it is that of the central figure, Humphrey Chimpden Earwicker. What is perhaps surprising to those who are not scholars of the subject is that it was of great importance to Shakespeare too, of enough importance in fact for him to have apparently written a now lost play whose title appears in *The Stationer's Register* for 1660 as "*Duke Humphrey*". Moreover the full title of one of the extant plays is:

The Second Part of Henry the Sixth
with the Death of

the Good Duke Humphrey.

At his first appearance in the Wake he is firmly linked to the common man, since H.C.E. turns out to be Everybody:

032.15-19 "long and always good Dook Umphrey...and Chimbers to his cronies...the nickname Here Comes Everybody"

Not far from this is a cryptic reference to a work of Toby Smollett's, "The Expedition of Humphry Clinker", which forms part of a trio:

029.07-18 "three lice nittle clinkers, two twilling bugs and one midgit pucelle....the man, Humme the Cheapner, Esc"

This bears comparison with the single maid and the trio at: 202.17-18 "Grattan or Flood, or when maids were in Arc or when three stood hosting"

In Henry VI, Part 1, Shakespeare calls the French heroine Joan La Pucelle, and at that time Humphrey was Protector to the infant Henry VI. "Humme the Cheapner" turns out to have Shakespearean linkages. At the start of Part 2 Cardinal Beaufort and the Duke of Suffolk plot to undermine Humphrey through his proud wife Duchess Eleanor. They send John Hum, a priest, to her, to convince her that he knows a genuine witch (Margaret Jourdain), and a conjurer (Roger Bolingbroke), who can bring spirits from the dead to answer her questions about the future. Hum (the "cheapner" or bidder) is taking gold from both parties (H.VI 2:1.2.97):

Hum Hum must make merry with the Duchess' gold...

Yet have I gold flies from another coast...

They say "A crafty knave does need no broker";
Yet am I Suffolk and the Cardinal's broker...
Hum's knavery will be the Duchess' wrack,
And her attainture will be Humphrey's fall.
Sort how it will, I shall have gold for all.

Chapter 4

Twelfth Night Epiphany

Joyce gave enormous importance to the idea of an epiphany as the source of creative endeavour, and he also held Shakespeare in great esteem, so there can be little doubt that he would have singled out *Twelfth Night*, the play which takes place on the Feast of the Epiphany, for special treatment in the Wake. First of all there is the valid secular connection between "12 Night" and the night of the Spring Equinox when the Wake takes place, his Wakenight, 18-19 March 1922, since it would be one of twelve hours. Then his Catholic upbringing gave him a knowledge of the religious significance of the Feast so it would be well to get some understanding of the background before attempting to come to grips with the ways in which he used the play.

Epiphany

The Feast of the Epiphany celebrates three different

manifestations of Christ:

i) Christ is born and is manifested on twelfth night to the Gentiles, the Magi or Three Kings of the Orient.

ii) Christ is baptised by St. John in the River Jordan, and a voice is heard saying; Thou art My Beloved Son. The Holy spirit descends in the form of a dove. Christ is manifested to the Jews.

iii) At the Marriage in Cana Christ shows his power to control the elements by changing water into wine, his first miracle. He is now manifested to the world at large.

This Trinity of Feasts could be taken as representing in some fashion the Son, the Holy Ghost and the Father. The Layman's Missal stresses the idea of marriage as central to this feast: '"At his birth," says St. Caesarius, " Christ gave himself to his Church in spiritual marriage." Today therefore the new and eternal Covenant has begun....'Today the Church is united with her Bridegroom, for Christ washed away her stains in the Jordan.' The marriage connection at Cana hardly needs stressing.

Epiphanies in the Wake

In the Wake there are three direct references to the word "Epiphany", and an adjectival derivative which has an environment closely matching that of the others. Marriages abound, and the Wedding Feast at Cana links to the Pantomime about Dick Whittington, who turned again to become Lord Mayor of

London. The other two link to the Panto "Little Bo-Peep", and Noh drama. These theatrical linkages support the notion that when Joyce uses the word Epiphany he is also keeping *Twelfth Night* in mind. A survey of the text surrounding each Epiphany shows that Trinity is another constant thought, revealed by 111 or three, and finally there is a "Heliotrope" word in every case, to show the Heavenly light.

The three primary references emphasize in turn each of the three aspects of the Epiphany, while the fourth takes an overall view:

i) Birth:

341.20-35 "*The huddled and aliven stablecrashers...*

*Hippohopparray helioscope flashed winsor places as the
gates might see. Meusdeus!...(with burning briar)
Mr Twomass Nohoholan...telling the Verily Roverend
Father Epiphanes..how assuary as there's a bonum in
your osstheology!) Backlegs shirked the racing
kenneldar...the chestnut's (once again Wittyngtom!)
absolotionally romptyhompty successfulness...One aught
spare ones triflets, to be shut: it is Coppingers for
the children".*

The passage begins with 111 and a heliotrope cousin. The text reveals the Star of Egypt guiding the Magi to their destination, and the realisation of Divinity with a "Meusdeus!", matching the words of Doubting Thomas. Joyce has added a bonus here from the Old Testament with the burning bush in which God

manifested himself to Moses (Ex. 3:2). We have the Ass at the stable in Bethlehem, and some horses; the Cana wedding links to Lord "Mare" Whittington, and the Gifts of the Magi become coppers for the children. Naturally there is some blurring of the edges as this birth scene includes the Wedding-Whitting connection, but all three aspects of the Feast celebrate the mystic marriage of Christ to his Church. This passage is ostensibly a broadcast of a race and there is reference on the next page to a runner named "Homo Made Ink". Homo was especially Christ on the famous occasion of Pilate's "Ecce Homo", and he turned the water into red "ink" at Cana.

ii) Baptism in the Jordan.

Looked at from a Joycean point of view a Jordan might well be a chamber pot making a bridge into the affairs of the Russian General, or the two girls in the Park. Jordan also makes a connection to Giordano Bruno, the "Twomass Nohoholan" of Ex. i. (341.24..."browne" at 341.27)

507.22 "Unhindered and odd times... (33)Toucher...Thom..

508.05-29 Yule Remember, ostensibly for that occasion only of the twelfth day Pax and Quantum wedding...they were coming down off him. - How culious an epiphany! - *Hodie casus esobhrakonton?* ...Needer knows necess and neither garments. Man is minded of the Meagher, wat? Wooly? Walty? ...the subligate sisters, P. and Q. ...in pretty much the same pickle...the prettiest pickles of unmatchemable mute antes I ever bopeeped

at...Silks apeel and sulks alusty?...

509.22 haliodraping het"

Here the 111 and the Heliotrope references embrace the main Epiphany fairly widely. In view of the importance placed by the Missal on the wedding associated with this Feastday it would be well to examine briefly the marriage of P and Q, or Pax and Quantum. Here is another more decorated version:

222.18-20 "Radium Wedding of Neid and Moorning and the Dawn of Peace, Pure, Perfect and Perpetual, Waking the Weary of the World."

Here we have a marriage of opposites, Night and Morning, and the resolution is perfect Pax (Peace), a complete Zero, as opposed to a Quantum, the minimum quantity of anything. The Wedding of P and Q then is one between nothing and something, in other words the primary interface manifesting creation itself, the manifestation of God.

The Pantomime is Little Bo-Peep.

iii) Miracle at Cana: Water turned into Wine at Wedding.

625.35- "so side by side, turn agate, weddingtown, laud men of

626.07 Londub! I only hope whole heavens sees us...Into the deeps...bowldstrong bigtider...While you're adamant evar. Wrhps, that wind as if out of norewere! As on the night of the Apophanypes....Ludegude of the Lashlanns, how he whips me cheeks! Sea, sea!

626.17-28 Who'll search for *Find Me Colours* now on the hillydroops of Vikloefells....Three times in all..

A princeable girl...pantymammy's Vulking corsergoth."

Three and the "heliotrope" follow the Epiphany here with some extra Pantomime material.

There is a very direct statement of the miracle in the "turn agate, weddingtown". OED gives "agate" in meaning 7 as a typographic term, the American name for the type size known as Ruby. Furthermore it lists Ruby as a red wine. Water is to be found in the deeps and tides. There is manifestation: "the heavens sees us" and God is the "Ludegude".

iv) The Epiphany.

The overview is associated with an adjectival form of Epiphany appropriately linked to the prefix "pan-":

610.35- "newstage oldtime turftussle, recalling Winny Willy

611.14 Widger... Heliotrope leads from Harem. Three

ties.... speeching noh man...hueful panepiphanal world
spectacurum of Lord Joss"

I am not sure that Wee Willie Winkie was ever made into a Pantomime, but we do have references to the stage and the Noh drama, the usual three, and the world of Lord God manifested.

Taking the four Epiphany passages together one finds they have other elements in common, for instance horses and the revelation or baring of arses-asses-bottoms. It now becomes apparent that Joyce may have had another use for the Pantomimes and the Heliotrope words already discovered, since in the Games Chapter that was the colour of the girls' pants. The first of

the bottoms to be bared is cleverly veiled to begin with:

i) 341.27 "Verily Roverend Father Epiphanes"

A Danish arse is a "rov", and certainly an English one could be the "end". We have here the idea of splitting into pairs shown by the presence of Thomases in the vicinity (Twomass Nohoholan and Wittingtom), given that Thomas is Hebrew for twin.

Taking a larger view the passage is concerned with Horse Racing.

ii) 508.11 "How culious an epiphany"

A "culus" is a Latin fundament, and in the next line we have in mixed Greek and Latin the fall of their underpants, as with those of the Russian General. Presently the nether garments become "mute antes" or mutandis" related to the Italian word "mutande", meaning underpants. Toms lurk and peep, and the P/Q girls "peel" and maintain the twinning theme.

iii) 625.35 "side by side"

626.06 "Ludegude of the Lashlanns, how he whips me cheeks! Sea, sea!"

The twinning here is expressed by the repetition of the words side and sea, which of course could belong together at the seaside. The bottom is again disguised, but bared for spanking, showing the paired "cheeks".

iv) 610.20 "Sec! Wartar wartar! Wett."

The passage is again concerned with Horse Racing.

All four passages have the sea in them, though disguised in the first as Lord "Mare" Wittingtom. In the second there is a

plain reference to Walter de la Mare, and in the third, (echoed by "Wartar wartar!" in the last) there is "Sea, sea!", the "Thalassa! Thalassa!", that great Epiphany for the fleeing Greeks attempting to get back home in Xenophon's *Anabasis*. This can be treated also as "See! See!" in relation to the baring of the final end, the most fundamental "bottom" of all, the split into an apparent duality of an essential unity.

Bottom takes us to Shakespeare, and suggests the question: "Who was the Epiphany Ass in Twelfth Night?" The Jester called Feste. Since Festy is put on trial during I iv of the Wake these pages must be combed for correspondences with Epiphany material.

| | |
|---|--|
| 085.22 A child of Maam, Festy King was subsequently haled upon the calends of Mars.... | A child of Miriam, or "Son of Man": Christ the King. Ides of March: Link from Twelfth Night to Julius Caesar. Liberating doves in the Temple |
| 085.29 flying cushats out | (John 2: 16). |
| 085.31 the prisoner, soaked in methylated..... in dry dock appatently ambrosiaurellised | Christ, full of the Spirit, which descended on him in the form of a dove at His Baptism. He has an aura akin to Ambrosia, the food of heaven. |
| 086.05 he was dripping as he found upon stripping | Christ's garments removed for Baptism, and later for scourging and Crucifixion. |

| | |
|---|--|
| <p>086.07 King, elois Crowbar once known as Meleky</p> <p>086.17 they landed their two and trifling selves, amadst camel and ass, greybeard and suckling, priest and pauper, matrmatron and merrymeg The gathering ..attended..by large numbers of christies and</p> | <p>Three Kings, one Irish, one Persian (Malek). The Irish King comes from Erin-Iran, so two are "Oriental".</p> <p>Joseph and Mary with the tiny child, the Ox and the Ass, and the camels of the Magi at Bethlehem.</p> <p>The Birth attended by Jews and Gentiles, shepherds and Magi.</p> |
| <p>and jew's totems.</p> <p>092.06 The hilariohoot etc.</p> <p>092.07 Wet Pinter's as were they...equals of opposites ...manifestations</p> <p>092.23 But it was not unobserved of those presents, their worships...</p> <p>092.35 four justicers..Punchus and Pylax</p> <p>093.01 King...to prove himself a rael genteel</p> <p>093.07 the firewaterloover.. a vinesmelling...</p> | <p>The Baptism.</p> <p>Giordano motto. Jordan.</p> <p>Giordano's Philosophy: water at Baptism and Cana.</p> <p>Epiphanies.</p> <p>Three Kings bringing presents.</p> <p>Christ's judge was Pontius Pilate.</p> <p>Christ manifested to the Israelites and Gentiles.</p> <p>Christ changes water into wine.</p> |

This detailed examination of the Trial reveals that Joyce has woven into his text elements from all three manifestations of the Feast of the Epiphany. But the Wake text at any point is composed of multiple strata of interwoven material, so a change of focus brings to light many other important connections.

Pegger Festy King

In the Wake Feste is expanded into Pegger Festy and Festy King, or to give him his full title: Pegger Festy King. Immediately one becomes aware of the fact that Festy is sandwiched between P/Q elements, so he is himself an interface, just as Jacques/Jack is the interface between Shem and Shaun. The fact that Pegger Festy King has three names fits well with the triune nature of the Feast of the Epiphany, and therefore possibly with the play Twelfth Night. The first thing is to examine each of the names in some detail to see whether they make connections to the Shakespeare play.

Pegger.

Using Joyce's Root Language there are many possible variants of the name Pegger but let us start with the word itself. A "pegger" could be simply a thrower of stones, as in this case where the twins serve as targets, or role models:

026.36- "never pegging smashers after Tom Bowe Glassarse or

027.01 Timmy the Tosser..."

In low slang "pegging" means copulation:

584.05-6 "Ye hek, ye hok, ye hucky hiremonger! Magrath he's my
pegger"

This particular passage is much concerned with Cricket, and
in that game the stumps may be called "pegs". But the
connecting word we seek is Beggar:

145.22-3 "Magrath or even that beggar of a boots at the Post"

Now we can turn to the Shakespeare connection because
beggiNg is one of Feste's chief occupations. He is totally
shameless in his pursuit of money:

3.1.55

Feste The matter, I hope, is not great, sir, begging but a
beggar: Cressida was a beggar...

5.1.46

Feste ...but I would not have you think that my desire of
having is the sin of covetousness, but as you say sir,
let your bounty take a nap, I will wake it anon.

In the course of the play he touches the Duke twice, with
the promise of more to come, Sir Andrew twice, and Sir Toby,
Viola and Sebastian once each. He even extracts a promise of
money from Malvolio. Viola makes a connection between King and
beggar which suits Joyce's purpose:

3.1.8

Viola So thou mayst say, the king lies by a beggar, if a
beggar dwell near him....

In the Wake the beggar is found with a partially Chinese

King. He seems to be a chef interested in mischief:

058.16-20 "Mester Begge...who is the messchef be our kuang"

Another variant is found in a card game peculiar to Ireland, called variously 45 or Bell:

122.18-19 "whang, whack on his pigsking's Kisser for him, K.M.

O'Mara where are you?"

This is reminiscent of "de la Mare" as well as Omar Khayyam.

Feste, the Ass.

Feste's most central role from the Joycean point of view is that of the Ass, that most dual of beasts, the humble donkey, witness of the birth of Christ, and later his triumphal bearer on Palm Sunday, which is supposedly the origin of the cross on his back. In the Wake there is constantly the Ass/Arse pun, and from the Shakespearean point of view, a linkage to Bottom in the Dream. However in Twelfth Night it is Feste who is the Ass:

2.3.18

Toby Welcome, ass. Now let's have a catch.

5.1.7

Feste ...they praise me and make an ass of me; now my foes tell me plainly that I am an ass.

His connection to bottoms is evident from the nature of the crime he is accused of in the Wake:

085.23-31 "Festy King...haled up at the Old Bailey on the calends of Mars, under an...indictment...flying cushats out of his ouveralls and making fesses immodst his forces on

the field. Oyeh! Oyeh!"

The "cushat" is a dove, technically known as *Turdus Musicus*, so Pegger Festy was shying something other than a rock, the product of his ass-ininity, while making "fesses" on the field.

King.

The Clown/Master interchange was very much a part of the routine duty of the Court Jester. Joyce plays with this idea in relation to the recording company His Master's Voice, subtly changed to include a Jester and a Majesty:

073.13-14 "playing on the least change of his manjester's voice"

At his own risk, of course, he had to remind the King of his humanity, an idea carried to its limit at the Saturnalian Feast of ancient Rome, when the slave became master and the master the slave, within reason. Saturnalia was in fact the basis for *Twelfth Night*. In the play Feste quite specifically proves that he changes roles with his mistress Olivia (1.5.36):

Feste God bless thee, lady.

Olivia Take the fool away.

Feste Do you not hear fellows? Take away the lady.

Olivia Go to, you're a dry fool....

Feste therefore, I say again, take her away.

Olivia Sir, I bade them take away you.

Feste Misprision in the highest degree! Lady, cucullus non facit monachum; that's as much to say I wear not motley in the brain. Good madonna, give me leave to

prove you the fool..

And this he proceeds to do most effectively. He becomes the King, or the Mistress, and she the Clown. At the end of the Trial of Pegger Festy this change of roles is commemorated, as there is laughter in the hall and he becomes female:

092.02-5 "outbroke much yellachters from owners in the heall
(Ha!) in which, under the mollification of methaglin,
the testifighter reluctantly, but with ever so ladylike
indecorum, joined (Ha! Ha!)"

Cucullus non facit monachum: "How culious an epiphany".

We have just had Feste quoting some Latin quite correctly to his mistress: "the hood does not make the monk". This "hood" serves as a stepping stone for further inquiries, starting with the useful clue buried in the text of the fable of the Mookse and the Gripes:

152.20 "a Mookse he would a walking go (My hood! cries Antony
Romeo)"

Manifestly this conjures up the old song:

"A Frog he would a wooing go,
Heigh Ho! said Anthony Rowley"

The original song had political overtones since it referred to the amorous ways of Charles II, also known as Old Rowley. But Joyce has changed "Heigh Ho!" into "My hood!" which naturally makes one think of the common expression "My hat!". Oddly

enough since Old Rowley was famous for his hats there is an expression mentioned in OED: "I'll eat old Rowley's hat hat!", which supplies the missing link in the chain.

But who is this "Antony Romeo"?

Certainly Shakespeare offers both Antony and Romeo as separate characters, and both were lovers, but can they ever be one and the same person? The additional clue of the cry: My hood! or Heigh Ho!, leads to the same play, one which connects frequently with Julius Caesar, by means of the very Roman character names. "Antony Romeo" is a very fair description of the Sea Captain in *Twelfth Night*. Antony is quite willing to die for love of Sebastian (2.1.47):

Antony But, come what may I do adore thee so,
 That danger shall seem sport, and I will go.

Here is an Antony who is also a Romeo. On close examination it is found that Antony Romeo's cry connects to Shakespeare in all three possible variations:

a) My hat!

Antony, that fearless lover is recognisable by his hat (3.4. 340):

Antony You do mistake me, sir!

1st Off. No, sir, no jot. I know your favour well,
 Though now you have no sea-cap on your head.
 Take him away...

b) My hood!

In his first scene with his mistress Olivia, the Jester

Feste tells her (1.5.54):

Feste Lady, cucullus non facit monachum. That's as much to
 say as, I wear not motley in my brain.

 The adage is: The hood does not make the monk. It is
found in the Wake in a jokey context suitable for a jester at:
487.21-2 "Hood maketh not frere. The voice is the voice of
 jokeup, I fear.."

 [Cf "change of his manjester's voice" (073.14)]

 Shakespeare used this adage on two other occasions but in a
serious vein. Lucio says it about the Duke in *Measure* (5.1.263)
and Queen Katherine says it of the two Cardinals in *Henry VIII*
(3.1.21).

c) Heigh Ho!

 At the very end of *Twelfth Night* we get this famous song,
which is worth quoting in full because of its Wake relevance:

Feste When that I was and a little tiny boy,
 With hey, ho, the wind and the rain;
 A foolish thing was but a toy,
 For the rain it raineth every day.

 But when I came to man's estate,
 With hey, ho, the wind and the rain;
 'Gainst knaves and thieves men shut their gates,
 For the rain it raineth every day.

 But when I came, alas! to wive,

With hey, ho, the wind and the rain;
By swaggering could I never thrive,
For the rain it raineth every day.

But when I came unto my beds,
With hey, ho, the wind and the rain;
With toss-pots still had drunken heads,
For the rain it raineth every day.

A great while ago the world begun,
With hey, ho, the wind and the rain;
But that's all one, our play is done,
And we'll strive to please you every day.

This song has a very Viconian cast to it, which must have struck Joyce most forcibly. It states the ages of man, childhood, manhood, fatherhood and old age, with a final verse expressive of both the end and the beginning of the work. It is sung at the very end of Twelfth Night, on the Feast of the Epiphany. And it has the great advantage that it links Feste to the Fool in Lear who sings another verse of the same song, one which the scholar Herschel Baker feels sure was written by Shakespeare himself (3.2.74):

Fool He that has a little tiny wit,
 With hey, ho, the wind and the rain;
Must make content with his fortunes fit,
 Though the rain it raineth every day.

Another Jester who fits with this nexus is Trinculo, a member of the Court of the usurping Duke Antonio in *The Tempest*, a play naturally to be linked to wind and rain. Then too there is Touchstone in that most musical play *As You Like It* in which Amiens sings (2.7.174):

Amiens Blow, blow, thou winter wind...

 Heigh-ho, sing heigh-ho, unto the green holly...

Later on Touchstone and his bride to be, Audrey, listen to the two pages singing (5.3.13):

 It was a lover and his lass,

 With a hey, and a ho, and a hey nonino...

The elements of wind-rain and hey-ho have been found to link four Shakespearean "asses" and the only other professional Jester (as opposed to rustics and clowns, and leaving dead Yorick out of it for the moment) is a cow to follow them, Lavache in *All's Well that Ends Well*.

The Trial of Pegger Festy

The pages containing the Trial in I iv have already been combed through for material relating to the Feast of the Epiphany in its three manifestations. Now it is time to check for a balance between the characters of Shakespeare and those in the Wake. The defendant appears first as Festy King, later as Pegger Festy, and sometimes as Pegger or King. There is evidence given:

088.14-15 "It was Morbus O' Somebody? A'Quite. Szerday's Son?

 A satyr in weddens."

The child of Wednesday (Hungarian: szerda) opens up a special duality. Halliwell-Phillips's "Nursery Rhymes" gives different versions of this rhyme :

Wednesday's child is full of woe.

Wednesday's child is merry and glad.

Born on Wednesday, sour and sad.

This oxymoron is mirrored at the end of the Trial by the happy sadness when Pegger is contrasted with the Wet Pinter:
092.06-8 "The hilariohoot of the Pegger's Windup cumjustled as neatly with the tristitone of the Wet Pinter's as were they *isce et ille* equals of opposites"

This passage is dense with allusions to Giordano Bruno. There is a brief description of his Philosophy, the necessity of duality, by means of a quote from Coleridge, and there is a reference to Bruno's motto: In Tristitia Hilaris Hilaritate Tristis. If Pegger Festy links to hilarity it accords well with the meaning of the Latin "festus" or joyful. We have also some Latin, "*isce et ille*" and "*iste*" which is reminiscent of Touchstone in AYLI (5.1.42):

Touch. for all your writers do consent that ipse is he. Now,
you are not ipse, for I am he...

Jesters in general have this tendency to obfuscate any issue by the use of mock Latin. But in the Wake passage there was the reference to the real Latin motto of Bruno. And a large part of a Jester's humour stems from the pairing of opposites as in Bruno's Philosophy. Each thing necessitates its opposite.

Here are two Shakespearean versions:

AYLI: 5.1.34.

Touch. The fool doth think he is wise, but the wise man knows
 himself to be a fool.

Twelfth Night: 1.5.31.

Feste Wit and't be thy will put me into good fooling. Those
 wits that think they have thee do very oft prove fools,
 and I that am sure I lack thee may pass for a wise
 man. For what says Quinapalus? "Better a witty fool
 than a foolish wit".

Returning to the Wake the contrast between Pegger's Windup
and the Wet Pinter must arouse curiosity as to the identity of
this new character and the exact nature of a "windup":

The Wet Pinter.

If "Pegger's Windup" cumjustles neatly with the "tristitone
of the Wet Pinter's", who in Shakespeare is the Wet Pinter? The
answer is to be found in the list of Jesters already discovered.
He must be Trinculo in *The Tempest* who makes his first
appearance wringing wet, after being saved from a watery grave
along with Sebastian and Antonio. How interesting it is to find
that these are the names of the two in *Twelfth Night* who survive
the storm at sea.

The name Trinculo would appear to be based on two primary
roots. It might stem from the English word "trinkle", which
means to cry, certainly lending it a "tristitone"; or it might
be related to the German word "trinken", to drink, because that

is what he most certainly does in company with Caliban and Stephano. Here are his opening words, his "windup" (2.2.18):

Trinculo Here's neither bush nor shrub to bear off any weather
at all, and another storm brewing; I hear it sing i'the
wind: yond same black cloud, yond huge one, looks like
a foul bombard that would shed his liquor.

Mixed with the storm, the wind and the rain there is a subtext of drinking imagery, of brewing and liquor, which fits perfectly with Joyce's Wet Pinter. And how neatly it cumjustles back to the Pegger, who could be one given to the consumption of "pegs" of brandy and soda.

Turning to the Trial once again there are obvious points of resemblance between the defendant and Trinculo. Here he is soaking wet but interested in drink after his rescue from the tempest:

085.31- "When the prisoner, soaked....appeared in dry dock
086.04 ...in feacht he was dripping as he found upon
stripping for a pipkin of malt for he feared the coold
raine."

This describes the situation when Trinculo first enters after being saved from the storm. He is terribly afraid of the cloud which is about to release its "liquor", and he crawls under the recumbent form of Caliban in his rags. He is dragged out and Stephano comforts him with a drink:

088.29-32 "And had he been refresqued by the founts of
bounty...in Long's gourgling barral?...a surgeonet

showeradown"

089.08 "Not unintoxicated fair witness? Drunk as a fishup."

090.07-9 "The regents in the plantsown raining...and the
morkernwindup"

(The Regent in *The Tempest* would be the usurping Duke Antonio. There is an echo here of Peggers "Windup")

091.27 "wield or wind...the inekhoushaustible wassailhorn"

As the Trial ends it is pointed out :

092.06-8 "The hilariohoot of the Pegger's Windup cumjustled as
neatly with the tristitone of the Wet Pinter's as were
they...equals of opposites"

Feste and Trinculo are but the two sides of the one coin.

Pegger's Windup.

The first new element here is the "Windup". This is a very dual word. A pegger's wind-up could equally well be the preparation for his throw, or its conclusion, the outcome of it, perhaps a broken window. Joyce uses it during the trial evidence in a context of conflict and the three soldiers:

090.03-9 "What displaced Tob, Dilke and Halley...as to the
pugnaxities evinxed...during the effrays...with the
skiddystars and the morkernwindup"

On a couple of occasions the word relates to windows. This example continues the theme of light and dark from the last one:

586.27-31 "pollysigh patrolman Seekersenn...would mac siccar of
inket goodsforetombed ereshingem of light turkling
eitheranny of thuncle's windopes."

But a window that is "up" might be either open or closed:

101.04 "whether he had his windop like themses shut?"

Getting the "wind up" could be a fearful or a money raising experience:

023.14 "van Hooter was to git the wind up"

In sum then "windup" is a most equivocal word. Turning now to the "Windup"s of Pegger Festy and the Wet Pinter we find that there are many possibilities. This may mean the start or end of their appearances in the plays, or in the Wake, or even in court. We have seen that Trinculo's first appearance in *The Tempest* matched his first appearance in the Wake. He last appears, and certainly with a "tristitone", haled up with his stolen clothes by Ariel before Prospero. He is drunk as usual (5.1.282):

Trinculo I have been in such a pickle since I saw you last
that, I fear me, will never out of my bones: I shall not
fear fly-blowing.

This is found in the Wake in a passage about eating but with cryptic drinking:

406.33- "He was guilbey of gulpable gluttony...or felt like a
407.05 bottle of ardilaun arongwith a smag of lecker
biss...Though his net intrants wight weighed
nought but a flyblow..."

This passage very much parallels one which contains the final appearance of Festy in the Wake, recognisable by his companion King. Here the Gilbey's and the "flyblow" occur along

with the after effects of too much food:

557.33- "by way of festination...he tells me outside Sammon's

558.05 in King Street...by this pewterpint of Gilbey's

goatswhey...no uncertain amount of esophagous

regurgitation, he being personally unpreoccupied to the

extent of a flea's gizzard anent eructation..."

The stolen finery he wears after his immersion in the
"filthy mantled pool" is reflected in the Trial:

085.33-5 "wearing, besides stains, rents and patches, his fight
shirt, straw braces, souwester and a policeman's
corkscrew trowswers"

The ceremony of "weighing in", mentioned in the quotation
from p.407, is something that boxers do before a fight.

Turning next to Feste we have again to consider several
possible wind-ups. We have just seen that his final appearance
in the Wake matches that of Trinculo. He is found first in the
Wake in what we can call the Feste Questions. The Wind and Rain
of his final song are also present:

023.19-34 "Quarry silex, Homfrie Noanswa! Undy gentian

festyknees, Livia Noanswa?...audiurient he would

evesdrip...With lipth she lithpeth to him...She he she

ho she ha to la...The soundwaves are his buffeteers...

tiddywink of a windfall"

There is some laughter and "hey-ho" material to suggest the
presence of a Jester, and note also the presence of colour
(gentian) and lips, because they are to be found at Feste's

first entrance.

Joyce considerably provided Miss Weaver with a translation of his Latin in its original version (Letter 13/5/27):

Quare siles?

Why are you so silent?

Unde gentium festines?

Where the dickens are you hurrying from?

The version Joyce uses on p.23 is fairly close to the original but the differences must have some significance:

"Quarry Silex" : Both new words are stony in nature, a quarry and the flintstone that might come from it.

"Undy gentian festyknees": There is a medicine called Gentian Violet which Pliny said was called after Gentius, King of Illyria (OED), and that is where *Twelfth Night* takes place. The alteration of "unde" to "Undy" suggests a singular form of "undies" and consequently the colour of the girls' drawers, heliotrope, in the Games Chapter. The change from the Latin "festines" to "festyknees" must involve Festy. A look at his first entrance in the play proves that he is Feste, since he is greeted by Maria with questions about his long absence from home. She will not defend him from Olivia's blame unless he tells her where he has been, but this he won't do:

1.5.1

Maria Nay either tell me where thou hast been, or I will not open my lips so wide as a bristle may enter in way of thy excuse. My lady will hang thee for thy absence.

Feste Let her hang me. He that is well hanged in this world

needs to fear no colours.

Maria "I fear no colours".

Turning to the Feste Questions on p.23 again, a loose translation would read:

Maria Why are you so silent?

Feste Home free (or frie = blame). No answer.

Maria Where the dickens are you hurrying from, Feste?

Feste Olivia , no answer.

He gives no answer to the question on Olivia's behalf.

Twelfth Night and Julius Caesar.

Another point in the Wake which could be called Pegger's Windup is the start of his appearance in Court:

085.22-7 "a child of Maam, Festy King...was haled up at the Old Bailey on the calends of Mars"

The broad hint at the Ides of March immediately suggests a connection with Julius Caesar, and following the other clue given by the "Maam, Festy" we reach the "untitled mamafesta" of Annah (104.02). The first two titles memorialising the Mosthighest show strong connections to Caesar and Shakespeare:

104.05-7 "*The Augusta Angustissimost for Old Seabeastius' Salvation, Rockabill Booby in the Wave Trough*"

Sebastos is the Greek for Augustus; Livia was the wife of Augustus Caesar (Octavius); she was promoted to divine status ("Angustissimost") by her grandson Claudius Caesar, but Joyce succeeds in making her a sacred cow.

Sebastian was the name of two Shakespearean characters who

were saved from the wave trough: Viola's brother was saved by Antonio in *Twelfth Night*, and married Olivia, a name close to that of Caesar's wife, Livia. Viola goes under the alias of Cesario. In *The Tempest* Sebastian was saved along with Trinculo and Antonio. The revelation of Sebastian's liberation from the wave trough is made in both plays in Act 2 sc.1.

Fragmented Fools

Here is a version of Festy King, slightly shortened to become a "feastking", but recognisable from his Roman company and Feste's favourite oath, "by Jove":

231.12-31 "feastking of shellies by the googling Lovvey

...horsery megee...a crazy chump of a Haveajube Sillayass

...he shall not forget that pucking Pugases...by Jove

Chronides....And Malthos Moramor resumed his soul...and
blew the guff out of his hornypipe.."

G. Silius was the lover of Claudius Caesar's wife, Messalina. In *Twelfth Night* Sebastian can identify his sister because she says she comes from Messaline (5.1.232). In order to grasp the full significance of this passage it is necessary to fit it with three others to enhance certain points:

Gaius Silius

The "Sillayass", the ass who laid Messalina, turns the cuckold husband Claudius into an ass as well:

581.22-3 "At the carryfour with awlus plawshus, their happyass
cloudious"

This ass is an appendage to a Mamalujo set of four.

Malthos Moramor

There were a number of ass-horse elements in the first passage quoted. A lot of light is thrown on "Malthos" by consideration of this Mamalujo-Ass passage:

270.32- "The O'Brien, The O'Connor, The Mac Loughlin and The
271.06 Mac Namara with summed their appondage, da, da, of
Sire Jeallyous Seizer, that gamely torskmester... and
the tryonforit of Oxthievius, Lapidous and Malthouse
Anthemy."

On the surface we have a simple Mamalujo quartet of Irish names followed by Julius Caesar, and the Triumvirate from the play Shakespeare wrote about him, Octavius, Lepidus and Mark Antony (with his paramour Cleopatra in the margin to keep him company). On the other hand there really was a Sir Julius Caesar, Master of the Rolls, a good friend of Francis Bacon's, and presumably not unknown to the playwright. Perhaps this broad hint necessitates a much closer appraisal.

In the first place we reached this passage through a consideration of "Malthos Moramor", and we must be very much tempted to link both him and "Malthouse Anthemy" with that much maligned parson Thomas Malthus. We now have three names to consider and they do fall into a rather familiar pattern:

| | | |
|-----------|---------|---------|
| Malthouse | Moramor | Anthemy |
| Wine | Women | Song |

Wine could come from the "malt house"; the Women would provide "more amour"; and an anthem is a song. Another point is

raised by the combination of names in that "Anthemy Moramor" would be an "Antony Romeo". It is very important to grasp, from the point of view of Wake exegesis, that the only way to reach these conclusions is to marry the two passages from pp. 231 and 270. These connections are made by the tunneling parties that Joyce set to work digging through his mountain, and they are of enormous importance. We are also justified in taking a leap back to the original Antony Romeo passage where he cried: "My hood!", which we have now discovered links to Feste. Since then we have found a very stony clue linked to Feste in the "Noanswa" passage, which is now very closely echoed by the alteration of Lepidus into Lapidous. This raises a strong suspicion that what appears to be simply the Caesar Triumvirate may in fact be a foursome, especially since they have four names:

| | |
|------------|-----------------------------------|
| Oxthievius | Lavache, the cow, becomes male. |
| Lapidous | Touchstone. |
| Malthouse | Trinculo. |
| Anthemy | Feste, who is constantly singing. |

The tiny alterations in each of the "Triumvirate" lead to a group of four Jesters, so Julius Caesar is sandwiched between two Mamalujo groups. Moreover Caesar is described as "Sire Jeallyous Seizer, that gamely torskmester", and "gamle torsk" would be old cod in Danish, Hamlet's language. In Irish common parlance a cod is a joke so the old codmaster would probably be Yorick. Consider the implications of (5.1.203):

Hamlet He hath borne me on his back a thousand times.

Yorick is an ass, like the other four. The only other professional Jester in Shakespeare is the Fool in Lear, and since he is unnamed and sings the same song as Feste it would be quite satisfactory to assume they are one and the same for Joycean purposes.

The Danish Pegger

Some added support for the presence of Yorick on the Jester team is provided by the alteration of Pegger into Danish "pige", which means a girl. Here is a Danish passage which is a song apparently sung by Dame Nelly Melba, who played Juliet to Jean de Reszke's Romeo:

200.09-11 "Madame Delba to Romeoreszk....*High hellskirt saw ladies hensmoker lilyhung pigger*"

On another occasion we have the Danish girl substituting for Feste as in "festyknees":

552.21 "my smuggy piggiesknees"

In Danish this might read as "my beautiful girl's nose", and this fits neatly with Pascal's amusing thought that if Cleopatra's nose had been shorter History would have been very different. Cleopatra of course goes with Caesar and Antony and indeed is found in the Left Margin right next to the "Triumvirate":

271.L2 Cliopatria, thy hosies history"

The hose would go on the knees of the girl, not her nose.

Pegger the Cricketer.

There is a third passage which dovetails with the original

passage on p.231 where there was "feastking....by the googling Lovvey":

584.05-9 "Ye hek, ye hok, he hucky hiremonger! Magrath he's my pegger...He'll win your toss, flog your old tom's bowling...break his duck...I lob him...till the empsyseas run googlie"

The "feastking" is paired with a "pegger", the absent element of his tripartite name, and there is a "googlie" to go with the "googling Lovvey". A "googly" is particularly misleading delivery of a cricket ball, and this whole passage is filled with cricketing terms, seasoned with some Latin, to make a Roman milieu for Festy.

A "pegger" can be someone who throws something, in this case a cricket ball. Elsewhere the word is used in conjunction with the correct target for the thrown ball, the cricket stumps, or wicket:

072.25-8 "That...unpleasant bullocky...drunkishly pegged a few glatt stones...by way of final mocks for his grapes, at the wicket".

Since Pegger is the bowler, Festy must be the batsman. Festus is the past participle of the Latin verb, fendere, to strike. It is unclear whether he is an offender or a defender, but he is a bat wielder, protecting the wicket (gate-door) from the attacks of the bowler Pegger.

Chapter 5

Shakes Pigs

The superfluity of pigs in the Trial section demands explanation:

| | | |
|--------|---------------------|---|
| 085.08 | chuck | xuk = Persian pig. |
| 086.11 | middlewhite | |
| 086.13 | Rabworc | Rab = Irish hog. |
| 086.13 | Anthony | Smallest pig in a litter. |
| 086.14 | pedigree pig | |
| 086.18 | suckling | |
| 086.21 | Irish muck | Muc = Irish pig. |
| 086.23 | jew's totems | The pig is a special animal for Jews. The pairing with "christies" who are Minstrels is interesting. |
| 086.24 | ballybricken | Ballybrickan in Waterford was a haunt of pig brokers. |
| 086.27 | gentleman ratepayer | "The gentleman who pays the rent" is the pig. |
| 086.27 | Francie's sister | Any animal to St. Francis. |
| 086.28 | animal's sty | |
| 086.29 | Troia | Troia = Italian sow or whore. |
| 086.34 | plain clothes | Partridge notes that "pig" was the slang for a plain-clothes |

detective In the nineteenth
century.

- 087.09 pigstickularly
- 087.10 Sam him and Moffat Shem, Ham and Japheth are implied.
- 087.17 Gush Mac Gale and Muc = Irish pig.
Roaring O'Crian Jr.
both changelings In Alice the crying baby turned
into a pig.
- 087.30 macdublins Muc = Irish pig.
- 089.15 pederast prig... Pig with an R in it.
gent who prayed his Gent who payed the rent with an R
lent in it.(See 086.27)
- 089.27 fe...? No ah. Fe is the chemical symbol of iron
which can come in the form of pigs.
Noah was the father of Ham.
- 089.30 macoghamade
- 090.31 Bladyughfoul... A thunder word with many whores in
puttanach it. Puttana is Italain for a
whore, as is "Troia" which also
means a pig.
- 090.34 Meirdreach an Meirdreach is an Irish whore.
Oincuish Oink, the sound of a pig.
- 091.01 stucckomuck Muc = Irish pig. Also "stuck
pig".
- 091.04 fearra... In *Portrait* (Viking p. 203)
Ireland Is the sow who eats her

farrow.

091.06 that was ate be St. Patrick was a swineherd.

Since

Cliopatricks (the an Anthony is the runt of the
sow) princess of litter Joyce suggests that a
parked porkers Cleopatra must be a princess among
pigs.

092.15 swiney prize

093.08 rawdownhams

093.15 hames...gratiasagam "Gratias agam" was the nickname of
St. Patrick, the swineherd.

093.36 sowheel This looks like part of a pig's
trotter, but is pronounced like
"samhail" an Irish ghost or
apparition. Hamlet may be involved.

While Hamlet might on his own provide a sufficient
connection from this abundance of pigs to Shakespeare, Joyce has
decorated the playwright's name to make the link obvious. Here
for a start he does duty for the ham that goes with the eggs:

161.31 "shakespill and eggs"

He is found with goats, a point which will be clarified
presently:

344.05-6 "goatheye and sheepskeer they damnty well know"

441.33 "the goattanned saxopeeler upshotdown chigs peel of
him"

A pair of references lead to a third where pigs are

directly involved:

177.32 "no other shaggspick, other Shakhisbeard"

191.02 "for the laugh of Scheekspair"

025.12 "the pig's cheeks under the sacred rooftree"

On a more general level the Trial pigs connect to the theatre as well as to whores and the eating of houses. Here is a passage from a section which contains all three.

1.

086.20-9 "The gathering...attended...by large numbers of christies and jew's totems, tospite of the deluge...the ballybricken...ate some of the doorweg, the pikey later selling the gentleman ratepayer because she, Francie's sister, that is to say, ate a whole side of his (the animal's) sty, on a Struggle Street, *Qui Sta Troia*..."

Later on the sort of place where a pig might live is described:

093.14-18 "Parish Poser...umprumtu rightoway hames.... gratiasagam..biss Drinkbattle's Dingy Dwellings where (...he was dovetimid as the dears at Bottome) he shat in (zoo)"

This in turn echoes a much earlier passage where the first "whole of the wall" is described, and a connection is made naturally enough to Bottom and the Wall-hole in the Dream:

2.

069.07-26 "such a wallhole did exist...(15) a stonehinged gate then was...that shack under fair rental of one yearlyng

sheep, (prime)...and one small yearlyng goat (cadet)...
(hogg it and kidd him)...he put an applegate on the place
by no means as some pretext a bedstead in loo thereof to
keep out donkeys (the pigdirt hanging from the jags to this
hour makes that clear)...the iron gape...was triplepatlockt
...by his faithful poorters"

An added element of interest is provided here by the
realisation that a "wallhole" might be Valhalla, the home of the
Gods, also known as Asgard, which makes it a donkey house fit
for Bottom. The fact that this shack might be a loo leads us
back to another passage where the swineherd Patrick is owner of
the outhouse:

3.

051.23-30 "the request for a fully armed explanation was put (in
Loo of Pat) to the porty...average clownturkish...had
made, pats' and pigs' older inselt"

This must be considered in the light of:

090.34 "Meirdreach an Oincuish!"

O Hehir reveals that Muicinis, Pig Island, was an ancient
name for Ireland, and that Oincuish was its name in Bog Latin.
Here there is a suggestion of Pigs' Insula, the Latin for
island, which is the origin of the German word Insel. Pat's Pig
is proverbially Irish and leads to the place where the Widow
Kate dumped her scavengings:

080.06-10 "her filthdump near the Serpentine in Phornix Park (at
her time called Finewell's Keepsacre but later

tautaubapptossed Pat's Purge)...stunned's turk"

The word "turk" here connects to the "clownturkish porty", and it must be remembered that Heinrich Schliemann identified Hissarlik in Turkey as the site of Troy. Troia is an Italian pig. The Annotations offers some Armenian in passage #2, and at the bottom of that page, where the German "Herr Betreffender" must be suspected of harbouring an Oriental Effendi, a Zimmer is definitely a German room:

069.31-2 "there was a northroomer, Herr Betreffender, out for his zimmer wholedigs, digging in number 32 at the Rum and Punccheon"

Presently we find that demolition of the building is carried out in a way that connects with eating:

070.11 "the game of gaze and bandstand butchery was merely a Patsy O'Strap tissue of threats and obuses such as roebucks raugh"

There is an obvious kinship between a bandstand and a gazebo which suggests that butcher-style we might remove the "-bo" (the Greek ox element) and reach a simple "gaze-". A fuller use of this most simple wall-less building is found in a passage which explains the structure of Mamalujo:

614.27-34 "Our wholemole millwheeling vicociclometer, a tetradomational gazebocroticon (the "Mamma Lujah"...receives through a portal vein the dialytically separated elements of precedent decomposition"

OED offers *crot* as an atom, and *crotey* as hare shit: both seem useful pieces of the "gazebo*croticon*". The flourishness of a "tetradomational" structure echoes one of the titles of the *Sqaure Siglum* at 139.36: "Wohn Squarr Roomyeck", in which the Square (and the German shrew, Quarre, who lives (Wohn)in the room) are contrasted with the unity of the Persian numeral one (yeck).

4. The eating of the pigsty is found again in the Trial where we have:

091.01-7 "Pegger Festy, as soon as the outer layer of
stucckomuck had been removed...fearra...take notice be
he relics of the bones of the story bouchal that was
ate be Cliopatricks (the sow) princess of parked
porkers..."

On the face of it the primary reference here is to Stephen's statement in *Portrait* that Ireland is the old sow that eats her farrow, but a great deal more has been added. The "stuck pig" or "stucckomuck" has more than a passing resemblance to a stomach. Though Clio was the Muse of History, O Hehir informs us that "kli" is the Irish for sexual heat in swine. Then too the thing eaten, originally the sty, has grown into a "story bouchal", which might be an Irish herdboi in a tale, but equally well could be the "buckle" which connects two storeys of a building. A "boucle" is a corbel used to support an arch or wall.

On another occasion Cliopatricks is found without her

swineherd but with a sheep and possibly some kids eating pages of a book:

453.15-18 "Ole Clo goes through the wood with Shep

together....hugs his kindlings..robbing leaves out of my taletold book"

This also relates to Mr Pornter:

570.18-19 "One would say him to hold a whole litteringture of kidlings under his aproham."

Cleopatra and Abraham keep company in the "mamafesta"

104.20-1 *"Cleopater's Nedlework Ficturing Aldborougham on the Sahara"*

Sigla Evidence

We now have a foundation of information on which to build a composite of what it is exactly that the pig eats. In the Trial section we have a pig eating "some of the doorweg" and a "whole side of his...sty", which presently becomes a "story bouchal". Earlier in a passage where the presence of the pig might be inferred from the "pigdirt", we have first of all a "stonehinged gate", then a shack to which is added an "applegate", which is not a bedstead though it is an "iron gape". The presence of iron (Fe in chemistry) may also allude to "pigs". The "underground haven" where the coffin is placed for Heer Herewhippit" is made of "ferroconcrete" (077.17). Next there is a German digging holes in his room (Ge. *Zimmer*). Throughout there is an emphasis on the hole or opening or doorway - the idea of a structure that

has wind blowing through it like a bandstand or gazebo, or at its simplest, a gate.

In analysing the event along Sigla lines the 'story bouchal' and sty pairing begins to make sense, since the square symbol stands for both a book and a building. McHugh lists four main categories of basic meaning for : the document; its container; the container of HCE's remains, and the container of living HCE. It is easy to accept that the story bouchal and the sty both qualify as examples of the square, but McHugh quotes a further Joyce note which suggests that his list lacks one important item, the general category of gates. On p.117 he cites this from Joyce:

do you remember falling against?

4

This clearly relates to :

063.27-10 was only falling fill the fluted up against the gatestone pier which, with the cow's bonnet a top o' it he false took for a cattle pillar... against the bludgey gate... hearing hammering on the pandywhank scale emanating from the blind pig... This battering babel allow the door and sideposts

Here there is a slow building up of the door starting with just a pillar or pier, and ending with a structure with sideposts. We have the actual words "falling... against"

corresponding with the Joyce note, and the word against is repeated. Elsewhere there is a 'tetratomational gazeboctoticon' suggesting an open structure with emphasis on the idea of four. Here is another note from VI.B.8.147

workhouse

poorhouse

crossroad

The idea of a house is simple but the crossroads is another note from VI.B.8.145:

crossroads ahead

And that is in the Wake:

119.28 a multiplication marking for crossroads ahead.

But this cross usually refers to Mamalujo, so the fourishness of that group extends to the square symbol, and what usually signifies a house might become a crossroads. This can be visualized by drawing such a map feature on two different scales:

Here is an instance where that alteration from the smaller to the larger is implied:

475.03-5 class of a crossroads puzzler...length by breadth
nonplussing his thickness.

Turning again to the objects eaten by the pig one of the
doorways is called a 'doorweg', which in Dutch is a Throughway,
and that might be a road. Here similarly is a German version:

085.05-14 Peter the Painter wanted to hole him...curculating
...alongst one of our umprohibited semitary thryfahrts,
open to buggy and bike, taking place ona a public seat...

That sounds likea public toilet open to all. The door-road
is doubled here to include a Latin *semita*, or path, rather like
a cemetery suitable for coffins. A point worth keeping in mind
is that a Wake house could be a horse or an ass, which makes a
useful nexus when Troia is considered. This Italian word means a
sow or a whore, but its first association to the average eye is
with the city of Troy, dug up by the German Schleimann. The
Trojan horse brought inside the city gates which resulted in the
destruction of Ilium may also be sketched in:

| | | | | | |
|------|------|-------|--------|-------|-----|
| | | Troia | | Horse | |
| | Pig | | Whore | House | Ass |
| Bike | | Hog | Street | | |
| | Pike | Road | | | |

Since Joyce's Square symbol is a building, or pigsty, or
crossroads, it links with Shakespeare's use of the fact that in
his day a 'road' was a harlot. In Henry IV 2, 2.2.164 the
epithet is applied to Doll:

Prince This Doll Tearsheet should be some road

Another linkage is made from pig to road via the common expression "roadhog". Troia, an Italian pig is linke to a Street at:

086.28-9 ate a whole side of his (the animal's) sty, on a
Struggle Street, *Qui Sta Troia*

This leads to two matching passages. In the first the pig and thw whore are echoed, and there is a struggle which appears to mimic the word 'astragal', the moulding round a column or gunbarrel, which have sexual connotations:

194.13-18 branded sheep, pick of the wastepaperbaskel...
shimmering like the horescens, astroglodynamonologos...
unseen blusher in an obscene coalhole

The second echo has a solid Pig Street, with some Italian in the vicinity: a *brefo-trofio* is an orphanage, which could be a relative of Joyce's square = poorhouse, though coloured by the presence of a *grifio*, a snout, something pigs do have:

169.20-4 young Master Shemmy...when playing with thistlewords
in their garden nursery, Griefotrofio, at Phig Streat 111,
Shuvlin, Old Hoeland

The garden here leads to the idea that Square might also do duty for such an enclsure. Thereis emphasis on the fact that gardens have gates in the Trial evidence:

089.19-24 spell me gart without a gate? Harlyadrobe...kitcat

090.13-15 Guinney's Gap...and the pussykitties. In the middle of
the garth,tehn?

The fact that the 'stonehinged gate' was replaced with an 'applegate' suggests that the garden is Eden. On the other hand there is a very heavy sexual connotation for this word and its derivatives. A garden house is a brothel according to partridge, and the 'garden gate' the labia. OED more politely offers the 'gardne hose' as a privy.

The Sigla Solution.

The central point about the pig is the fact that it eats part of its building-sty-house-Rabwort or story book, all of which can be represented by the Square. The removal of a 'whole side' from this figure would be like the removal of a door, and what is left would be the symbol the one Joyce used for Shem. Playing with these building blocks can be represented thus:

The damage done to the pigpen while it may be a creative act in this fashion also allows the escape of the pig. Alternatively this might be a dastardly act committed by Tom, the Piper's son, who stole the pig in the Nursery Rhyme. Joyce gives the credit to the Dormouse who loved Treacle at the Mad Hatter's Teaparty:

039.16-17 "Treacle Tom as was just out of pop following the theft of a leg of Kehoe, Donnelly and Packenham's Finnish pork"

Alice was also guilty of pig theft. She walked off with

the Duchess's much mistreated baby only to find it turn into a pig, snorting like a steam engine in her arms:

057.14-26 "it was a grummelung amung the porktroop that
wonderstruck her as a thunder, yunder...slithe
dodgesomely"

Carroll-Dodgson provides another relevant tale in the 6th Fit of his *The Hunting of the Snark*. The Barrister dreams of defending a pig accused of deserting its sty, while the Snark undertakes all the other roles at the Trial, just as do the Kings in I iv and the Doyles on pp 573-6.

The witnesses proved without error or flaw,
That the sty was desrtded when found:
And the Judge kept explaining the state of the law
In a soft undercurrent of sound.

The indictment had never been clearly expressed
And it seemed that the Snark had begun,
And had spoken three hours, before anyone guessed
What the pig was supposed to have done.

The pig was supposed to have deserted its sty, and a very tiny alteration of the spelling would give us a pig who had desserted his sty by eating it. The First Draft gives some idea of Joyce's original intention:

"As if that would not do a countryman Festy King who gave an address in Monaghan was subsequently brought up on an

improper indictment of both counts. It was attempted to show that having come to the (door) fair with a pig this animal ate some of the doorpost, King selling it because it ---- ate the woodwork off her sty."

The thing eaten is specifically a "doorpost" suggesting a connection to post, letters and the pens which write them. A sty could be called a pigpen. The word "woodwork" connects to "Rabworc", the "worc" of an Irish pig, a "rab". In the finished version King becomes a Danish girl a "pige", or perhaps a "turnpiker" like Earwicker on his first meeting with the King:

086.24-7 "the ballybricken ...ate some of the doorweg, the pikey later selling the gentleman ratepayer.."

At that first meeting with HCE the King talks of his "red brother of Pouringrainia". A Red King and a White one would correspond with the chess pieces in *Alice through the Looking Glass*. They do seem to be indicated in this passage:

087.17-18 "another two of the old kings, Gush Mac Gale and Roaring O'Crian, Jr both changelings, unlucalised"

The "changeling" Roaring O'Crian, Jr sounds very much like the pig-baby, and "unlucalised" hints at both Look and Alice. Gush Mac Gale could be the White Queen whose first appearance is heralded by her shawl being blown away by "quite a hurricane". She is extremely dishevelled. She later turns into a Needlewoman-cum-Sheep, who can work with fourteen pairs of needles at once. Alice's needles turn into oars, and the shop

into a ship. Joyce has typically added his own embroidery to this theme by making Cliopatricks a "sow", a "princess of parked porkers". But Cleopatra is known for her obelisk and is therefore also a "Needle" woman, someone who sews. This pun on sow-sew has other ramifications:

104.20 *"Cleopater's Nedlework Ficturing Aldborougham on the Sahara with the Coombing of the Cammmels"*

165.15 *"The Very Picture of a Needlesswoman"*

016.04 "fool porterfull...monk sewer"

577.31 "monk and sempstress"

004.15 "But was iz? Iseut? Ere were sewers"

Going back beyond the first meeting of the King and proto-Earwicker to the very beginning of the Wake, the great fall of Finnegan leaves his toes in an "upturnpikepointandplace" at the "knock out in the park". This is the first mention of a road in the Wake and it is a turnpike. When Harold or Humphrey Chimpden goes to meet halted Royalty he bears his turnpike keys and a high perch amid the "fixed pikes" of the hunting party. This pole with a flowerpot on top he uses to catch earwigs on the potholed causeway. It is hard to be certain about the exact nature of his profession, but the King gloats on how his "red brother" would fume if he knew:

031.26-8 "that we have for surtrusty bailiwick a turnpiker who is by turns a pikebailer no seldomer than an earwigger"

Taking the two passages side by side enough of a clue is offered by the idea of a "knock" in the Park, which is a

cricketing term meaning an innings, to suggest that all these pikes and bails might have something to do with that game, in which case the turnpike gate could be a wicket. This is supported by the Prankquean's behaviour as she makes her three calls on Hooother:

1. "she made her wit foreinst the dour..."
2. "she made her witter before the wicked..."
3. "she made her wittest in front of the arkway of trihump...through the pikeopened arkway of his three shuttoned castles..."

There are pikes in this passage too, and a progression can be seen from door to wicket to Archway of "Trihump". This last seems to belong to a creature with three humps, perthaps the "Cammel" from 104.21. It is all closely connected with the HCE symbol M , the "meant to be baffling trilithon chrismon sign" (119.17). The truly baffling thing here is that OED asserts that the trilithon always consists of two upright stones with a crosspiece, except in the case of the Jupiter Temple at Baalbec where there are three very long stones laid end to end. It seems to be at odds then with Joyce's figure E which is made up of four pieces. A "chrismon sign" is written "Xri", and is used to call attention to remarkable passages, in the case of the Book of Kells, to the fact that two thieves were crucified with Christ.

The solution to the bafflement is that Joyce's version of the sign makes a very nice picture of a cricket wicket composed

of three stumps, wickets or "pegs", stuck in the ground. His "trilithon" is composed of three vertical stones. The alteration Joyce made to his very first notion of the Sigla in the Wake First Draft version is extremely significant in that he removed the bails which are placed on top of the wicket, and it can be seen that the lower line extends beyond a true E figure:

"Hurrah, there is but one globe for the owlglobe wheels anew which is testamout to the same thing as who shall see. He. being so on the flat of his bulk, with far far away, let wee peep at Hom, plate . From Shopalist to Bailiwick or from Ashtun to baronsoath or from Longthe Buythebanks to Roundthe head.."

The Cricket match here is conjoined to its American cousin, Baseball, in which the target area is the Home Plate rather than the wicket, a conclusion supported by the fact that Babe Ruth, an "overgrown babeling" (006.31) appears in the finished version. A strong clue as to Joyce's intentions is provided by the presence here of the word "testamout" rather than "tantamout", and the Prankquean making her "wittest in front of the arkway of trihump", while Pegger Festy is a "testifighter". Test matches are the great international events of cricket, and the winner of the England-Australia series, the most prestigious, gets the "Ashes". The triplicity of the wicket-door is echoed by the applegate which was "triplepatlockt on him on purpose by his faithful poorters"(069.25-6), and "portrification, dreyfussed as ever, began to ramp, ramp, ramp,

the boys are parching....Why did the patrizien make him scares with his gruntens? Because the druiven were muskating at the door" (078.21-5). St. Patrick, the swineherd, appears in both passages, with some possible grunTERS and quite a lot of Dutch. The doormaking, or portrification, is "dreyfussed", three footed in German.

In the finished text of the passage already quoted from the First Draft the is followed by a set of four directions rather than the original three, but the ash and bail elements are retained:

006.32-5 Hum! From Shopalist to Bailywick or from ashtun to baronoath or from Buythebanks to Roundthe head or from the foot of the bill to ireglint's eye he calmly extensolies."

Some of these places hint at their potential arrangement on the wicket pattern. In the original the base line was extended thus which provides points enough for all eight "labels". The "ireglint's eye" suggests a position at the top centre. with "foot of the bill" below it. Since the bails would lie in rounded grooves on top of the stumps (here removed by death presumably), Bailywick and Roundthehead should go on top with Shopalist and Buythebanks down below. The last pair are not capitalised and seem therefore to be a geometric a-b line forming the base:

Bailywick

ireglint's eye

Roundthehead

ashtun -----

baronoath

Shopalist foot of

the bill Buythebanks

The man at bat is out, his innings is over, if the bowler succeeds in knocking down his stumps (pegs), or a fielder throws (also "pegs") the ball to the wicket before the batsman has completed his run down the length of the pitch and the wicket keeper or the bowler flicks off the bails with the ball. This is the merest sketch but may serve to familiarise American readers with some common expresssions. Continuing with the King-Earwicker meeting we find:

032.01-4 "Yea, Mulachy our kingable khan? We shall perhaps not so soon see. Pinck poncks that bail for seeks allicence where cumsceptres with scentaurs stay."

Malachy was one of the aliases used by Pegger Festy King in I iv. Here the cricket bail suggests both a bell and a legal

term, both appropriate for the Pig Trial in *The Hunting of the Snark*. The Captain of the ship was the Bellman, a "toller" of bells. This connection is maintained during the confrontation at:

082.04-9 "the toller man who had opened his bully bowl to
beg...Let me go Pautheen!...

082.28 to this the other, Billi with the Boule"

A "boule" is a French bowling ball. The first pair of bowlers in cricket are said to open the bowling.

Chapter 6

Why the Goat?

In the course of the evidence the Feste Questions take a new form, and some answer must be provided to this query, though none is in the text: Quare hircum? Why the goat? A number of elements combine in this passage:

089.20-7 "the expiry of the goat's sire...his mother-in-waders had the recipis for the price of the coffin...herself was the velocipede could tell them kitcat...Father ourder about the mathers... *Quare hircum?* No answer. *Unde gentium fe...? No ah.*"

Here we have an English goat and a Latin one, along with two sets of parents, sire-mother and Father-mathers, and Noah is supported by the "mother-in-waders". Then too there is that strange vehicle the "velocipede", but this combination is faithfully reproduced in the mamafesta:

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

Here there is a Noah, and the "no answer" is echoed by the implied "Give me your answer do!" from the song about Daisy and the bicycle built for two. The Nyansas, Victoria and Albert, are the "parent" Lakes of the River Nile. A useful clue here is the innocent little Daisy, which is one of the three Quinet flowers: the hyacinth in Wales, the periwinkle in Illyria and the daisy (marguerite) in Numantia. It has already been

observed that the original Feste question was: "Undy gentian festyknees" and that the gentian takes its name from King Gentius of Illyria, scene of Twelfth Night, so this is another occasion on which the flowers connect to the questions.

There is yet another version of the goat-flower combination at the end of the Trial:

094.29-31 "So help her goat and kiss the bouc. Festives and highajinks and jintyaun with her...a'duna o'darnel"

Another variation on that courtroom procedure is this:

375.15-16 "His Honour Surpacker on the binge. So yelp your guilt and kitz the buck"

(Cf.313.12 "So help me boyg who keeps the book")

In both passages we have goat and buck in circumstances where we might be tempted to read them as God and book, and in the first the three Quinet flowers have been expanded into a foursome. We know that the Book is symbolised as and God as the primal unity, "to hen", must be I. It is curious that in actual fact OED lists the word "gott" as meaning both goat and God. Furthermore buck and book may be either "bok" or "buk". A Danish book is a "bog" which in Russian means God, to close the circle.

The Wake goats can be seen to match the Trinity quite accurately. We have found a "goat's sire", implying that this God is the Son of the Father. Then there is this rather familiar ("Deum de Deo") passage with Father and Son:

463.15-16 "Got by the one goat, suckled by the same nanna"

Finally there is God, the Holy Ghost:

580.11-12 "gave up his goat"

051.13 "the fishabed ghoatstory"

For good measure there are:

413.28 "goat along nose"

520.12 "the whole goat's throat"

411.15 "Geity's Pantokreator"

The last theatrical example includes "geit", a Dutch goat, who is the maker of all. This insistence on the Goat-God parallel runs directly counter to the fact that in Matthew 25 the sheep is the chosen animal of God. It is the sheep who are placed on God's right hand, and the goats on the left before receiving their just deserts. What then separates the sheep from the goats? The picture has been most plainly drawn for us: it must be God, who sits between them, the Primal Unity, expressed by Joyce in the Wake as The One, in Greek:

Father

SHEEP GOATS

Lamb-Son

Holy Goat

E pluribus Unum

Since God the Son is sometimes referred to as the Lamb it becomes possible to make up the triangular figure from Lamb, Holy Goat and God the Father with his eye at the top. This is the well known Masonic symbol which appears on American bills with the inscription "E pluribus unum", which has a definite kinship with Here Comes Everybody. The One or I (eye) placed between the Sheep and the Goats spells out an intermediate "pig in the middle". It may be worth noting in passing that both "gat" and "get" are old forms of goat, while their reversals "tag" and "teg" are sheep, creating a unique balance between the seemingly opposite sheep and goats.

To be sure that Joyce made use of this "sheeP-I Goat" equation it is necessary to check up on his use of the shortened forms of sheep (shee-) and goats (-oats) to see whether they are ever suggestive of the pig which would fit in the middle. Since the sheep come first they would be "ante":

508.23-8 "Clopatrick's cheerierapest, *mutatis mutandis*..the prettiest pickles of unmatchemable mute antes I ever bopeeped at, seesaw shallshee, since the town go went gonning on Pranksome Quaine"

At 091.06 Cliopatrik was a "sow, princess of parked porkers". Bo Peep was the girl who lost her sheep, here prettily curtailed of the tails they brought behind them into "shallshee".

This association of Bo-Peep with pigs makes the jump to their

tails:

435.24-6 "follow her piggytails up their way to Winkyland. See
little poupeep she's firsht ashleep"

There is an interesting pairing with this where we have a
full pig with wooly tails:

092.14-20 "nominating him for the swiney prize....pizzicagnoling
his woolywags"

To pair up with the pig we have the goat and the short
sheep with Patrick again at:

347.15-17 "plays goat, the banshee pealer....come San Patrisky"

Since St. Patrick was a swineherd during the period of his
captivity it is hard to doubt that he would be taking good care
of some.

Another curtailed sheep is found in chapter III i, where
there is a veritable explosion of sheep-pig-goat material, which
will be examined in due course:

409.02-15 "the mon Shee shinging in the pantry bay...Eye! Eye!

For I'm at the heart of it...Not the phost of a nation!

...Saint Anthony Guide!...Greet thee Good! How are them
columbuses?"

The sheep is ended with the 'P' from the pantry, which is
followed by the central I of the pig, an Anthony. The God is
identified as the Holy Ghost by the "ghost of a notion" and by
the doves found with the "Good-goat".

The "-oats" are less easy to be certain about since they
could naturally go with ham as a breakfast item, but here they

are firstly along with the idea of before and after which was heralded by the "antes" which accompanied the "shee-":

406.31- "were they menuly some ham and jaffas...when not off
407.02 his oats, given prelove appetite and postlove
pricing...between gormandising and gourmetteering"

Here they are again along with the woollen fleece of Gideon's special miracle:

320.10-11 "I will put his fleas of wood in the flour, and he
sagd, behunt on the oatshus"

"Frieze" is a type of woollen cloth:

602.35- "old pairs frieze, feed up to the noxer with their
603.01 geese and pease and oats....like a grace of backoning"

As in previous examples we have the letters P and G to go with the curtailed oats, though they also add up to GPO. Here are the letters mixed specifically with an I:

419.32 "indeed I am, pay Gay, in juxtaposition"

420.10 "Pig Pig Pike"

Sheep and Goats

Appearances together of sheep and goats must next be examined to establish whether they associate with pigs or sties:

1. In the first example we have a reference to the Lewis Carroll Sheep who kept the shop which became a ship. She was redoubtable at sewing , and we have found that Joyce made the linkage Sew-Sow. This particular pig is represented only by the I and its sty:

305.05-6 "Sheepshopp. Bleating Goad, it is the least of

things, Eyeinstye!"

It is quite possible that Joyce wished to entertain in Sigla terms the idea that by eating a side of its sty, the square symbol, the pig would now live in a special triangle:

P G

P G

P G

The idea of the "eye" as connected with the unity of "to hen" is supported by this footnote:

273.F3 "Hoppity Huhneye, hoosh the hen"

A Huhn is a German chicken.

Another image is that of Shem and Shaun as sheep and goat separated by the "eye":

620.14-16 "I seen the likes in the twinngling of an aye...The sehm asnuh. Two bredder as doffered as nors in soun."

2. The Shakespearean linkage to sheep is found most definitively in this combination of Goethe, Shakespeare and Dante. Again the pig is represented by the Eye between goat and sheep:

344.05-6 "goathey and sheepskeer they damnty well know"

3. Here is the full trio of animals with the sheep becoming a part of Shakespeare again. In this case the goat is represented simply as a sort of buck:

535.15-21 "See you scargore on that skeepsbrow!...Shucks!...Such ratshouse bugsmess...The brokerheartened shugon! Hole

affair is rotten muckswinish porcupig's draff!"

4. On the next page a combination of Pig and Goat is provided by Pigott, the "hesitency" man who was bribed into a false accusation of Parnell. Here again there is an abbreviated sheep:

536.36-01 "O Shee!...they shad not peggot stones"

5. A double appearance (goat-pig-sheep-pig-goats) is one of the few in which the pig falls between the other animals, as in theory it should. In this case it fits well with the Trial in that the sheep are "black-faced" which would mean in the Shem, Ham and Japheth equation that they are disguised as "Hams". The Hams here are destroying their "cribs" and have become definitely a criminal element of bad eggs:

075.15 "a kingbilly... Billy goat and Goat King of
 Killorglin.

075.21 the rab... rab = Irish hog.

076.01 blackfaced connemaras black-faced sheep.

076.05 Ham's cribcracking yeggs

076.10-11 Now gode...gode again"

OED gives "gode" as an old form of "goad" which we have seen Joyce use for a goat in #1.

6. Another multiple example has the pig also in its form of pig-iron. Though a "hogg" looks like a pig it is in fact a sheep:

069.17-24 "one yearlyng sheep (prime)..one small yearlyng goat
 (cadet)...to grow old and happy (hogg it and kidd

him)...the pigdirt...the iron gape"

7. Here the pig is reduced merely to its trotters, and it must be admitted that the trotters could also belong to a sheep:

319.29-32 "murhersson goat in trotthers...all but a sheep's whosepants"

In this passage the sheep-ship linkage from Carroll brings in the Ship's Husband and the Norwegian Captain.

8. Usually when the three animals are found together the pig appears to have "escaped from its sty", and lies outside the other pair. This accords with the Trinity situation, where the pig belongs with God the Father, the Lamb is the Son, and the Goat the Holy Ghost. Since this trio is absolutely equal the order of placement becomes irrelevant:

009.27-36 "Goat strip Finnlambs....Gambariste della porca"

9. Here is another Shakespearean example in which the elements of his name are well shaken up. We have the actor Macready of the famous pause (perhaps we should think of a Shakes-pause?), an obvious reference to Richard III's desire for a horse, and his drowning of the Duke of Clarence in a butt of malmsey:

373.13-18 "He shook be ashaped of hempshelves, hiding that shepe in his goat. And for rassembling so bearfellsed the magreedy prince of Roger. Thuthud...Heigh hohse, heigh hohse, our kindom from an orse!...it would be an insalt foul the matter of that cellaring to a pigstrough."

Richard III had the Boar as his crest, hence Joyce dubs him "York's Porker", and supplies him with a "bluebleeding

boarhorse" (370.23)

10. "Shape" again does duty for sheep and "gots" for goats in a passage where the Eye is expressed simply by the word "middle", as in that rather unpleasant game "pig in the middle":

487.13-17 "so to shape, I chanced to be stretching...I felt
feeling a half Scotch and pottage like rounng my
middle...I swear my gots"

The Scotch porridge would contain "-oats", and on the previous page there is the matching shorn sheep:

486.33 "Fairshee fading"

11. Another "middle" example uses a combination of a Polish wether (skop) and a "scapegoat". "Bog" could do duty for bok-buck:

346.27-9 "to cooll the skoopgoods blooff....Shinfine deed in
the myrtle of the bog"

12. There is a rather full statement of the sheep-pig-goat combination in the Fable of the Mookse and the Gripes. Here Mohammed is expanded to include an Irish pig (muc), and there is a special reference to the God Unity which Joyce expressed as a Hen, here in the feminine Greek form of mia (mear), rather than the neuter:

156.19-34 "-Efter thousand yaws, O Gripes con my sheepskins
-Ofter thousand yores, amsered Gripes the gregary, be the
goat of MacHammud's, ...par the unicum of
Elelijiack's...mear's breath"

13. Another bird serves to conceal a Billy goat:

430.35- "Agatha's lamb? And how are Bernadetta's columbillas

431.05 ...the ham of her hom"

The doves are symbols of God the "Holy Goat".

Twelve and a tilly examples provides statistical evidence that Joyce intended to single out this special trio of sheep-pig-goat.

Pig in the Middle

Finally the notion of the "middle" needs further examination for linkage to pigs and eyes. One of those coincidences which aided Joyce so much in this work is the fact that there is a pig called a "middlewhite" (086.11), and the central letter of "white" is I. Here is an example with a Trinity of capitalised I's:

120.04-5 "the sudden spluttered petulance of some capItalised mIddle"

Here is the game with an Irish pig (muc) in the middle. There is a goat nearby and plenty of wool:

337.15-23 "the mug in the middle....tritt on the bokswoods
...wool...wollies"

Here is a plain pig in the meddle:

086.15-20 "with a pedigree pig....into the meddle of a mudstorm"

The pig's stomach gets special attention during the Trial where we have this:

091.01-2 "Pegger Festy, as soon as the outer layer of
stucckomuck had been removed"

This combination of stucco with stomach and muc (an Irish

pig) relates also to the expressssion a stuck pig. Presumably the pig's stomach is its middle, like the letter I:

410.05 "A bad attack of maggot it feels like. 'Tis trope custodian said...

410.12 to isolate i from my multiple Mes on the spits of Lumbage Island....

410.16-17 ...pig's stomach business, and where on dearth or in the miraculous meddle of this expending umniverse to turn"

The reference here is to Lambay Island. The "umniverse" is of great interest since it is based on "omnis" rather than "uni", a plurality not a singularity. Of course the "umni-" prefix might be based on the Greek "humnos" or song, since elsewhere the universe associates with dance as a "univalse".

Another pig's stomach example occurs a couple of pages later in III i where there are many goats, a couple of sheep, and a well hidden pig and its "tum". OED does not list a pig as a peg, but it gives several versions of a peg being related to a "pig":

412.28- "nettlesome goats....*Colpa de Becco*...pease Pod pluse

413.02 murders of gout...a pair of capri sheep boxing gloves...Welsfusel mascoteers and their sindybuck
...there is a peg under me and a tum till me. 413.28
..goat along nose"

The Welsh Fusiliers have a goat as their mascot. The trio of soldiers is found with their nationalities in the Museyroom

episode where they are also called Tom, Dick and Harry. The "petty lipoleum boy", later "Toffeethief", must be the Welshman Davy-Taffy-Japheth. Joyce provides this example of the trio linked to the central I:

425.25 "tame, deep and harried in my mine's I"

Vesuvius and Vice Versa

Continuing with the middle I examples another theme begins to surface which makes a new set of connections:

1. Here is a "middle I" which is part of the riddle sequence to which the answer is Heliotrope, and we have just seen the end of that word turning up in an "i" passage (410.05):

248.11-12 "My top it was brought Achill's low, my middle I ope
before you, my bottom's a vulser if ever there valsed"

It is not easy to see the "trope" in this version of the riddle, but the "vulser-valsed" is suggestive of the univalse. Furthermore it is embraced by a curtailed Sheep and Bo Peep:

248.02 "Shee....

248.18-23 ..Pull the boughpee to see how we sleep. Bee Peep!
Peepette...hys hyphen mys. My bellyswain's...matching
wools. Shake hands...swanwater"

The presence of Shakespeare lends importance to this passage, and given the connections already discovered it may not be excessive to identify the "bellyswain" as a Billygoat-cum-swine, since a "hys" is a Greek pig. All in all however this passage poses more questions than it answers, because the

"vulser...valsed" is matched in two other passages in a way that demands further thought. Here the bottom could be "vulsus" (L. smooth), or torn away (avulsed), and the valse might be a French Waltz as suggested by McHugh, though that combination does not seem too helpful, except for the fact that the waltz has a three beat rhythm suggestive of the Trinity unified by the single bar.

2. On the other hand the suggestion of "vice-versa" accords with the overall sense in this passage:

378.29-31 "In the buginning is the woid, in the muddle is the sounddance and thereinofter you're in the unbewised again, vund vulsyvolsy."

The shape of this tripartite sentence matches the riddle formula for Heliotrope, and that flower is to be found with the central eye of the Sheep-Goat figure:

533.02 "served with heliotrope ayelips"

The passage is based on the opening of St.John's Gospel, and we do have at least a dance to match the first valse. The R of "word" has been altered into an I, removed from the "middle". This offers a solid link to :

100.25-8 "Ivor the Boneless or an Olaf the Hide, was at his best a onestone parable, a rude breathing on the void of to be, a venter hearing his own bauchspeech in backwards"

"Onestone" relates to "Eyeinstye"; Ivor and Olaf lack only their Sitric to produce the Greek balancing ISO (Cf. 012.31): in Greek "breathing" indicates whether there should be an H at the

beginning of a word: "to be" does not have rude breathing, but if it did it would be something like the word for One, to hen; it would in fact contain two letters each from the three genders of One : eis. mia, and hen). The venter could allow gases to escape from a volcano.

Another feature is the linkage of this passage back to the one on p.410 in the heart of the sheep-pig-goat material where there was mention of the "i from multiple Mes". This might easily be overlooked:

410.10-11 "and was veribally complussed by thinking of the
crater of some noted volcano"

The word "verbally" has an "i" introduced into it; it is associated with being made plural; and the volcano crater suggests a void. The "noted volcano" then might well be Vesuvius, which Joyce mentions clearly enough to be glossed by Mink on just one occasion:

570.04-6 "It will give piketurns on the tummlipplads and forain
dances...and dollmanovers and viceuvious pyrolyphics"

The linkages to dances and a "pig and tum" example are interesting, also the fact that the first syllable of Vesuvius becomes "vice" as in vice versa. The further alteration then to the "vulser-valser" form may take place by the introduction into each word of an I in the shape of the letter L in the lower case form, as commonly used by typists on older machines, which lacked the numeral 1. It must be added that in this "crater-volcano" passage Shaun is speaking about books he may or may not

have written. He is concerned with "Hireark Books", and we have found that the square represents both book and Ark. We have the duality of "Books and Cooks" (Box and Cox by Sir Arthur Sullivan) and the Unity of the "Eusebian Concordant Homilies" to link this passage with a third:

3. Here again there is a concern with words:

578.14-19 "But a jolly fine daysent form of one word. He's rounding up on his family. And who is the bodikin by him, sir? So vouldzievalsshie? With ybbs and zabs?Well, well, welllowells!"

(Here we have the hard V-L matched by the softened W-L form a couple of lines later which may suggest a linkage to such variants as:

473.03 "Walker....Waltzer"

052.27 "gruff woolselywellesly"

078.32 "Woolwhite's Waltz"

072.14 "*Woolworth's Worst*"

Equally the process can be reversed to harden the W of the Wide or Wild World into:

403.15-16 "woman of the veilch veilchen veilde. She would kidds to my vouldt of my palace, with obscidian luppas"

Obsidian is a volcanic rock, and there are goats present too.)

In the passage on p.578 Vouldzie and the Valsch are rivers, as are the Ybbs and the Zab. But "one word" certainly makes the connection back to St. John, and the word in the first passage

was Heliotrope. On the other hand the Word referred to by St. John was God, the primal unity who created the Universe. We have noticed the similarity of the "E pluribus unum" to Here Comes Everybody. As in the case of "veribally" the word bodkin has had an i inserted into it.

The paragraph which ends with the last quotation is filled with special groupings. It begins with "Oom Godd", the Unity, then we get "Dik Gill, Tum Lung or...Harryng", a Trinity, then the duality of "Misthra Norkmann and Mr O'Sorgmann", North and South like the twins:

620.16 "The sehm asnuh. Two bredder as doffered as nors in soun."

And finally we have the assemblage of the three sets into a unity as "Hecklar's champion ethnicist...He's the dibble's own doges for doublin existents". Then the main significance of the V-V words may indeed be vice versa, since ALP would be the mirroring of HCE in this passage. In the second one the word becomes its opposite at the end of the "sounddance" (sentence?).

The equation of vice versa with vulser-valse is made simpler by the use of universe in this form:

054.22-4 "And that bag belly is the buck to goat it!...I call our univalse to witness"

The vulse connects with duality:

255.23-7 "Nor a duckindonche divulse from bath and breakfast
....Mr John Baptister Vickar"

Here we have the other St. John. The third member of the

group turns up at:

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 fourth member of the quartet may well be:

124.20-1 "the fourleaved shamrock or quadrifoil jab"

4. There are two types of words associated with the material
already covered, those with a close relationship to vice-versa,
and those containing the L making them kin of the volcano.

Vice-versa:

Two main themes are connected with all the vice-versa
words:

faces and names.

The first example has just a single face but it does
demonstrate a certain kinship between it and the "vice":

173.24-9 "Eavens ears ow many fines he faces, and another
moment visanvrerssas...till nowan knowed.."

The plainest example is embraced by a pair of faces:

062.32 "placed to his face....

063.02-5 twin alternatives as, viceversa....bash in Patch's
blank face"

Here are two faces again:

355.08-10 "And if he sung dumb in his glass darkly speech lit
face to face on allaround. Vociferagitant.
Viceversounding. Namely..."

Note also the presence of a "Name" before continuing to a

viceversa which is made up of two faces kissing:

279.F 07-8 "you can eat my words for it as sure as there's a
key in my kiss. Quick erit faciofacey."

In just one instance we must go a little further afield
when the four old men are listening to the kissing of Issy and
Tristan in II iv. Naturally they would be face to face, and
calling each other names:

384.26-8 "sinister dexterity, light and rufthandling,
vicemversem her ragbags and assaucyetiams, fore and
aft, on and offsidess"

Kissing makes a bridge into this passage where "name" is
linked to the Godhead Trinity:

286.22-9 "On the name of the tizzer and off the tongs and off
the mythametrical tripods....Nor was the noer long
disappointed for easiest of kisshams, he was made
vicewise."

Here is an example, not perhaps a strong one, but linked to
Parsifal:

043.35- "looking still more like his purseiful 044.02
namesake...hoisted his fezzy fuzz"

Here is a viceversa which links directly to the voice and
the name:

453.17-23 "Mistral Blownose hugs his kindlings when voiceyversy
it's my gala bene fit, robbing leaves out of my
taletold book.....the moment that you name the way"
And finally one which suggests the name as a thunder word

for God:

378.07-11 "he horrhorrd his name in thuthunder. Rrrwwwkkkrrr!

And seen it rudden up in fusefiressence on the flashmurket

....The unnamed nonirishblooder"

Vulsyvolsy:

Once the L is introduced into the viceversa word it becomes volcanic, and this instrument of Vulcan makes both old and new links, speech for instance:

240.26 "what name. He, through wolkenic connection"

494.06-7 "heavencry at earthcall, etnat athos? Extinct your vulcanology for the lava of Moltens!"

387.11-3 "talking of hayastdanars and wolkingology and how our seaborn isle came into exestuanace, (the explutor, his three andesiters and the two pantellarias)"

Here the sound level is reduced to mere talk, but there are references to the volcanic rock of the Andes, and of Pantellaria in the Mediterranean.

The closest to a viceversa in the vulcan group is this:

588.16-23 "whose hofd a-hooded, welkim warsail, how di' you dew?...Or did wolken hang o'er earth...If the waters could speak as they flow!"

The introduction of a W version of Vulcan brings in the Dutch word for clouds, "wolken", which might surround the head of the volcano. Early in the Wake we have this idea linking place and person:

018.23-4 "our old Heidenburgh in the days when Head-in-Clouds

walked the earth."

Here the root word "Heiden" (Ger. Heather = English Erica, thereby connecting to Earwicker) is attached to the variable burgh = burro = ass = ash = Lluddw = cloud. Naturally the proximity to Edinburgh makes links to Eden. Late in the Wake we have this:

609.25-31 "It is Old Head of Kettle puffing off the top of the mornin....Dies is Dorminus master...An I could peecieve amonkst the gatherings who ever they wolk in process?"

The linkage to Work in Progress suggests a certain cloudiness about that endeavour, and certainly Joyce was afflicted with that in his sight, but he places it in hearing with:

023.19-22 "Quarry silex, Homfrie Noanswa! Undy gentian festyknees, Livia Noanswa? Wolkencap is on him, frowned; audiurient he would evesdrip..."

Joyce glossed this passage as meaning that he is crowned with the frown of the deaf, but most importantly we have been returned to the Feste Questions in their original form. Later they included a goat, a pig (Fe), and a missing sty, and a far more definite Noah. In this version we have the flower gentian named for the King of Illyria, one of the three nations of the Quinet quotation, and the site of the play *Twelfth Night*.

Why the Goat?

Returning to the Trial version of the Feste Questions once again it is no surprise to find words which now have fresh

interest:

089.27-8 "Quare hircum? No answer. Unde gentium fe...? No ah.

Are you not danzzling on the age of a vulcano? Siar, I am deed."

The word "danzzling" immediately attracts the eye with its suggestion of dancing dazzlingly. The notion of the L stuck into Vesuvius to make "vulser-valser" (viceversa) has been suggested. Here we have an L stuck into dancing or perhaps waltzing. The person doing the dancing might be either the King of Naples on the eve of a revolution (McHugh), or the Fool dancing on the edge of the precipice in the O card of the Tarot. According to Crowley (The Book of Thoth, pp 63 and 67) this figure has a kinship with the Goat God Pan.

On a much broader framework the answer to the Goat question is that he can become a Trinity by himself, while retaining his singularity as a member of the sheep-pig-goat trio. In this version it points out that the original Feste Questions were linked to *Twelfth Night*, and in general the questions connect the River Nile to its twin origins, the Victoria and Albert Nyansas. The alteration of Gentium into gentian pointed to Illyria and the Quinet Flowers, and the alteration of Nyansa into words suggesting Noah, and hence the trio of his sons, will be found to have deep significance in the Trial.

Noah and his Sons

At the start of the Trial there is a clear mirroring between accuser and defendant: both are Kings:

086.06-8 "it was attempted by the crown (P.C. Robort) to show
that King, elois Crowbar, once know as Meleky"

Then follows a description of King's disguise:

086.08-9 "impersonating a climbing boy, rubbed some pixes of
any luvial peatsmoor o'er his face"

He blackens his face to look like a chimney sweep's
climbing boy and goes on a voyage under assumed names with a
"pedigree pig...and a hyacinth", winding up at a gathering of
"christies and jew's totems". These would be Christy Minstrels
in blackface and pigs, matching the identities of two of the
travellers.

The voyage of Festy King with his pig is similar to that of
Lear's Jumblies who went to sea in a sieve and brought a pig
back from their travels. Joyce goes to some lengths to include
from the Apocryphal Prophecies of Malachy the "Sus in Cribro" or
pig in a sieve, and later on we have:

523.30-1 "the whole double gigscrew of suscribers"

where the pigs make up the crew of a gig, a small boat.

However using the clue provided by the answer "No ah" to
the second Feste Question in the evidence allows a more complete
identification of the voyage as that of Noah and his sons:

086.15-29 "They were on that sea by the plain of Ir nine hundred
and ninety nine years...till that they landed their two
and a trifling selves, amadst camel and ass, greybeard
and suckling, priest and pauper, matrmatron and
merrymeg, into the meddle of a mudstorm....tospite of

the deluge"

The pairs present during the landing, the deluge, and the length of the voyage, reminiscent of the large numbers in the Bible, which gives Noah's age at the outset as six hundred, make a complete picture. The description of the travellers as a trio composed of "two and a trifling" is like that of the three Lipoleums in the Museyroom early in the Wake, a Tom ,Dick and Harry set, made up of the "bog lipoleum", the "lipoleum beg" and the "petty lipoleum boy" (008.24-5). They are also described as "the hinndoo Shimar Shin between the dooley boy and the hinnessy" 010.06), and the "pettiest of the lipoleums" is called "Toffeethief". Manifestly then the hybrid form of Shem-Shaun is the "hinndoo", and since he is black he must be Ham, and the other pair Shem and Japheth. The sons of Noah are a fairly common trio in the Wake, and in fact appear on "twelve and a tilly" occasions:

063.36, 087.10, 108.26, 114.18, 143.22, 168.1-6, 275.20,
297.08, 351,26, 406.31, 489.15-30, 531.18, 582.10.

Joyce has provided a bridge from his lipoleums by means of "Toffeethief", the Welshman Davy, to this version of the Noah trio:

108.26 "Siam, Hell or Tophet"

It would seem then the "trifling" self would be the hyacinth and correspond with Japheth. The other travellers are easy to identify:

| NAME | MEANING | WAKE EQUIVALENT |
|---------|---|---|
| SHEM | Name in general. Name of God in particular. While on the Cross Jesus called on "Eloi" (Mark 16:34). The Wake uses "elois Crowbar" rather than "alias". The descendants of Shem are the Jews. | King and his many "elois" names. King blackens his face in order to appear not to be Shem but Ham like his companion pig. |
| HAM | Swarthy. The descendants of Ham are the black peoples. | Pedigree pig. |
| JAPHETH | Enlargement. The descendants of Japheth are the Gentiles. | Hyacinth. (Jacinthe) |

The first two connections speak for themselves: since Shem

means a name of special importance it becomes that of the King, and Ham inevitably leads to the pig. The third connection is simply made from the French word "Jacinthe", in which the N is hardly pronounced, via the P/K shift altering the soft K of its centre into a soft P (F) : Jacinthe becomes Japheth.

The question must then be asked as to what relevance this assessment of the nature of trios has to the eternal twins Shem and Shaun. Though Joyce provided a drawing of the Battle of Waterloo using the Sigla so that the trio are represented as Shem, Shaun and hybrid, it does not appear likely that these symbols can be transferred to individual cases where pairs are selected from Trinities, as we have seen in the case of the "hindoo Shimar Shin". Though it is tempting to identify Biblical Shem and Ham with Wake Shem and Shaun the parallels cannot stand up to scrutiny. Joyce's assertion that he felt uncomfortable with Trinities because whenever he got two of them straight in his mind the other one fell off his lap reveals the difficulty. The Shem-Shaun warring pair are the ones under consideration at any point, with the hybrid as bystander. This confusion is well expressed during the Seance when Yawn discusses his brothers. Here we do find he has two, and one of them is Japheth:

488.29-31 "Alby Sobrinos, Geoff, you blighter, identifiable by the necessary white patch on his rear...my sad late brother"

There is a kinship with Japheth here, and the white patch

is reminiscent of King's exit from the Trial, though King is Shem, disguised as a Ham:

093.04-5 "proudly showing off the blink pitch to his britgits to prove himself...a rael genteel"

The gentiles descend from Japheth. But Yawn's picture becomes extremely complicated as Japheth grows into Jerrybuilt, and an African "shemblable" enters the picture:

489.13-30 "my fond fosther, E Obiit Nolan, The Workings, N.S.W., his condition off the Venerable Jerrybuilt...who, I remember ham to me...(26) I loved that man who has africott lupps with the moonshane in his profile, my shemblable! My freer! I call you my halfbrother because you...remind me deeply of my natural saywhen brothel in feed, hop and jollity, S.H.Devitt"

Devitt returns us solidly to "Tophet", a Japheth variant, and the presence of the religious trio of Faith, Hope and Charity makes it clear that we are not dealing with two brothers only.

Chapter 7

Hyacinth O'Donnell and the Quinet Flowers

While Shakespeare was certainly Joyce's prime literary hero, he chose to accord the unusual distinction of quoting at

some length and in the original French a passage from Quinet on p.281 showing how the simple flowers survive all wars and the rise and fall of civilisations. Specifically we have the hyacinth (jacinthe) in Wales (les Gaules), the periwinkle (pervenche) in Illyria, and the daisy (marguerite) in Numantia. Illyria provides a simple bridge to *Twelfth Night*. Directly after the quotation the three flowers connect to clouds and language, Margareen makes her link to Burrus and Caseous as in the Questions Chapter, and Hyacinth is linked to "donnelly":

281.14-16 "Margaritomancy! Hyacinthinous pervinciveness!

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

281.F3 "You daredevil donnelly"

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

236.19-23 "Since the days of Roamaloose and Rehmoose the pavanos
have been strident...the vaulsies have meed and
youdled....many a mismy cloudy has tripped...and the
rigadoons have held ragtimed revels"

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

the Quadrille:

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

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

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

Muttering and Adam feature with a reference to Caesar
(presumably to counter his murderers) in this Quinet echo:

354.22-8 "When old the wormd was a gadden...They had their
mutthering ivies and their murdhering idies and their
mouldhering iries...there'll be bright plinnyflowers in
Calomella's cool bowers when the magpyre's babble
towers scorching and screeching from the ravenindove."

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

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

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

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

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

allows Joyce to link other O'Donnell passages:

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

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

198.34- "all darnels occumule, sittang sambre on his sett...
199.02 hop, step and a deepend"

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

084.36 "our forebeer, El Don de Dunelli"

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

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

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

Within the Trial framework it can be seen that O'Donnell, as a mixer and wordpainter, has much in common with the Wet

Pinter and the evidence giver who seems to be a "plain clothes priest

W.P." (086.34). The Wake priest is Father Michael and in Shakespeare's time a priest was called Sir. A "mixer" could be the "curate" making drinks in the pub, especially since further down the page we have "Mick, sir!" (087.31). The litigants are all Kings, including the Goat King of Killorglin, and they are egged on by their supporters:

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

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

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

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

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

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

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

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

FAUST

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

1.

083.28-30 "My hat, you have some bully German grit, sundowner!
He spud in his faust (axin); he toped the raw best
(pardun); he poked his pick (a tip is a tap); and he
tucked his friend's leave."

2.

160.25-32 "Will you please come over and let us mooremoore
murgessly to each's other down below our vices. I am
underheard by old billfaust. Wilsh is full of curks.
The coolskittle is philip deblinite. Mr Wist is

thereover beyeind the wantnot. Wilsh and wist are as
thick of thins udder as faust on the deblinite
....Houdian Kiel vi fartas, mia nigra sinjoro?"

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

3.

251.35- "But listen to the mocking birde to micking barde
252.02 making bared! We've heard it aye since songdom was
gemurmal....And as I was cleaning my fausties..."

There is a hint of Moore in the Gomorrhha, and certainly the
notion of song is repeated. The bard is now credited with Alice
Hawthorne's Song, very popular during the era of the Negro
Minstrels and doubtless used by them: "Listen to the Mocking
Bird". Two examples of Victorian Americana suggest that we
should re-inspect the "axin...pardun" in #1. It belongs in this
milieu.

4.

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

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

5.

292.18-23 "beached, bashed and beaushelled à la Mer....your own
...pickninnig capman...the crame of the whole faustian

fustian, whether your launer's lightsome or your
soulard's schwearmood"

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

6.

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

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

The onward directing signpost is confirmed by the original
reference to the Moore Song *Silence is in Our Festal Halls*,
which was written to the Tune: *The Green Woods of Truigha*. That
in turn is an early version of *The Moreen*, to which Moore set
his very famous *The Minstrel Boy*, one of the songs which Joyce
loved to sing. In her book on this subject Ruth Bauerle ends
the Introduction by quoting these words: "we may hear, in the
labyrinth, the long-in-dying calls of the writer for whom the
lilts of children were the survivors of the fall of civiliz-
ations, like wildflowers on the ruins of Carthage (Let I. 295)"

Goethe, Dante and Shakespeare

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

344.05 "which goatheye and sheepskeer they damnty well know"

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

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

441.33 "the goattanned saxopeeler upshotdown chigs peel of him"

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

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

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

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

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

The standard answer to the question of the identity of "Deucollion" is that he must be the Noah of the Latin poets, Deucalion. However we have a Music Hall song about the Man who broke the bank at Monte Carlo, some Scottish material, and Gotham, which has become theatrical (Variety) slang for New York. There was a performer due to appear in Dublin at the Theatre Royal "next week" (i.e. on March 20th 1922), in *Memories of Scotland* who had played the Alhambra in New York-Gotham, and his name was du Calion. The "Gothamm chic" has been slightly Germanized and is now seen as echoing the "Goddamn cheek" (goattaned....chigs peel) of an earlier example. There is then some emphasis on the idea of the -hamm as a pig, and as relevant to the multiple poet Shopkeeper.

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

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

Joyce mentioned that he had trouble with trinities since when he had two members straight in his mind the other "fell off his lap". Where three are concerned then we can have twins (black and white) and a Hungarian (presumably grey as in

"hungray" at 101.35). This idea is supported by the "mime mumming the mick and his nick miming their maggies" (048.10-11), where maggies substitutes for "Maggyer".

Overall then we have Noah material exemplified by his sons, Gouty (God = Shem), central Ham, and Japheth, in this case Shakespeare (who was Hungarian! See Ch. 8). The material links to the idea of the pig in the middle and now makes a leap into the theatrical domain, in which a ham can be an actor, or a "mummer", but we have noticed in relation to Noah that Ham means black.

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

058.33- "One of our coming Vauxhall ontheboards ..in her..
059.04 russets from the Blackamoor's Head, amongst the
climbing boys...over the corn and hay emptors at their
Black and All Black.."

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

The Minstrel Boys

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

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

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

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

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

516.03 have it christie! The Dublin own, the thrice
familiar. -Ah, go on now, Masta Bones..and your
perroqtriques! Blank memory of hatless darky in blued
suit...Look chairful...Go to the end, thou
slackerd...Meesta Cheeryman"

160.25-32 "let us mooremoore murgessly to each's other...old
billfaust...mia nigra sinjoro"

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

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

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

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

396.34- "it was tootwoly torrific the mummurrlubejubes! 397.06
...planxty Gregory, Egory. O bunket not Orwin."

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

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

293 L1 "Interplay of Bones in the Womb"

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

516.31- "-A sarsencruxer, like Nap O'Farrell Patter Tandy moor
517.15 and burgess medley?....he was a pigheaded Swede..

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

This is a replay of the original crime descibed thus:

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

The tall man may have been carrying a pig (Latin: *sus*), and
the scene of the attack is King's (Roy's) Corner. The
attacker's face is covered. When the incident recurs in the

next chapter the combatants are like "purple top and...Swede" (black and white, given that a "blueman" is black: Cf "bluemin and pillfaces" 078.27), and the "toller man" addresses a "miner": "Let me go Pautheen! I hardly knew ye." (082.03-09). A miner is another blackfaced person and here he is named as a little Pat who cannot be recognised. Turning back a page we find he must be the "attackler, a cropatkin"(081.18). This version of a little Pat can be read in many ways, but given the context, which especially includes:

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

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

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

086.35- "upon letting down his rice and peacegreen coverdisk (087.02) and stated to his eliciter.."

The only overt reference to Jim Crow in the Wake leads back

to Moore, a song of his, *Fill the Bumper Fair* (which immediately follows *Oh! Where's the Slave* in *Moore's Irish Melodies*), and the Moor Park of Swift's early years:

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

360.05 swift sanctuary...twittwin twosingwoolow. Let everie

sound of a pitch keep still in resonance, jemcrow,

jackdaw, prime and secund with their terce that whoe

betwides them, now full theorbe, now dulcifair"

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

485.24-32 "The twicer, the trifoaled in Wanstable! Loud's curse

to him!...from morning rice till nightmale, with his

drums and bones and hums in drones...Me no pige

ludiments...Me pige savvy singasong anothel time.."

Pigs and songs are also present.

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

516.20-31 "for coaccoackey the key of John Dunn's field...

Patter Tandy moor and burgess medley"

Another famous Minstrel Company was that of Hooley and

Campbell:

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

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

343.02-4 "And you collier carsst on him, the corsar, with
Boyle, Burke and Campbell, I'll gogemble on strangbones
tomb"

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

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

And the passage continues with an echo from another
Minstrel Song called *Tramp, Tramp, Tramp* which became an Irish
rebel song:

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

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

423.27- "he prediseased me. He's weird...and middayevil down

424.05 to his vegetable soul...his tanbark complexion...he
was warmed off the ricecourse of marrimoney, under the
Helpless Corpses Enactment...*Negas, negasti* - negertop,
negertoe, negertoby, negrunter!...Throwing dust in the
eyes of the Hooley Fermers"

Negro Minstrel Songs were often called Ethiopian, and

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

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

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

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

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

612.32- Bilkilly-Belkelly-Balkally...shatton on the lamp of

613.03 Jeeshes...Good safe firelamp! hailed the heliots.

Goldselforelump! ...trampatrampatramp."

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

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

There was a company which toured from Liverpool led by W. W. Kelly which played *A Royal Divorce*, the play about Napoleon, but the Moore and Burgess catchphrase, and the Arlington-

Washington connection are hard to miss:

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

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

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

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

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

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

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

after the patter of the "endmen":

361.29-33 "*Yet had they laughed, one on other, undo the end
...when so grant it High Hilarion us may too! Cease,
prayce, storywalkering around with gestare romanoverum*"

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

him"):

455.09-15 "the whole flock's at home. Hogmanny di'yegut..Bouncer
Naster raps on the bell with a bone and his stinkers
stank behind him..."

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

Here is a "warrior bard" (also from *The Minstrel* along with
Foster. The funereal linkage may well belong to the nature of
many of his songs, but particularly *Massa's in de cold ground*
and *Poor Old Joe*:

276.27- "who follow his law, Sunday King. His sevendicoloured's
277.05 soot...his imponenece one heap lumpblock

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

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

A very simple Foster relates to black and white:

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

Foster becomes involved in the duality of the twins:

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

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

490.31- "-What though it be for the sow of his heart? If even

491.03 she were a good pool Pegeen? -If she ate your
windowsill you wouldn't say sow...I was intending a
funeral"

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

489.13-31 "my fond foster, E. Obiit Nolan , The Workings
..I remember ham to me...in our Amharican...man who has
africot lupps with the moonshane in his profile, my
shemblable! My freer!...my natural saywhen brothel in
feed, hop and jollity, S.H.Devitt, that benighted
irismaimed..."

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

439.06-10 "may the maledictions of Lousyfear fall like
nettlerash on the white friar's father that converted from
moonshine the fostermother of the first nancyfree that
ran off after the trumpadour that mangled Moore's
melodies"

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

177.19-22 "that interlocutor... he used to pal around with..
one Davy Browne-Nolan, his heavenlaid twin, (this
hambone dogpoet pseudoed himself...Bethgelert"
(Bethgelert was the grave of a dog)

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

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

179.05 see and his my see a corves and his_

frokerfoskerfuskar...he found himself...blinking

down the barrel of an irregular revolver...handled

by an unknown quarreler"

The Minstrel Synthesis

The format of the Minstrel Show fell into three parts:

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

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

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

032.01 "Mulachy our kingable khan"

In fact Maleke is a Persian Queen and suggests the chessboard manoeuvre of queening a pawn. Malachy of course was the Irish King mentioned in Moore's *Let Erin Remember*. The Persian element is repeated by the "Skertsiraizde and Donyahzade", the "inseparable sisters" of the "king kingself" (032.07-8) who appear on stage as "Rosa and Lily Miskinguette" in a "pantalime".

It will be shown in Chapter 8 that Shakespeare was Hungarian so it is no surprise to find this element popping up with his lost play, *Duke Humphrey*, which is listed in *The Stationers' Register* for 1660. In any case the second part of Henry VI is listed as containing the death of "Good Duke Humphrey", which is the name by which the "hungerlean spalpeens" know him. This is of very great interest because the Hungarian word "igen" (yes) is found varied into a Guinness, or "again yes", with the mnemonic list of HCE's names, which forms part of the evidence at the Trial:

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

The Magyar element is found also at:

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

The great hero then may equate with Shakespeare's Good Duke, though his cronies know him as "Chimbers" from his

Chimpanzee origin presumably. To the world at large he is "Here Comes Everybody", and it must be remembered always that this includes all of mankind, male and female. This is shown very early by "Unfru-Chikda-Uru-Wukru" (024.07), where Unfru is the Icelandic word for "Miss"(=not a "Frau"). And we have just seen that the King is confusable with his inseparable sisters.

Next we move to the Theatre in King's Street where the Moore and Burgess Minstrels are identifiable by their: "Take off that white hat". The piece includes *A Royal Divorce*, a play about Napoleon, with a strong suggestion of minstrelsy in the Leon, Kelly and Washington. It includes music and is referred to as a "passion play" which must therefore take in that of Christ. Napoleon makes another appearance linked to the "frokerfosker-fuskar" we have already found to relate to Foster: 033.02-4 "a veritable Napoleon the Nth, our worldstage's

practical jokepiece...this folksforefather all of the time sat"

There are two other points here of great importance. First of all there is a return to the major theme of the centrality of Shakespeare, with a special nod to the idea of his universality. The man who wrote "All the world's a stage" becomes mingled with the character Jaques who spoke the words in the portmanteau "jokepiece". Secondly there is the "Napoleon the Nth" which ramifies quite astonishingly. We have already seen a Minstrel passage which includes:

515.32- "Masta Bones....Bones Minor! Look chairful!...Go to

the 516.03 end, thou slackerd!...Meesta Cheeryman"

Here we have the Chairman and the Endman, Mr Bones,
sandwiching a reference to the Biblical passage (Prov. 6.6):

"Go to the ant, thou sluggard!"

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

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

579.12 "Goat to the Endth, thou slowguard"

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

415.32 "sloghard...

416.20 Meblizzered, him sluggered...

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

Joyce has been liberal in supplying the extra clue of the

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

416.05-7 "chairmanlooking....wisechairmanlooking"

The walkaround (singing Dixie perhaps) is provided:

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

The pair make up musical or Music Hall Ensembles.:

417.09 "mouschical umsummables"

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

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

A darkener of the threshold"

The Servants

It has been noted by Glasheen that the two servant figures in the Wake may be black or white, and I would suggest that this must then be true of everybody since HCE plays all the parts. In the case of the Man-servant S he becomes, despite the resolutely Scandinavian tenor of his Question on p 141, "Poor ole Joe". Kate, in Question 6 becomes related to "Summon In The Housesweep Dinah". Both titles come from songs. The one Joyce knew as *Poor Old Joe* is called *Old Black Joe* in the USA and was one of Foster's favourites. "Someone in the House with Dinah", as every American camper knows is the Chorus from *I've been working on the Railroad*; the mention of banjoes certainly makes it sound like a Minstrel Song.

There is a major echo from Dodgson in that Alice at the beginning of *Looking-Glass* is talking to her black, naughty kitten, Kitty. The white kitten is called Snowdrop and is obvious in the Wake in a note to "winnerful wonnerful wanders off" where the name appears in the Left Margin (265.L1). The two kittens become, in the Looking Glass House, the Red Queen and the White Queen. The name of the mother cat was Dinah. The plot thickens as usual because Kate-Dinah also links to *Home Sweet Home* which has heavy undertones of the Minstrel Music, and was hugely popular in 19th c. America. Kate definitely links to the "Housesweep Dinah" by means of this song:

245.34 "Kate, homeswab homely"

566.10 "the swabsister Katya"

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

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

533.18-22 "cagehaused duckyheim...cabinteeny
homesweetened...there's gnome sweepplaces like
theresweep Nowhergs. ...(31) in his clairaudience"

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

175.29-36 "Lefty takes the cherubcake while Rights cloves his
hoof. Darkies never done tug that coon out to play..."

flesh and blood games, written and composed and sung
and danced by Niscemus Nemon, same as piccaninnies
play...we used to play with Dina and old Joe..and the
yellow girl kicking him behind old Joe..."

They are found together as money:

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

And this is echoed in the Games Chapter:

250.30- "Voolykins' diamondinah's vestin...Led by
Lignifer...We 251.01 haul minnymony on that piebold nig.
Will any dubble dabble on the bay? Nor far jocubus? Nic
for jay?"

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

243.25-36 "massa dinars...delicate her nutbrown glory cloack to
Mayde Berenice....(35) Luiz-Mario Josephs their loyal
devouces to be offered up missas for vowts for widders"
(Cf p.038 where the cad is married to Bareniece Maxwelton and
there is reference to Jesuphine)

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

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

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

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

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

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

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

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

The Sons

We have seen that one of the warring sons may represent the Ham, the black man, in the Noah trio. But there is another black personality available, that of *Old Uncle Ned*, who died much mourned by his Massa. Ned in the Wake commonly fits with the rebel Ned of the Hill; but this was also the pseudonym of Edward O'Connor in Samuel Lover's *Handy Andy* who sings the "Shout" of the rebel, only to be topped by James Reddy who thinks his work

is at least as good as that of Tom Moore. There are occasions when the company Ned keeps suggests the Minstrel song:

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

273.F3 Hoppity Huhneye, hoosh the hen."

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

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

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

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

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

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

A wooden object is connected with Ned elsewhere:

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

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

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

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

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

Chapter 8

Hungarian Shakespeare

Any Hungarian will tell you that Shakespeare was of Hungarian descent. In the Wake this idea is celebrated by a confusion of two of his plays with Hungarian words which seem to be English. The plays are *A Midsummer Night's Dream* and *The Winter's Tale*, and the words "álm" (dream), "tél" (winter) and "nap" (day), which give the possibility of a winter's daydream. The mainspring of the confusion is the word "telltale" which a Hungarian might "translate" as Winter's Tale, though his word for winter is in fact pronounced "tale".

Winter's Dream

In order to be certain that Joyce was aware of these Hungarian words it is first necessary to establish that "álm" is equivalent to elm and that both these words are linked to dreams. The álm becomes an elmtree: "There an alomdree begins to green" 600.20 "There an alomdree begins to green"

In the Lessons Chapter the álm-elm is closely linked to dreaming and to Shakespeare:

293.14-15 "Great Ulm (with Mearingstone in Fore Ground)¹ 293.F1

Draumcondra's Dreamcountry.."

295.03-4 "a night of a thoughtsendyures and a day. As the
Great Shapisphere puns it..

295.10-21 When I'm dreaming back like that I begins to see we're
only all telescopes. Or the comeallyoum saunds. Like
when I dromed I was in Dairy...with Allhim as her
Elder tetratern a somersault. All's fair on all fours"

A very important feature here is the note opposite
Shapisphere in the left margin: "The Vegetable Cell" which links
this passage to another. Having taught us that the alom-elm
combination links to Shakespeare's dream, Joyce is able to
confuse the summer-dream with his winter one and the Hungarian
winter (tél-tale) creeps into the picture:

423.23-8 "The alum that winters on his top is the stale of the
staun.... He's weird, I tell you, and middayevil down
to his vegetable soul"

The elm that "winters on his top" is an echo of: "The elm
that whimpers at the top told the stone" (094.04-5). These
elements are used in:

460.16-21 "Till the ulmost of all elmoes shall stele our harts
asthone....I will dream telepath posts dulcets on this
isinglass"

They occur again, rather well disguised, but the stone and
the elder give the game away, with King Lear in:

064.36- "Elders fall for green almonds when they're raised on

065.04 bruised stone root ginger though it winter's on
their heads....Mr Leer"

The next example is heralded by a dense Shakespearean
complex:

028.02-5 "Shirkends? 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. Boald Tib..."

Here Shakespeare's name occurs twice in the Shakespaw-
Shakeshands version first used by Jonson, then we have a
reference to *Henry V* and the Salique Law, followed by Tybalt
from *Romeo and Juliet*. Next we find the "dream" of Midsummer
with a subtle hint at the "tél" of the Hungarian Winter:

028.07-8 "sewing a dream together, the tailor's daughter,
stitch to her last. Or while waiting for winter to fire
the enchantement"

William Shakespeare and *All's Well that Ends Well* enclose a
combination where the elm is suggested by its customary
partnership with the stone:

331.04-6 "that liamstone deaf do his part there's a
windtreetop whipples the damp off the mourning. But
tellusit allasif wellasits end"

Here are two Ulma combinations of a cryptic type, one with
winter, and the other with Hungarian winter:

264.12-13 " Petra sware unto Ulma: By the mortal's frost"

100.36- "Hush ye fronds of Ulma!...So tellus tellus

allabouter" 101.03

This elm-tale motif is heavily embroidered at the end of Book I leading to the dense portmanteau "Telmetale", which includes the Hungarian words for winter and dream:

216.03-4 "Tell me, tell me, tell me, elm! Night night!

Telmetale of stem or stone"

A mere turn of the page into Book II leads to theatrical doings:

219.05-6 "Somndoze massinees. By arraignment, childream's hours, expercatered"

It must be noted here that the apparent dream of a child could just as easily be read as a "chill dream", one belonging to winter. Elsewhere playwriting is described as the production of "sports at evenbread":

550.21-7 "mopsa's broom...I'd devise my telltale sports at evenbread....bray, nap, spinado,"

The text here offers Mopsa, the Shepherdess in *The Winter's Tale*, a Hungarian winter's tale and a Hungarian day (nap) to contrast with the Midsummer Night. Another list of games is provided which includes:

176.11-12 "Telling your Dreams, *What's the Time*, Nap.."

Just before the list we have these introductory words:

175.34- "games for fun and element...and the yellow girl

176.01 kicking him behind old Joe, games like..."

Combining this with the undoubted Shakespearean passage in pidgin English about the "Harry chap" we can connect to a third

passage about "telldale sports", "games", or "ludiments":

485.29-35 "me speakee Yellman's lingas....Me no pigeys ludiments
all same numpa one Topside Tellmastoly fella...
shepullamealahmalong...Hell's Confucium and the
Elements"

Here we have the substitution of "story" for "tale" and the Hungarian dream (álom) in no less than five versions, leaving no doubt that the "fella" referred to must be Shakespeare. This is confirmed when a plainer version is considered:

397.07-8 "another tellmastory repeating yourself..how they used
to be in lethargy's love"

Here is a version of *Love's Labour's Lost*, where the labour is lost through lethargy.

The summer and winter plays are found together at:

502.29-30 "From Miss Somer's nice dream back to Mad Winthrop's
delugium stramens"

This version of "delirium tremens" has a distinctly watery feel to it. We are led to the Mookse and Gripes Fable which has much to do with elm and stone:

153.03-10 "boggylooking stream...it smelt of brown...Little
brown dream don't I love thee...on the yonder bank of
the stream that would be a river, parched on a limb of the
olum"

Clearly this stream is very much like a dream or álom. The brownness of the dream is found with Romeo and Juliet: 391.21

"bronnanoileum, from Roneo to Gillette"

The wintriness of the waters ("Mad Winthrop's delugium stramens") is echoed by:

187.19-20 "coald stone out of Winterwater's and Silder Seas for
Harreng our Keng"

The Álom Permutation Ring

Joyce uses the Hungarian word álom in its pure form only once in the Wake where we can easily identify it with an elm:

1. 600.20 "There an alomdree begins to green"

Here the tree has metamorphosed into a "dree", which suggests the start at least of a dream. But it is also a legitimate word, now thought of mostly as Scottish, and used in the expression to "dree ones weird" or suffer ones fate. Joyce dutifully gives us this, and he connects it with Scandinavian dreaming, and either ships or stars:

2. 199.05-6 "dreeing his weird, with his dander up, and his
fringe combed over his eygs and droming on loft till
the sight of the sternes"

The circle is closed by the use of "álom" with "winter", followed by weird (no dree this time) and the Hungarian word for winter "tél":

3. 423.21-8 "like sygnus the swan when he made his boo to the
public...The alum that winters on his top is the stale
of the staun that will soar when he stambles till the
hag of the coombe rapes the pad off his lock...He's
weird, I tell you, and middayevil down to his vegetable
soul"

The appearance here of a hag along with the word "weird" suggests the three witches in *Macbeth* (1.3.82-3):

"The weird sisters, hand in hand,
Posters of the sea and land..."

Then, given the idea of making a bow to the public, the swan must be the Swan of Avon, Ben Jonson's description of Shakespeare.

A feature of special interest here is that all three items in this permutation ring have connections with the stars:

1. The "alomdree" begins to green "atween Deltas Piscium and Sagittarastrion" (600.06): Pisces and Sagittarius.
2. "droming on loft till the sight of the sternes".
3. Cygnus, the Swan, is a Constellation in the Milky Way which forms with six stars the Northern Cross.

A second set of combinations is equally cryptic, that of the vegetables. The weird has a vegetable soul in the third example, which is echoed by "The Vegetable Cell", the note to "Great Shapessphere" (295.L1). This reading of Shakespeare has a starry twist to it which is sustained by:

503.04-6 "This common or garden is now in stilller realithy the starey sphere of an oleotorium for broken pottery and encient vegetables?"

There is also:

079.28-35 "in a dreariodreama setting...of old dumplan as she nosed it, a homelike cottage of elvanstone with drippings of biddies, stinkend pusshies....rotten

witchawubbles.....good King Hamlaugh's gulden dayne"

A Hungarian Summer's Bottom.

Joyce dearly loved to balance his complications, which is easy to marvel at, but very hard to explicate without making the explanation even harder to follow than the original text; hence a separate section is necessary for this further embroidery on the same theme. While it is now manifest that Joyce knew that the Hungarian word for winter is "tél", there are two corollaries: Did he therefore also know that a "Winter's Tale" would be a "tél mesa" ("mesha"), and that summer is "nyár"?

The word for tale is used twice in the ALP Chapter. On the first occasion it links to the tales of the "Thousand and One Nights" in a context of Swahili. In that language a thousand is "elfu":

203.31 "the majik wavus has elfun anon meshes"

The second occurrence belongs to the "tell me tale" motif:

214.05-8 "Do you tell me that now?...Mezha, didn't you hear it a deluge of times"

The deluge here provides a reminder of winter.

Though Joyce used the word "nyár" in exactly this form, it is the name of a river, and since it occurs in the ALP chapter, which abounds with them, some additional support is needed to be sure that he knew the meaning of the word. Some further research into Hungarian possibilities reveals that a "szamár" is an ass. It is pronounced "sommár", very close to summer. Since Bottom became an ass under enchantment in *A Midsummer Night's Dream*,

this would be a most fortunate coincidence in Joyce's eyes.

Turning now to the "nyár" passage it is evident that it is deeply concerned with the Mamalujo ass, and moreover it is sandwiched between two Hungarian summers ("Near" and "nyár"):

214.31- "Near the golden falls....the dwyergray ass them four

215.02 old codgers owns....that stray in the mist...a

fireboat coasting nyar the Kishtna or a glow I behold
within a hedge"

By way of a bonus we may also have the Hungarian word for an Alp, or a mountain at any rate, which is "hegy" (pronounced hedge). An exact reversal of this sandwich is found where the two asses (in this case to be thought of as "szamár"s) enclose a "nyár", or "near" as in the previous passage:

482.09-14 "his onagrass....I would go near to identifying
you...Johnny my donkeyschott"

Returning now to an undoubted Shakespeare we find;

295.04-21 "Great Shaposphere puns it....with Allhim as her Elder
tetraturn a somersault. All's fair on all fours"

The insistence here on the idea of four in the vicinity of a somersault suggests the presence of an szamár-ass. The alteration of Midsummer Night's Dream into "Miss Somer's nice dream" (502.29) links summer to somersault, and another variant of the latter word confirms the presence of an ass in conjunction with a quartet:

132.19-20 "whugamore, tradertory, socianist, commoniser; made a
summer assault..."

The "szamár-ass" is found with a plain Mamalujo:

397.30-2 "M.M.L.J. old style, their Senchus Mor, by his fellow
girls, the Mrs Shemans, in her summer seal
houseonsample"

Summer, as one of the four seasons, connects to the ass and
darkness:

607.24-5 "A summerwint springfalls, abated. Hail, regn of
durknass"

But Dublin is a city of darkness, given its original
meaning of "black pool", and the strongest example of the
Hungarian summer-szamár is linked to the city:

625.26-7 "the dumblynass. But still the sama sitta"

Dublin is likened to an ass (szamár) city (It. città). An
added element here is the presence of a Hungarian hill (domb);
and there are four more on this same page:

625.20-2 "Dom on dam, dim in dym...Steadyon Coolloosus! Mind
your stride"

This passage echoes another such foursome who have as a
follower a Hungarian river, a "folyó":

197.17-18 "Don Dom Dombdomb and his wee follyo"

Since a hill can be a Danish "aas", the hill-ass
conjunction is quite common. The parameters can be expanded to
include Humpty Dumpty. First there is the simple hill-ass:

020.25-6 "the dombkey he begay began. You can ask your ass..."

Next there is the Egg-man:

568.23-7 "Dom King...Me amble dooty to your grace's majers!

Arise sir Pompkey Dombkey!...We but miss that horse
elder"

Here there is a helpful hint provided by the inclusion of
Magyar, the Hungarian language. Another Humpty Dumpty-cum-hill
is found with a "sommerfool", which we can now read as an "ass-
ass":

415.14-27 "*Hombly Dombly Sod We Awhile....not being a
sommerfool*"

Very similar is this pseudo French where the "d'imbécile"
is decorated to include a Hungarian hill (domb) and a silly ass:
015.18 "aspace of dumbillsilly"

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