

**Time and Space
in
Finnegans Wake**

(ALP Vol 2)

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PREFACE

"the great day and the druidful day come San Patrisky, and the grand day, the excellent fine splendorous long agreeable toastworthy cylindrical day..." (FW 347.16-18)

It is one of the most cherished beliefs of those who read *Finnegans Wake* that it is impossible to pin down when it occurs in general, and what day or time it is in particular. There have been a number of guesses at the date, and I owe a considerable debt to the late Nathan Halper who first suggested the correct one for what I have dubbed Wakenight to correspond with the Ulysses Bloomsday. But there has been no attempt to put all the time references into a comprehensive and logical pattern, and this book seeks to fill that gap.

All the conflicting references to time have been placed in their proper order so that the underlying plan can be seen. The Time section of this book is taken up, as one might expect, with timetables. Fortunately there are not a very great number of time references or the work would have grown to match L.O. Mink's most useful listing of places in the Wake. It is primarily a guide for the general reader of Finnegans Wake which makes sense of the complications of Waketime, a handy reference work for finding out exactly what day or time it is on any given page.

The second part begins by locating the Wake in Space. In

this case, on the other hand, everyone is very certain that the book takes place in Chapelizod. If that it so, it does it seems odd that the place is never spelled correctly. Once the true site of the Wake is established, the book becomes more specialized and delves into the logical consequences derived from the new time-space axes of the work. Since Joyce has created a space-time machine to keep his work constantly on the same "cylindrical day", some thought is necessary about that one spot on this planet where such a thing can be imagined to take place. The time-space solution can then be used to inquire into the nature of the Wake, and discover some useful Joycean ideas. It turns out that any inquiry in depth into the last Part of the Wake involves some heavy rethinking of ones reading of the rest of the work. On two occasions the timetables are referred to in order to establish a match between various points of the Wake. I would like to brag on the fact that the tables were drawn up in 1973, and this particular chapter was written in 1992. No adjustment was necessary to the 1973 tables to make them fit "better".

Abbreviations

DNB	Dictionary of National Biography.
Enc Brit	Encyclopedia Britannica.
FW	Finnegans Wake.
OED	Oxford English Dictionary.
WG	The White Goddess.

PART ONE

TIME

Chapter One

When is Wakenight?

Throughout *Finnegans Wake* Joyce scatters such questions as "Whenabouts?" and "What is the time?", but each time we feel that we have solved the riddle and do know exactly when it is, a word or two crops up to prove us absolutely wrong. Just as we decide it is a Friday, along with Clive Hart, up pops "Sotterday", "Saturday" and "Satyrday" to give us the lie. Perhaps Louis Gillet and Edmund Wilson were right then, and it is a Saturday? But how are we to explain "menday", "Munaday" and "moanday"? A Monday then? How do we account for "Thurdsday" and "Thundersday"?

Does *Finnegans Wake* take place on any particular day?

It seems reasonable to believe that Joyce has given us a "Wakenight" to correspond with the "Bloomsday" of *Ulysses*, but how on earth can we establish when it is? There have been any number of solutions offered, but their disagreement gives testimony to the difficulty of the problem, and the solutions always ignore almost all the evidence. The fact is that any theory as to what day it is must explain rationally how it can be "Comeday morm" at 005.10, "Sendday's eve" at 005.11, "the feast is a flyday" at 005.24 and "a trying thirstay mournin" at 006.14.

The day is hard to find, and the month is no easier in view

of "sept okt nov dez John Phibbs march" (187.20). The seasons are just as hard to pin down with "summerwint springfalls" (607.24), and how are we to come to terms with "christmastyde easteredman" (590.22)?

Either the Wake is total confusion or there is a logical basis for its structure. If we assume that Joyce had a temporal scheme in mind then there must be a number of superimposed cycles which bring about this apparent chaos, and the jumble can be disentangled by extracting all time references and analyzing them for an underlying pattern.

The most important key will be the discovery of the date itself, the Wake Bloomsday, or Wakenight. There have been almost as many candidates as there have been writers on the subject, and they have all been correct in some sense, because Joyce has created a machine in which it can literally be any time at all; in which "future", "past" and that most elusive of things, the "present", can co-exist. Louis Gillet thought it took place in the Summer, but St. Patrick's Day occurs often enough to be a likely candidate, and Mrs. Glasheen can claim Nov. 11th. or Martinmass, with similar good cause. And come to that why should we ignore the claims of St. Swithin, St. Valentine or even St. Tibble? The critics have been equally correct, and equally wrong with the one exception of the late Nathan Halper in his article in *Twelve and a Tilly*. Since his solution has not been generally accepted one must assume that

the evidence he offered for 18-19th. March 1922 seems a little thin to advocates of other solutions, despite his confidence. Let us start out by simply accepting this as a postulate, and searching for more convincing evidence.

Here is a clue in an early Wake passage which concerns the universality of HCE as he watches a theatrical performance of: 032.31-2 "the homedromed and enlivened performance of the problem passion play of the millentury.."

This strongly suggests the necessity of doing some arithmetic, and the answer may well explain Joyce's use of 1922, apart of course from the fact that he began the book during that year. 1922 is exactly 111 years short of the 2000th anniversary of the Passion of Christ, granting the folk wisdom that he was born in the year 0, and died at age 33. While this confirms the year it does not help with the date itself.

The Bardic Alphabet

Here is another short Wake passage which describes Joyce's vision of his condensation of time:

347.16-18 "the great day and the druidful day come San Patrisky and the grand day, the excellent fine splendorous long agreeable toastworthy cylindrical day"

The "day" is connected then to the struggle between Saint Patrick and the Druid which takes place in the last chapter in terms of such delicate equivocality that one could equally draw the conclusion that it is the Bard who wins over the Saint. It

is a fine example of the unity of opposites.

For information on Bardic matters the book to turn to is Robert Graves' *The White Goddess*. It is very odd indeed that he should praise Joyce's selection of the name Anna as quite correct bardically for the central woman, though he wrote me that he did not approve of Joyce and that he had died in a "mental break-down"! Be that as it may his book provides a most useful key to the Wake. He gives the background to the "Battle of the Trees" in which the Bards expressed poetically the struggle to take over the shrines of the old Bran Gods, after which their sacred symbols and festivals were replaced by new ones. *The Golden Bough* furnishes a number of examples of this practice, a custom which dies hard. During the French Revolution there was an attempt to replace Saint Louis of France with Saint Napoleon; he was even given the same feast day Aug 25th.

The Bards memorialized this defeat in a very special way. In ancient Ireland the alphabet was based on the initials of tree names, and had many uses other than that of merely spelling out words. It was a whole system of non-verbal communication as well, or indeed primarily. Each letter was first and foremost a tree, but it symbolized some 150 other things as well, a colour, a stone, a castle, a number, a month, an animal, a bird and so forth. James Joyce shows that he knew about all that in *Finnegans Wake*:

089.30 "macoghamade...

089.33-4 Arm bird colour defdum ethnic fort perharps? Sure and glomsk handy jotalpheson as well."

By the use of signs denoting the letters the Bards were able to communicate with one another in silence; and even when making sense in layman's language they could load what they said with a subtext of highly charged information by using the various codes built into the ogham.

Joyce demonstrates his detailed knowledge of the alphabet in this bardic statement:

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

We are to think twistedly in "tongue irish", so we can reverse the "may goh" to make a rough ogham, and then translate the trees into their letters or numerical equivalents:

Quicken = Quickbeam or Rowan:	LUIS	L	14
Aspen = White poplar:	EADHA	E	2
Ash:	NION	N	<u>13</u>
			<u>29</u>
Yew:	IDHO	I	
Willow:	SAILLE	S	
Broom = Furze:	ONN	O	
Oak:	DUIR	D	

The first three trees have numbers adding up to 29, Issy's special Leap Year girl number, and the other four spell out her

name. So Joyce knew his "interbranching ogham" (123.08) very well, both letters and numbers.

In the Bronze Age the alphabet was the Boibel-Loth with the order of the letters beginning: B L F S N. The special tree of the Bardic God, Bran-Saturn was the Alder, Fearn, the letter F. About 400 B.C. in the Battle of the Trees the forces of Beli-Jupiter were led by the Ash, the letter Nion or N. Since N was the victor over F the order of the alphabet had to be changed: N took over third spot from F and the Bards then used the Beth-Luis-Nion ogham starting with: B L N F S.

Joyce confirms that he knows about the confrontation of the letters Fearn and Nion, using slightly varied spellings:

600.09-10 "the regenerations of the incarnations of the emanations of the apparentations of Funn and Nin in Cleethabala"

The word "Cleethabala" combines the Welsh for an Ash (lluddw (519.09) which is pronounced "cleetha" in that language) with a Welsh Lake, bala. Like Ireland, Wales is a bardic country. There is another important way of looking at this combination since Cleethabala is also a metathesis of Baile átha Cliath, an Irish name for Dublin. Now its elements are transposed so that C is first rather than the A or B. When the bards' shrines were finally taken over in 432 AD by St. Patrick ("the druidful day come San Patrisky"), it was also time for the Roman alphabet to supersede the Irish one, and the letter C took

the place of the old third letter, Nion, the Ash. In this brief passage Joyce has placed all three significant letters, F,N and C.

Each month was also represented by a tree-letter so that the alteration in the alphabet produced a corresponding shift in the calendar, with the focus of the change on the split between the months of the Ash and the Alder. The tree of the new God became the third month. Robert Graves quotes two sets of dates which disagree by one day, but the set which he attributes to *The Book of Ballymote*¹ has these values:

N Ash Feb 19-March 18.

F Alder March 19-April 15.

The junction between these two months marks the old Spring Equinox and is the date of the bardic New Year; it is also that of Wakenight, the "druidful day" Joyce mentioned. How delighted he must have been with this extraordinary match between the F-N split and the name of his hero Finn. his specific point in the calendar belonged to the letter Onn², which he has enshrined within a version of Finn McCool which harks back to the Funn and Nin passage, even to the inclusion of the final victor, the Roman letter C:

162.09-15 "the twinfreer types are billed to make their

reupprearance as the knew neck and knife knickknots on the deserted *champ de bouteilles*. (A most cursery reading into the Persic-Uraliens hostery shows us how Fonnumagula picked

up that proper numen out of a colluction of prifixes
though to the permienting cannasure the Coucousien
oafsprung of this sun of a kuk..."

The warring twins acquire a "cousin" and they connect to
reading and prefixes.

The particular split between two religions which is a
signpost to the date is matched by another which points to the
day. When the Christians took over the Jewish Calendar they
demonstrated their rejection of the Mosaic Law of *The Old*
Testament by changing the Sabbath from the Jewish Saturday to
Sunday. Wakenight, 18-19th March 1922, covers the night of
Saturday-Sunday. Yet another such division in the year is
provided by the horse-racing calendar in which March 18th. 1922
was the last day of jumping before the opening of the flat
racing season at Newmarket.

Thus far the circumstantial evidence is plausible but it
remains to show in some concrete fashion that Joyce used this
exact date. What in particular would interest a bard about any
given day? The Ollaves undertook an arduous twelve year course
of study and the things that interested them according to Robert
Graves were "the day of the month and the week, the age of the
moon, the tide, the calendar of the Saints." The Bard was also a
poet able to "improvise poetry in fifty or more complicated
metres". The subject of this poetry was what Graves calls the
Theme³ the story of the struggle of the Gods of the Waxing year

and the Waning Year for the love of their mother, the Triple Goddess. She was at the same time bride, mother and layer out, in Wake terms, Issy, Anna and Kate. The bard identifies himself with the Waxing God, the Goddess is his muse and his rival is his brother the Waning Year, his weird.

This is a good description of the Wake, which begins with a promise of resurrection to the dead Finn, who is also called "Funn", which we have found to equate with the defeated Alder, Fearn, that he will rise and fall again:

005.11 "Sendday's eve and, ah, you're vinegar! Hahahaha,
Mister Funn, you're going to be fined again!"

The two warring trees, alder and ash are found together on the opposite page:

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

Originally the rivals were the Star Son Lucifer, or Phosphoron, and the Serpent of Wisdom, who fought for the love of the Moon-Goddess. It is worth noting in passing that in the Sephiroth system the number 9 is called Yesod, and is represented by the Moon:

029.13 "Though Eset fibble it to the zephhiroth..."

Joyce was therefore correct also in his choice of the name Isod for his Moon-maiden, and Graves gives us the whole argument by which one may arrive at the name of the Goddess, which was Anna⁴. He goes on to commend Joyce particularly for celebrating

the universality of Anna in his Anna Livia Plurabelle. Anna is the best all round choice for the name of the Great Goddess.

In the Bardic world her twin sons developed into the Holly King, or Green Knight, and the Oak King, whose colour was White. The Oak King was the God of Thunder and the Sun, who was slain at Midsummer, crucified to an Oak tree and burnt. His tanist, the Holly King, reigned in his stead till Midwinter. The inexactitude of the parallels is regretted by Graves, but the fact remains that after the Christian takeover the Oak King came to be identified with John the Baptist, whose feast falls on June 24th., while the Holly King was Jesus Christ, even though in Bardic terms he was slain at Christmas. John's rival would naturally be James, which plays into Joyce's hands by providing material for his "confusions".

The opening of the Wake provides confirmation that Joyce uses the confrontation of white and green:

004.04-5 "the Verdons catapelting the camibalistics out of the Whoyteboyce of Hoodie Head."

Armed with a strong hypothesis it is now possible to do some research on the kind of events on 18-19th. March 1922 which would certainly be of absorbing interest to a Bard, and see whether they are enshrined in the Wake.

1. ASTRONOMY

One of the first things which would interest a Bard about any particular day would be the state of the sky. Since this is

a night book we need only concern ourselves with the events which occurred between sunset on March 18th 1922, and dawn on the 19th. While *Thom's Directory* and the Dublin Daily Newspapers provide some information, *Whitaker's Almanac* turns out to be far more complete source. It gives a plethora of Astronomical information along with instructions for converting Greenwich to local time, lists of satellites and so forth. It is a very simple matter to convert the Longitude of Dublin into a time difference from Greenwich of 25 minutes which is accurate enough for most purposes.

A useful signpost is the very solid midnight provided by:

403.04 "(it must be) twelve..."

403.20-1 zero hour....among midnight's chimes"

i) Moonrise: 0107 March 19 1922. (*Thom's Directory*)

435.12-13 "there's many the icepolled globetopper is haunted by the hottest spot under his equator"

While the Earth has icy Poles, this globe is topped by the Moon, also thought in Joyce's day, according to the theory of Hans Hörbiger, to be ice-covered, and equally haunted by the Sun. Since the Equinox will not occur until March 20th in 1922 the Sun is "below" the Equator.

A further time check is provided by the signal of "two bells" a few lines earlier. Since Shaun in this book is making his progress in a barrel floating down the Liffey the Maritime usage is appropriate:

434.25 "Diobell!"

This must be after midnight, and two bells in the first watch is 0100 hrs. Another strong Moon reference is found a page later than the postulated Moonrise:

436.28 "the moon shines might"

ii) Saturn Souths: 0059 (*Whitaker's Almanac*)

Since this event occurs shortly before Moonrise this seems possible:

434.13 "Forglim mick aye"

Certainly Joyce knew that Saturn was in front of the eye at this time:

449.02-3 "his onsaturncast eyes in stellar attraction"

iii) Mars Rises: 0125 (*Whitaker*)

Mars is the red planet, which Shaun sees as he looks up at Saturn:

448.32-3 "I sartunly think now, honest to John...that's about the sanguine boundary limit"

The moon is also prominent at this point:

449.35 "rugaby moon cumuliously godrolling himself westasleep"

The winds are blowing westward too: the weather forecast was for "Wind E to SE fresh of strong, rather cold". Such a wind in Dublin would blow to Drumsally, Co. Donegal:

449.25-6 "yen breezes zipping round by Drumsally do be devils to play fleurt"

The seemingly accurate fix here from the clock is highly suspect since it is both old and fast:

449.24-5 "that owledclock (fast cease to it!) has just gone twoohoo the hour"

iv) Jupiter Rises: 0139 (*Whitaker*)

451.35-6 "I'd be awful anxious, you understand, about shoepisser pluvious"

v) Moon-Mars Conjunction: 0250 (*Whitaker*)

Venus is one of the Artemis triad, another name for the Triple Moon-Goddess, and Joyce appears to have used her in the Moon persona (she also connected to the sea) for this astronomical event. Mars of course did have an affair with her although she was married to Vulcan:

494.06-7 "Extinct your vulcanology for the lava of the molten"

The coupling takes place on p.500 with much static to interfere with "transmission". The pair were discovered together in bed by the other residents of Olympus:

500.10-21 "Redshanks for ever....Rape the daughter!...Cloudy father...Brinabride!

501.06 SILENCE"

Afterwards the event is substantiated. The fires of Mars were:

501.26-31 "Bonafieries! With their blue beards streaming to the heavens....Was our lord of the heights nigh our lady of the valley? -He was hosting himself up...

502.11-13 Do you happen to recollect whether Muna, that
highlucky nacket, was shining at all? - Sure she was..."
Luckily her father Jupiter is far off in the sky by now:

503.02-3 "But thundersheet? - No here"

The moon is twenty one days old on March 19th, beginning
its last quarter:

549.13 "duindleeng lunas"

vi) Mars Souths: 0529 (*Whitaker*)

581.14 "from the bluefunkfires of the dipper and the
martian's frost"

The Moon is still close to the red planet:

582.30-1 "Female imperfectly masking male. Redspot his
browbrand"

Jupiter by now is close to the horizon with its satellites,
Io and Ganymede. It will set at 0718 hrs:

583.10-11 "The datter, io, io, sleeps in peace...ganymede.."

It is now half past five, Latin quinque:

583.30 "At half past quick in the morning."

vii) Moon Souths: 0535 (*Whitaker*)

585.05-7 "Thanks furthermore to modest Miss Glimglow...as
demysell of honour"

viii) Mercury Rises: 0557 (Whitaker)

The person "singing oud" here is the pollysigh patrolman
Seekersenn:

586.27-8 "mean fawthery eastend appullcelery, old lady he high

hole"

Since he refers to Mercury, or Hermes, as his father, he must be the son, the bucolic poet Daphnis. He is referred to as a poet at:

429.18-19 "bigmouthed poesther...one comestabulish Sigurdson"

It is not yet quite six o'clock which becomes a nautical four bells:

587.01-2 "Fauore! Fearhoure...Loab at cod then herrin"

ix) Dawn: 0632 (*Thom's Directory, Newspapers*)

590.25 "Dawn"

2. THE STATE OF THE TIDE.

Along with the state of the sky the bard would be interested in that of the sea. Times of tides appear in most papers and Almanacs and are of vital importance to those with business upon the waters; this is certainly the case with Shaun in Part III as he makes his way down the Liffey in a barrel.

In III ii he says Mass (in fact three Masses) at the Trinity Rowing Club just above Islandbridge, so that at the end of the Chapter he floats on down towards Kingsbridge. But does he reach it? "kingscouriered" (471.15) appears to mean that he does, but O Hehir points out that this means "weir head" in Gaelic. It seems likely therefore that his barrel just will not go over the Weir which lies opposite the Clubhouse, and just bumps it. Then it takes the direct route South of the Island which gives Islandbridge its name, and goes down the race,

allowing the girls to follow alongside him on the bank. It is heavily overgrown now, but one can imagine him having a clear run down to Sarah's Bridge, which is about a "Stadium" (606 3\4 ft.) beyond the West end of the island across from the Trinity Rowing Club. There is a six foot wall around that end, with a small tower at the North Western angle, which I take to be the "Ladycastle":

471.10-18 "making a brandnew start for himself to run down his easting....kingscouriered round with an easy rush and ready relays by the bridge a stadion beyond Ladycastle (and what herm but he narrowly missed fouling her buttress for her but she acqueducked)"

It will shortly be 0200 hrs:

475.21-2 "two of his morning"

The tide is running strongly against him, but he does have the benefit of the river as it flows over the weir and down the race at Islandbridge. Sooner or later equilibrium must be reached and we get:

473.21 "Work your progress! Hold to!"

He has come to a complete halt and is now a "heartsoul dormant" (474.02); here he must stay until the turning of the tide, probably at Sarah's Bridge across the road from Phoenix Park. At last the tide reaches high water and we get:

525.29-32 "Pull you, sir!..And his tear make newisland. Did a rise? Way, lungfush!...Three threeth o'er the wild!"

The time of high water on March 19th 1922 was 3.33 a.m.

3. ENTERTAINMENT

Theatre

As well as being experts on Astronomy, the weather and the state of the Tide, the Bards were poets and singers. Certainly they would be interested in the world of Theatres and Movies. It is a simple matter to check the Dublin papers (*The Saturday Herald, Dublin Evening Mail, The Irish Times* and *Freeman's Journal*) for a listing of the events taking place on Wakenight. It is noticeable that Joyce had a penchant for making his Theatres present Pantomimes even in March. Presumably this would have to do with the real Greek derivation of the word with its connotation of universality.

Theatre Royal.

Isobel Elsom appeared in "The Surprise":

513.21-2 "Christmas pantaloona...Roxy...at the Gaiety...

513.25 And whit what was Lillabil Issabil maideve, maid at?"

The Gaiety is another Dublin Theatre, and the Roxy is in New York. The word surprise occurs several times without any support, but there is a disguised version which accompanies one of the Wakenight horses (Humpty Dumpty, an also-ran in the Lincoln):

606.34-6 "He may be humpy, nay, he may be dumpy but there is always something racey about...we gates a sprise"

Next week du Calion will be appearing in "Memories of

Scotland". He is hard to find in the Lincoln Center Theatrical Library in New York, though they do have a photograph of him as he appeared at the Alhambra in New York at some point in his career. Gotham is theatrical slang for that city, so Joyce clearly knew about him in some detail, though he may seem to be talking here about the Greek Noah, Deucalion. The Hungarian "Yes" (Igen) is puzzling:

538.29-33 "He is Deucollion....Deucollion...in Schottenhof..

538.33 Igen Deucollion! I liked his Gothamm chic!"

The Gaiety.

411.15 "Geity's Pantokreator"

513.21-2 "Christmas pantaloona...at the Gaiety"

Fred Terry and Violet Farebrother were appearing in "The Scarlet Pimpernel":

431.17-18 "tarnelly...brotherbesides"

445.11 "Pinpernelly"

564.28 "a scarlet pimparnell"

Next week it will be "The Belle of New York":

539.02 "minhatton....(06) Gouty".

The Abbey.

"Family Failing" by William Boyle:

034.10-11 "Gob scene you in the narked place and she what's
edith ar home defileth these boyles"

The first play by Eugene O'Neill to be presented in Ireland was a One-Act called *Diff'rent*, done at the Abbey by the Dublin

Drama League, and opening on March 19th. Here it is found with an actor and the long running hit *Chu-Chin-Chow* which finished its London run of 2483 performances in 1923. It opened in 1916: 082.11-12 "a different and younger him of the same ham...chew-chin-grin"

The Empire.

Next week: "The Pride of Petravore" by John Mac Donagh, who is billed as the author of the "Irish Jew":

490.06 "Madonagh and Chiel, idealist leading a double life."

Inchicore Cinema.

"Arrah na Pogue and an Irish girl's love":

588.28-9 "Since Allan Rogue loved Arrah Pogue...

590.27 ..inch of his core. More! Ring down."

Rotunda.

Jack London's "Sea Wolf":

480.04 "Wolf of the Sea"

Scala.

"The Woman in the House":

531.13-16 "As cream of the hearth thou reinethst alhome...
pitcher..the refined souprette"

Theatre de Luxe.

"The Courage of Marge O'Doone"

458.10 "sester Maggy..."

458.16-18 "film obote...her cattiness, in the magginbottle"

HORSE RACING

While the horse is an ancient sacred animal of great significance to a bard, it is also true that most Irishmen have a deep interest in Horse Racing. On Wakenight there are two types of references: memories of the racing yesterday on St. Patrick's Day, and the races of today at Baldoyle and Sandown. The flat racing season does not open till next week so at this time of year there are only jumping races, Steeplechases or Hurdles, which involve a lot of falling. And Joyce even runs his Derby, the premier flat race, with jumps:

180.15-16 "the dearby darby doubled for falling first over the hurdles"

Very early in the Wake there is a description of a race meeting at "breezy Baldoyle". The cast of characters here assembled turn up next day for lunch together, after Treacle Tom has had a restless night at "Block W.W.", caused by the fact he did not take this tip of W.W. to back some winners. On this occasion the events of yesterday are celebrated, and the Ballad of Perrse O'Reilly is composed and performed (pp 44-47). Taking the lunch as being today (Saturday) the race meeting must have been on Friday, St. Patrick's Day. The names of the horses may not match, but other features do. The description of the day needs to be broken up into four parts:

1.

039.02 "breezy Baldoyle"

According to the Irish Times (March 18th.1922) it had been "gloriously fine" for the meeting on St. Patrick's Day, and the crowd appeared to be a record one. On the other hand Sandown had "clouded skies and a biting east wind" for the meeting attended by the King, George V, one of England's "sailor Kings" (031.11: "Our sailor king").

2.

039.02-5 "on a date....the doubles of Perkin and Paullock,
peer and prole..."

While this produces an immediate image of the combined Feast of SS. Peter and Paul, which is indeed a Double, on June 29th., the additional syllable "-ock" hints at the presence of Patrick, whose Feast is also a Double. The linkage of Patrick to Peter has been commented on by Mrs. Glasheen:

"Peter is often (perhaps always) tied to St. Patrick..."

This connection is easy to make via Peter=Rock-Petrock-Patrick. But plainly the pairing of Perkin and Paullock must refer primarily to the two pretenders who asserted kinship with Richard III, a man who was prepared to give his kingdom for a horse. They were Perkin (= Peterkin) Warbeck (a prole), and Richard de la Pole (a peer). Now the addition of "-ock" gains in importance as a Patrick clue since Pole, like Paul, does not invite the extra syllable.

The word "doubles" suggests another duality. The Feast of St. Patrick is celebrated in Ireland by both Church and State;

it is a Holy-day of Obligation and a National Bank Holiday.
This would give extra importance to the very early statement
that the "feast is a flyday" (005.24)

3.

039.02-3 "on a date (W.W. goes through the card...

039.11 ...Winny Widger"

Two main points are raised:

i) While nobody succeeded in going through the card on this date a jockey called C. Aylin managed to come home with two wins and two second places in the six races at Baldoyle. Race meetings in England and Ireland are traditionally limited to this number.

ii) W. Widger of was no longer riding by 1922, but the family was represented on St. Patrick's Day by J.W.Widger's horse, Token, who fell in the Metropolitan Plate at Baldoyle and had to be put down. Here is a reference which ties Token to Peter and Paul, and to Hell:

350.17-19 "Pack pickets, pioghs and kughs to be palseyputred! Be at the peme, prease, of not forgetting or mere betoken yourself to hother prace"

The death element occurs also shortly after the Widger reference in the last chapter:

613.30 "Murnane and Aveling are undertoken to berry that ortchert"

The name of the race in which Token was killed is found in

a passage which is an obvious sequel to the original Baldoyle material, complete with Treacle Tom and Frisky Shorty. The first race was called the "classic Encourage Hackney Plate"(039.05-6). Another HCE turns out to be a winner:

523.15-17 "Hotchkiss Culthur's Everready...well over countless hands, sieur of many winners and losers"

Tom and Shorty are having a "wee chatty with our hosty in his comfy estably" and the subject comes up of:

524.01-2 "really sweet fillies, as was very properly held by the metropolitan..."

The second newsworthy event on St. Patrick's Day was a very close finish:

039.05-6 "when the classic Encourage Hackney Plate was captured by two noses in a stablecloth finish, ek and nek" This is what the Irish Times had to say about it:

"The Stewards' Plate provided the best finish of the day, and it was only in the last few strides that Potheen caught and beat Fly Rose by a short head...Potheen struggled on very gamely after being headed by Fly Rose close home to snatch the spoils, and it is not often one sees a three mile steeplechase won by the narrow margin of a short head."

C. Aylin was the losing jockey on Fly Rose, but doubtless his two winners gave him some consolation.

The biggest surprise will happen tomorrow. Maureen Bawn must have been an amazing horse. She beat the favorite Make Sure

today, and tomorrow she'll win again. Just look at the celebration on this double victory:

396.34- It was tootwoly torrific, the mummurrlubejubes!...

397.03-7 ...our four! And there she was right enough, that lovely sight enough, the girleen bawn asthore, as for days galore....But, sure

The other half of her name is found with the same Irish endearment (*a stór* means precious):

528.31-5 There's moreen astoreen. With the tyke's named moke.

You last led the first...Jump the railchairs

Spelled this way moreen would mean "big little", and in fact the mare's name Maureen Bawn means Dark-Fair. She won the last race yesterday and the fourth race today while jumping obstacles, like the chair fence.

The significant event at Sandown on March 18th 1922 was the achievement of a hat-trick by Trespasser, winning the Imperial Cup for the third time. The name of the race is given with the horse which came in third, and Joyce supplies a name for Henry B's initial letter:

484.20-1 Improperial!...you loosed me hind hind bland Harry .)

The universal formula HCE appears again subtly containing both the second and third horses in this race:

546.10 *Hery Crass Evohodie* . Idle were it repassing

Coming in second was Count Ross who had taken the lead from Trespasser, only to be repassed on the run in by the triple

winner. This unheard of feat is recorded, with a nod to the words of the Our Father about trespasses:

363.20-26 It was felt by me sindeade...from inherdoff trisspass

Count Ross has the consolation of having defeated Henry B:
535.05-9 whenby Gate of Hal...I hestened...our most noble when
hrossbucked on his pricelist charger

And he gets a solo bow too:

465.21-30 county de Loona...The racist to the racy, rossy

4. RELIGIOUS CEREMONY. THE MASS

A Bard is also guardian of religious tradition. Now that Christianity has taken over, the Irish Bard will say Mass, and in particular that of the day itself, March 19th. 1922, the Third Sunday in Lent, which Nathan Halper has pointed out is called "Oculi Mei" from its Introit.

As with the Astronomical and Tide evidence this Mass is found in the Book of Shaun. At first sight III ii seems to be a Lenten Sermon, overlying the Stations of the Cross, which Joyce mentioned as being there, and a rather confused Mass. Some features of it leap out of the text, the Introit, the Offertory, and the "Ite missa est" are obvious, but a meticulous examination is necessary to reveal the particular structure of the Mass for this day. The clue to the date is given as the Celebrant loses his temper with the server who has lost his place for him:

432.29-34 "Where the lisieuse are we...? Several sindays after

whatsintime. I'll sack that sick server the minute I bless him."

The Priest gives the server a special blessing in the sacristy after Mass. Presently he gets back on track in the Missal:

433.03-4 "Here she's...Undetrigesima, vikissy manonna. Doremon's!"

While "Undetrigesima" could mean 29th. (correctly "undetrigesima") the spelling places it in that series of Sundays the Church uses as a preliminary to Lent. Septuagesima is the Sunday nine weeks before Easter, followed by Sexagesima and Quinquagesima. "Quadragesima" as its name implies is forty days before Easter, the First Sunday in Lent. For some arcane reason each of the three weeks before Lent is taken by the Church to be a Latin decade. If this series were to be continued by the agile imagination of a Joyce it would make Trigesima the Second Sunday in Lent and "Undetrigesima" would be the Third. The text of the "Sermon" just following the appearance of this word is a diatribe against fornication, uncleanness, obscenity and the deceit of man, which are exactly the topics of the Lesson (Eph. 5: 1-9) of this particular Sunday.

A good clue is given here as to when Joyce placed his Wakenight material in the text. The largest gap in the First Draft⁶ is found at this point in the Wake, where just 18 lines of the draft will be expanded to make 28 pages of the Wake (pp.

433-461). Here is strong evidence that this is where Joyce planned to put his Wakenight Mass:

432-3 Never play ladies' game on the Lord's day and preserve your dear chastity during this lenten season when spring is in the making]. Rather then part with that vestalite emerald...

There are three features here of great importance, which virtually disappear in the final text to be replaced by the Mass: that it is a Sunday in Lent, and that Spring is only in the making, so the Equinox has not yet arrived. Here is the final text, now Lent is merely "Lentil Lore", and a seven page split has developed between the two original draft sentences:

433.13-14 "Never play lady's game for the Lord's stake."

440.31-3 "Keep cool your fresh chastity which is far better far. Sooner than part with that vestalite emerald of the first importance"

It looks as though this draft passage was a note Joyce left to himself to insert the Mass of Oculi Mei Sunday at this point, and when he came to do so, he put a clump of material from this period between 438.34 and 440.29, at the very end of the "missing" pages.

It is possible to be quite exact about Jaun's space-time co-ordinates at this point, because at the start of the Chapter the time is established by his ship's bell clanging:

434.25 "Diobell! Whalebones..."

He has therefore had almost an hour's travel downstream from Chapelizod. From the bridge there to the weir at Islandbridge is 1 1\2 miles by water which is a reasonable rate of flow for a river. The phrase "at the weir by Lazar's Walk" (429.06) requires the presence of a Hospital, and there is one up on the Circular Road, the Royal Hospital where the Chelsea Pensioners were housed. More specifically we are on the south side of the river, opposite the weir, at the Trinity Rowing Club, which is exactly a "nine furlong mile" (473.12) from the Mullingar Inn as the crow flies. There is a training rowing tank there and a sign warning users that they do so at their own risk:

430.01-8 "twentynine hedge daughters...under its tree, against its warning, beseated...upon the brinkspandy...while they paddled away"

Here is the Oculi Mei Mass side by side with the Wake text:

429.01 "shortly before that made aware"	This first page is out of place in the Mass. P.430 starting with: "Now, there were.." refers to events which precede it, and the correct order is not achieved until 430.33 "now you, Jaun".
02 "first cothurminous leg"	A Cothurnus is a tragedian's buskin. The Mass is a re-enactment of a tragedy.
03-6 "to loosen (let God's son now be looking down on the poor preambler) both of his bruised brogues.... Lazar's Walk"	He reads the Introit (the preamble): "My eyes are ever towards the Lord: for he shall pluck my feet out of the snare; look thou upon me and have mercy on me: for I am alone and poor." The snare makes him try to shake free his damaged shoes!
430.08-13 "while they paddled away...when liquefied"	Before Mass the Priest says the Asperges and sprinkles the altar, the clergy and the congregation with holy water.
17-18 "he had in the first place doffed a hat with a reinforced crown"	On arrival at the altar the Priest removes his biretta, an odd hat with three flanges on top. Joyce feels they are there to reinforce the crown.
18 "chorus of praise"	He recites Psalm 42: "I will praise thee on my harp...for I will yet praise him.."
22 " <i>jeune premier</i> "	"Deum qui laetificat juventutem meum"
24-7 "trayful of cloudberry tartlets...smelling...nice perfumios"	The Priest blesses the Incense and censes the altar.

30-1 "feeling his full fat pouch...jingaling his jellybags"	He fills the thurible with incense. It jingles as he uses it.
33 "now you, Jaun"	The Priest is censed in turn.
<u>431.01</u> "he next went on..."	He returns to the Epistle
431.02 "remarks anent their personal appearances"	side to read the Collects: "...regard the desires of Thy humble servants, and stretch forth the right hand of Thy Majesty to be our defense.
13 "King of all Wrenns.."	
18-19 "benedict godfather and heaven knows.."	Through Our Lord Jesus Christ, They Son, who liveth and reigneth with Thee...
21-8 "delivered himself with express cordiality, marked by clearance of diction...your teachings"	..to preach Thy glory to a pagan people."
32 "daddyho"	Commemoration of St. Joseph whose feast falls on this day. He is the "father" of Jesus.
<u>432.04</u> "I rise, O fair assemblage! Andcommincio"	The Subdeacon ascends to sing the Epistle.
05-6 " <i>quiproquo</i> of directions ...advice"	The section of the Mass from the Collects to the Creed is one of instruction.
29-30 "Where... are we and what's the first sing to be sung?"	The Priest has lost his place in the Missal.
30 "Is it rubrics"	It is a problem: St. Joseph is a Double of the First Class, but the Lenten Sundays pre-empt him.
31 "bruiselivid indecores of estreme voyoulence"	He can see that the vestments are the Lenten "purple", more

33-4 "I'll sack that sick server the minute I bless him" <u>433.01</u> "ignititious Purpalume ...Francisco Ultramare"	properly called violet. He blames the server. After Mass the Priest blesses the servers before dismissing them. The colour is right, and the Saints are very close: the Canonization of the Jesuit Sts. Ignatius and Francis Xavier is celebrated on March 12th. The Third Sunday in Lent
433.07-9 "Words taken in triumph..sufferant...inkerman militant" 10 "Never miss your lostsomewhere mass" 12-13 "Never let a hog of the howth trample underfoot your linen" 14 "never lose your heart away" 17 "tootling risky <u>apropos</u> songs" 22-3 "Thou shalt not love. Lust, thou shalt not commix idolatry." 30 "O foolish cuppled! Ah, dice's error!" <u>434.02</u> "Keep cool faith in	reckoning in the Septuagesima series. St. Paul gets credit for the Epistle. He wrote many and suffered most militantly in the cause. (Eph. 5: 1-9): "Brethren, be ye followers of God.." We must guard against: "all uncleanness... fornication... obscenity.. serving of idols... foolish talking...Let no man deceive you with vain words.. the anger of God upon the

the firm"	chidren of unbelief...
03 "begin frem athome to be chary of charity."	Be not you therefore partakers with them.
435.24-5 "Dress the pussy for her nighty...their way to Winkyland"	Walk as children... as most dear children...
436.02 "under the couvrefeu act"	you were heretofore in darkness..
03 "wedge your steps"	Walk then, as children of the light...
14 "Love through the usual channels"	walk in love...
437.17 "Your Punt's Perfume's"	an odour of sweetness...
19 "I mean than eats...mefood"	the fruit of the light...
438.08 "bilgetalking like a ditherer"	foolish talking...
12-14 "What has that caught to sing with him? The next fling you'll be squitting..."	The Subdeacon has flung the page over erratically and is now starting to sing the Gospel of the 2nd. Sunday in Lent (Matt. 17: 1-9):
on the Tubber Nakel.. for old Gloatsdane's glorification"	"...let us make here three tabernacles". This is the Transfiguration...
15 "peeping private"	Peter, James and John observe.
16 "Worse again!"	An even worse loss of place!
17 "Off of that praying fan on to them priars!"	Get off this page and turn back to the previous one!
19-20 "Peter Paragraph and Paulus Puff...to get ahold of for their balloons"	The Priest says the Tract (Ps. 122: 1-3): "To Thee have I lifted up mine eyes, O Thou

	that dwellest in Heaven."
<u>439</u> .04-5 "I'll tackle you to feel if you have a few devils in you"	The "Munda cor meum": Cleanse my heart and my lips, O Almighty God...
14 "Amene"	Amen."
15 "Poof! There's puff for ye"	The Deacon incenses the Missal.
16 "Glor galore and glory be!"	"Gloria tibi, Domine"
19-20 "be me invoice! Theo Dunnohoo's warning from Daddy O'Dowd"	The credit for the Gospel is given: "Sequentia sancti Evangelii secundum..." in this case Luke 11: 14-28. (Joyce places these three events in the wrong sequence: they should be reversed)
21-4 "wondering to myself whose for there's a strong tendency ...by making me the medium.. sludgehammer's force in my hand"	"At that time, Jesus was casting out a devil...if I by Beelzebub cast out devils... a strong man keepeth his court..
29 "if they tingle you either say nothing or nod"	casting out a devil, and the same was dumb...
<u>439</u> .33 "Close in for psychical hijiniks"	taketh with him seven other spirits, more wicked than himself...
<u>440</u> .14-15 "set up by Gill the father, put out by Gill the son"	doubtless the Kingdom of God is come upon you...
26-7 "Remember maid thou dust art powder"	he findeth it swept and garnished...
<u>441</u> .02 "strip off that nullity suit"	he will take away all his armour wherein he trusted...
07 "Blesht she that walked	Blessed is the womb that bore

with good Jook Humprey"	thee...
08-10 "You can down all the dripping you can duple to... if you've parents"	and the breast which thou hast sucked...
27 "so highly strong was he"	if a stronger than he come upon him....
442.01-2 "the black fremdling, that enemy of our country"	Beelzebub...
18 "He's a markt man"	
27 "if I was Blonderboss I'd gooandfrighthisdualman"	come upon him, and overcome him...
443.15-18 "howling for peace. Pretty knocks, I promise him with plenty burkes for his shins...I'll not be complete in fighting lust until I contrive to half kill"	and the last state of that man becomes worse than the first...
31 "putt in a new house to loot"	I will return to my house..findeth it swept and garnished...
444.09 "Arms arome"	strong man armed...
35 "Mark mean then!"	blessed are they that hear the word of God and keep it."
445.26 "would ire turn o'er see"	The Deacon and Subdeacon return to the altar. There is no Sermon since much of the Chapter is cast in that form.
445.26-7 "a nuncio would I return"	The Creed is said: "and was made man (Annunciation)..
31 "moidhered by the rattle of the doppeldoorknockers"	"He was crucified..
33 "You're sitting on me style"	and sitteth at the right hand of the Father...
35-6 "a big corner fill you do	

in this unadulterated seat of our affections... 446.01 ..Sevenheavens, 0 heaven!" 02 "Iy waount yiou! <u>yore</u> ways ways to melittleme were wonderful" 05-6 "If I've proved to your sallysfashion how I'm a man of Armor let me so, let me sue" 14 "upon the mingling of our meeting waters" 19 "greengeese again, swap sweetened smugs" 24 "safe return to ignorance and bliss" 27 "come slum with me and rally rats' round up!" 28 "'Tis post purification"	and the Son is worshipped ...and glorified" The Offertory: "...and his judgments sweeter than honey and the honeycomb: for the servant keepeth them... (Pooh gave Eeyore a honeypot as a present.) Accept, O Holy Father...this stainless host, which I, thine unworthy servant, offer..." The Deacon pours wine into the chalice, and the Subdeacon a few drops of water. "mystic signification of this commingling of water and wine.. it may ascend with the odour of sweetness... for our salvation, and for that of the whole world. In a humble spirit and a contrite heart may we be received by thee." There are two ceremonies of Purification in the Mass. This is the first, the washing of the hands. After the censuring of the offerings, the altar, the Crucifix and the clergy, the
446.35 "We'll circumcivicise all Dublin country"	Priest turns to cense the entire congregation.

36 "Let us all... ignite in our purgatory grade"	"May the Lord kindle within us the fire of his love...
<u>447</u> .02 "clean out the hogshole"	Set a watch, O Lord, before my mouth and a door round about my lips...
04 "Burn only what's Irish"	this incense, which thou hast blessed, O Lord..
12 "by Michael"	Through the intercession of blessed Michael the Archangel"
11 "if I only had here of my jolly young watermen"	The Lavabo. The water is brought for the Priest to wash his hands. Ps. 25: 6-12 : "I will wash my hands among the innocent...
13-14 "making drawadust jubilee...Luke at all...he's dung for to pray"	That I may hear the voice of thy praise, and tell of all thy wondrous works..
15 "priest-mayor-king.."	thy glory..."
16 "manure"	He needs the wash!
27 "the greenest island"	"I have loved the beauty of Thy house...
33-4 "endorsed by the hierarchy...bending your steps, pick a trail"	But as for me, I have walked in my innocence...
<u>448</u> .27 "strike off hiking for good and all"	My foot hath stood in the direct way."
32 "honest to John, for an income..."	Prayer to the Most Holy Trinity: "Receive..this oblation...in honour of... blessed John the Baptist.."
33 "sanguine boundary limit.	The martyrs whose relics are contained in the altar stone are invoked.

33 ..Amean"	"Amen."
448.34 "Sis dearest"	The Priest turns to the congregation and says quite loudly: "Orate Fratres" (Pray brothers)
34-6 "voise somewhit murky, what though still high fa luting, as he turned his dorse to her to pay court to it, and ouverleaved his booseys to give the note....	He turns to the offering he is going to consecrate on the altar and continues almost inaudibly. The Missal is taken to be a score published by Boosey and Hawkes since this is a sung Mass. There must be a page turn here to reach the Secret Prayers of the day.
449.01 incuriosited and..	
melancholic"	The Lenten Preface.
02 "as on the fulmament he gaped"	The Canon begins with the Te Igitur. The Priest stands with eyes raised heavenwards.
04 "All ends vanishing!"	The Commemoration of the Living.
05 "Pursonally, Grog help me, I am in no violent hurry."	Jaun would like to remain among them!
10 "Mona Vera..	"we offer thee for thy Holy Catholic Church...and the Virgin Mary...
11 Toutou Ipostila"	also of the Blessed Apostles..
14 "Saint Jamas"	James (there are two Apostles James)...
15 "Jacobus"	James (Jacobus in Latin)..
16 "Peter Roche"	Peter." (Petrus means Rock in Latin).
17 "at this passing moment..	

in the birds' lodging" 24-5 "the owled clock...has just gone twoohoo the hour" 32 "peacefed as a philopotamus"	In heaven: i.e a Saint. The bell is rung at the "Hanc Igitur". "dispose our days in peace..
449.27-8 "till heoll's hoerrisings" 28 "sheep's lightning" 450.04 "dace feast of grannom with the finny ones" 10 "my g.b.d. in my f.a.c.e." 15-16 "to bake pike and pie" 20 "I give.. 20 a king, to me... 20 she does.. 20 alone, up there,	delivered from eternal damnation... numbered in the flock of thine elect." The Host is changed into the body of Christ, or Ichthus, the fish. The Choir continues singing the Sanctus right up to the moment for the Elevation. "Take, and eat ye all of this, for this is my body." Obviously Joyce is using the tonic solfa scale here, but in a way which also relates to the Mass. The Priest first genuflects (thus "giving" or yielding), and the bell is rung. He genuflects in adoration of Christ the King. She (the congregation) does the same. A bell is rung for the Elevation of the Host, which is alone up there.

20 yes see,	The congregation looks up at it.
21 I double give,"	The Priest genuflects, consecrates the wine and genuflects again. The bell is rung twice.
21-2 "Isn't that lovely though?"	The congregation looks up to see the elevation of the Chalice.
22 "I give to me alone I trouble give"	The Priest genuflects and the bell is rung for the third time in the series.
450.24 "I've a voicical lilt..	The choir sings the "Benedictus" immediately after the elevation.
25 "bemolly and jiesis..	"in the name of the Lord...
451.05-6 "one man's fish and a dozen men's poissons"	the Holy Bread of eternal life...
07 "ripe plentihorns mead"	and the chalice of eternal salvation."
16-22 "To funk is only preternatural its daring feers divine....fiehigh and fiehigher and fiehighest of all"	"We humbly beseech thee, Almighty God, command these to be carried by the hands of the Holy Angel to thine Altar on high in the presence of thy Divine Majesty...
28 "let fly will we shot that blissup"	may be filled with all heavenly blessing and grace."
452.10-11 "how long I'd like to be continued myself"	Commemoration of the Dead. Jaun does not wish to join them!
13-14 "'tis transported with grief I am"	"Remember O Lord, thy servants and handmaids...

17-18 "upon this benedictine errand...glorious mission"	who have gone before us with the sign of faith...
19-20 "in beautiful repose, upon the silence of the dead"	and sleep the sleep of peace."
21-2 "The Vico road goes round and round"	The Priest makes the sign of the cross three times with the host over the chalice, saying: "Per ipsum et cum ipso et in ipso..
22-3 "Still onappealed to by the cycles and unappalled by the recursers..."	World without end... Admonished by thy saving precepts, and following thy divine institution, we make bold to say: Our Father..."
23-4 "...we feel all serene"	"Graciously give peace in our days.."
24-5 "Full of my breadth from pride I am"	"Lord I am not worthy..."
452.25-6 "for 'tis a grand thing... to be going to meet a king"	that thou shouldst enter under my roof...
29-31 "We only wish everyone was as sure...as we are of everything in the newlywet fellow"	but only say the word, and my soul shall be healed." (The "Domine non sum dignus")
32-3 "Tell mother that ...And tell her ...tell her"	The bell is rung three times.
34-5 "Well, to the figends..I declare to Jeshuam I'm beginning to get sunsick!"	The Priest takes Communion, (he consumes the Son) which on an empty stomach makes him feel a bit sick.
453.2-5 "I'll ask of you, let ye	He spends a moment in

create no scenes in my...wake..after soused mackerel.. 12 "breakfarts into lost soupirs" 14 "praying Holy Prohibition and Jaun Dyspeptist" 19 "May my tunc fester if ever I see such a miry lot of maggalenes" 22 "I'll make ye all an eastern hummingosphere of myself" 23-4 Look in the slag scuttle and you'll see me sailsread over the singing"	contemplation while the congregation behind him are flocking up for their Communion. They have fasted since midnight. The Confiteor: "I confess to Almighty God...to blessed John the Baptist". Prohibition indicates that they will get no wine, the practice in Joyce's day. "May Almighty God have mercy on you, and forgive you your sins" You'll receive the circular Host. The Priest takes a host from the ciborium and raising it says "Ecce, Agnus Dei", while the choir sings. These are the words of St. John the Baptist when he first saw Jesus.
453.26-9 "let ye alloyiss and ominies, while I stray and let ye not be getting grief out of it...even should we forfeit our life. Lo, improving ages wait ye! In the orchard of the bones." 34 "Johannisburg's a revelation!" 34 "Deck the diamants that never die"	As he gives Communion the Priest says: "The body of Our Lord Jesus Christ preserve thy soul until life everlasting." The Last Gospel (John 1: 1- 14): "...There was a man sent from God whose name was John. This man came for a witness to give testimony of the light ...That was the true light

	that enlighteneth every man..
35 "Drink it up, ladies"	But as many as received him he gave them power"
36 "Out with lent! ...Fastintide is by"	If this were not the Third Sunday in Lent the Gospel of St. Joseph would be used here as a Commemoration. Joyce duly gives it (Matt 1: 18-21):
34-5 "cut out the lonesome stuff"	"When Mary, the mother of Jesus was espoused to Joseph ...she was found with child...Whereupon Joseph was minded to put her away privately...But while he thought on these things behold, the Angel of the Lord" appeared and set him straight so they did get married.
454.01-4 "So for e'er fare thee welt! Take thou, the wringle's thine, love ...Goodbye, swisstart, goodbye! Haugh! Haugh!"	
13-14 "All of them..in missamen massness were just starting to spladher"	The Litany of Loreto is recited by way of Thanksgiving:
16 "Thou pure!	"Mother most pure..
17 Our virgin!	Mother most chaste..
Thou holy!	Holy Mother of God...
Our health!	Health of the sick..
Thou strong! Our Victory!	Virgin most Powerful..
18 O salutary."	Salus infirmorum."
454.19 "Hear, hairy ones! We have sued thee but late."	Now the correct prayers at the end of Mass: "Hail Holy Queen...to thee do we send up our sighs, mourning and weeping in this valley of tears". In Ireland the "De Profundis" was used at this

	point according to Fr. Finian Roche of the Adam and Eve Church in Dublin: "Out of the depths I have cried to thee O Lord. Lord hear my prayer!"
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There are two more Masses, those of Holy Saturday, said in this chapter before Jaun finally puts on his biretta, or "bungaloid borsaline" (471.12) and continues his river journey. In the course of these pages there is a reference to the Mass of the day, "Oculi Mei", from the first words of the Introit: 459.01-4 "under all my eyes like my sapphire chaplets of ringarosary I will say for you to the Allmichael and solve qui pu....with nurse Madge"

The passage contains material from the next Prayer in the Mass, the Collect: "We beseech Thee, almighty God, regard the desires of Thy humble servants, and stretch forth the right hand of Thy majesty to be our defence." The aid of the Almighty eliminates the need for "Sauve qui peut!".

Another point of interest is that the Mass of the Third Sunday in Lent has its Station at St Lawrence without the Walls. The old Church in Chapelizod, celebrated by Le Fanu, is called St.Laurence's Parish Church.

In searching for evidence of the exact date of Wakenight a mountain of temporal events were discovered. Since they make laborious reading I have placed the Timetables in Appendix I.

NOTES

1. Graves, *The White Goddess*, pp.296-9.
2. Graves, *op.cit.*, p.192.
3. Graves, *op.cit.*, p.24.
4. Graves, *op.cit.*, p.372.
5. Green, *Queen Anne*, p.57.
6. Hayman, *A First Draft Version of F.W.*, pp.225-6.

Part Two

Space

Chapter Two

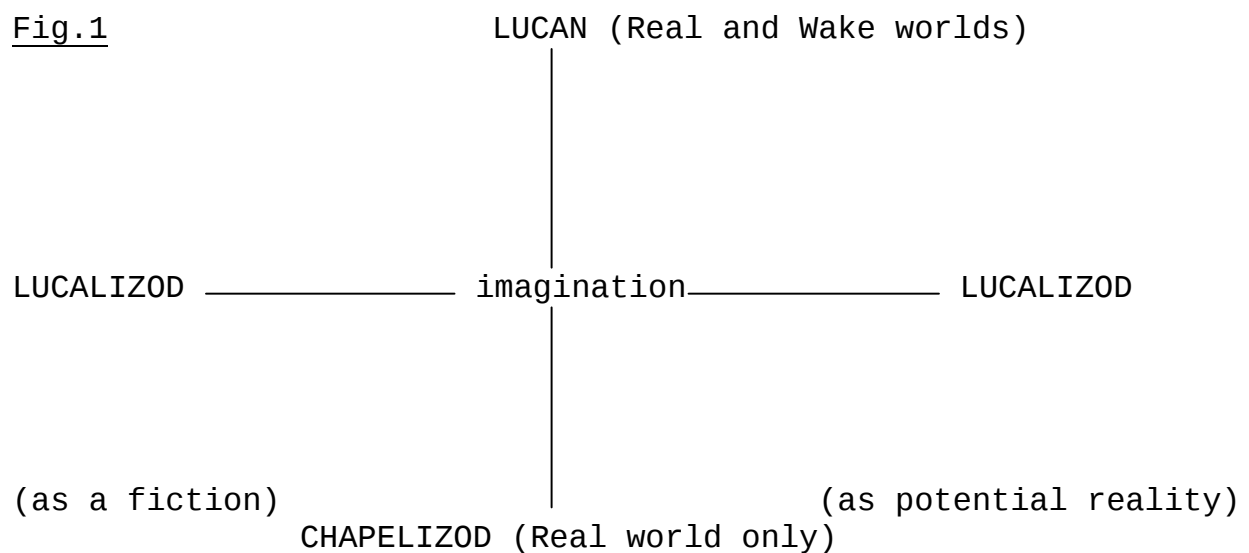
Where on earth am I?

There can be a very great danger in accepting standard notions about *Finnegans Wake*. This is true even when, or perhaps especially when, they seem to have had the sanction of an author who enjoyed the confusion he caused his readers. One such idea is that the book takes place in Chapelizod, the locale of Le Fanu's *The House by the Churchyard*. Indeed that fact in itself might be sufficient to make a canny reader discard the obvious solution. Since we know the secrecy which surrounded the choice of a title for the work, it is to be expected that its time and place would be equally cryptic. The time is delightfully difficult to pinpoint, and there have been a number of candidates for the day on which the Wake occurs selected from the large number of dates Joyce mentions. Similarly there are many hundreds of places in the Wake and the selection of the correct one will not be easy. Certainly it may be asserted that any confidence in placing HCE's pub in Chapelizod is likely to be misplaced.

Joyce gave a strong hint of his intentions by never mentioning that Dublin suburb without altering the spelling, though he gives us neighbouring Lucan correctly eleven times, and the intermediate portmanteau, Lucalizod, five times. In the

Wake world then Chapelizod is far less concrete than either Lucan or Lucalizod. So though it exists in the real world it can hardly be the place which James Joyce does not mention in the Wake. This startling absence of a cherished certainty must be contrasted with Lucan, which exists in both worlds, and Lucalizod which exists only in Joyce's pages. This antithesis can best be expressed by placing Lucan and Chapelizod at opposite ends of an axis of reality, both towns exist in real space but only Lucan also exists in the imaginary space of the Wake. What separates them therefore may be expressed as another axis which represents the intermediate form Lucalizod, a creation of Joyce's mind. This has a polarity favouring potential reality at one end, and absolute fiction at the other, just as the first axis has for its poles the literal Chapelizod and the literary Lucan.

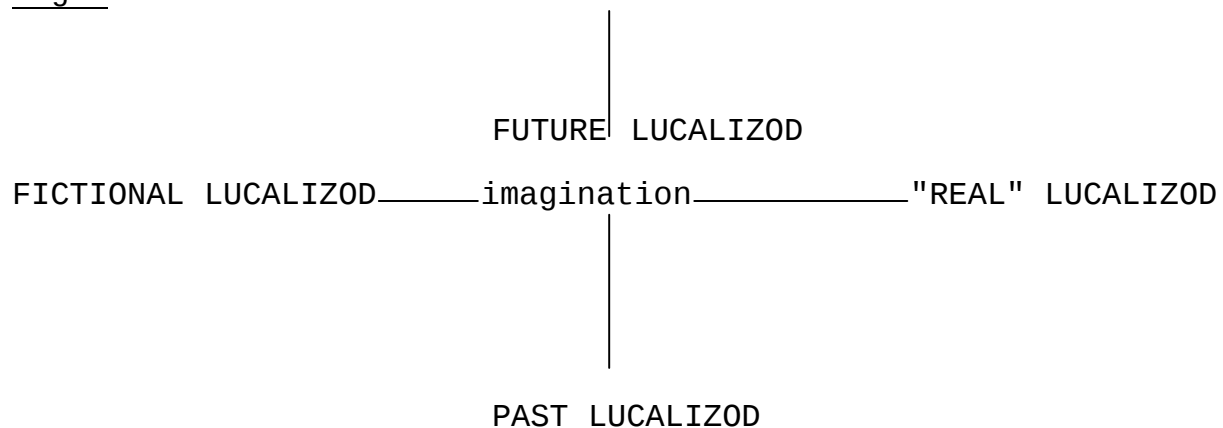
Fig.1



Going another step a time axis may be added. Since this

would produce a three dimensional graph it is simpler to take the Lucan-Chapelized axis for granted. Fig. 2 then shows that there are two more possibilities for Lucalized. Not only can it be either a simple fiction, or one based on reality, it can now exist in the past or in the future.

Fig.2



This speculation is based on Joyce's passion for symmetry, and it reveals four possibilities for the universal Lucalized, a much more plastic entity than Chapelized. Just as it can be shown that the Wake takes place at any time, though it is possible to pinpoint that time on several different scales, the Wake takes place everywhere in a Universal Lucalized, which also may be located in a particular situation. So it is an appropriate home for the universal hero Here Comes Everybody, and Joyce is lavish in always linking Lucalized with HCE. This is not true of his Chapelized variants, though of course the word chapel does contain the linked initials of HCE and ALP. All five examples of Lucalized, one variant, and two examples of its

separated elements are associated with him:

032.14-19 "bear the sigla H.C.E. and while he was only and long
and always good Duke Umphrey for the hungerlean spalpeens
of Lucalizod and Chimbers to his cronies...the nickname
Here Comes Everybody"

062.34- "Whenn the Waylayer (not a Lucalizod diocesan...)

063.02 mentioning in a bytheway the he, the crawsopper, had,
in edition to Reade's cutless centiblade, a loaded
Hobson's"

101.11-13 "Who...was then the scourge of the parts about
folkrich Lucalizod it was wont to be asked, as, in ages
behind of the Homo Capite Erectus"

106.36- "an Excellent Halfcentre if called on...Honorary Mirsu
107.05 Earwicker...all Tried to Fall him Putting it all
around Lucalizod"

178.09-11 "every doorpost in muchtried Lucalizod was smeared
with generous erstborn gore and every free for all
cobbleway slippery with the blood of heroes."

087.18 "unlucalised...

087.29 Isod's towertop...

088.02 high chief evervirens"

203.06 "Humphrey's..

203.08-9 Wasut? Izod?...

203.15-17 Lucan Yokan....dale of Luggelaw"

324.04 "the emberose of the lizod lights..

324.11 -Heave, coves, empybloddy!...

324.29 (hear kokkenhovens ekstras!)

324.32-3 but with lucal drizzles"

There are four possible types of Lucalizod as shown in Figs. 1 and 2. It can exist in reality, in fiction, in the past and in the future.

1. THE REAL LUCALIZOD

The first candidate is a place which exists in the real world and which is, or might be, called Lucalizod. The *Wake Gazetteer* of L.O.Mink does not have one, but perhaps the word is a translation from some unfamiliar language. Irish would be a logical candidate, but Brendan O Hehir's *Gaelic Lexicon* does not give the answer. However it offers Lucan as being connected with marshmallows, and Izod as belonging to Isold. That suggestion looks promising, since Chapelizod is undoubtedly derived from "Chapel-Isolde", and it does go back to Arthurian times. Mink does have an interesting variant found on a map of Petty's:

"Chapell Lizard", and Joyce did use this idea:

242.28 "couple of lizards"

Isolde leads to the Duchy of Cornwall, the land of her husband King Mark, so perhaps the Cornish language might help. After all the Wake is very heavily involved with the triangle of Mark, Tristan and Isolde.

If the word *Lucalizard* is broken up into *Luca-lizard* some light is thrown on the matter, since Joyce shows in the text that the Greek and Latin roots for light have crossed his mind. He uses the prefix "Luca-" in his portmanteau word "*Lucalamplight*" (438.30), and the separated elements are found close together:

324.04 "picking up the emberose of the lizard lights...

324.32-3 missed in some parts but with lucal drizzles"

There can be no doubt here that the reference is to the famous Lizard Lighthouse in Cornwall, and though the root "luca-" is familiar in Latin, it also occurs in Cornish in *lugarn* (lamp) and *lughes* (lightning). Enc. Brit provides the derivation of the place name Lizard in Cornish from *lys* (court) and *arth* (high). The Cornish word for "high" is very similar to the Irish *ard*, and Irish also has the word *lios* (pronounced "lis") meaning a court or garden. In order to complete the Luca-lizard the light prefix may be used, but the Cornish word for law is *lagha*, or in Irish, *lagh*. There is another Irish word *laga*, which means a big worm, a sort of relative of a lizard.

My first solution is based on a real place in Cornwall, the Lizard Light. By using the Cornish and Irish languages Lucalizod can then be derived from the High Court of King Mark or from a High Court of Justice.

2. FICTIONAL LUCALIZOD

The second idea is that Lucalizod has a fictional base. The needed clue turns up along with the opening line of Tristan in Wagner's Opera: "Was ist? Isolde?" Here Isolde is spelled in the Lucalizod fashion:

203.08-9 "Alesse, the lagos of girly days! For the dove of the dunas! Wasut? Izod?...

203.15-17 ..Was it yst with wyst or Lucan Yokan...Luggelaw"

One point here is that Joyce shows that he knew the Cornish word for corn is ys:

075.10-11 "where corngold Ysit?"

Glasheen pointed out a bridge between Alice of Looking Glass fame and Issy via Isa Bowman, the actress who played the role of Alice.

A Wake feature shared by the Alice books is the amazing ability of each character to turn into somebody else, and Joyce uses this in the Trial in I iv which, like Carroll's in *The Hunting of the Snark*, is deeply concerned with a pig. In *Alice in Wonderland* (Chapter VI) it is the Duchess' screaming baby who is the changeling and becomes a pig. In *Looking Glass* (Chapter V) the White Queen cries out before being stuck by a pin, and

then becomes a sheep. The two crying changelings turn up in these lines:

087.09 "pigstickularly strike a person...."

087.17 "another two of the old kings, Gush Mac Gale and
Roaring O'Crian, Jr, both changelings, unlucalised"

The other "King" should equally be a Queen, and surely the Red Queen, who must run like the wind even to stay in the same place, could be called Mac Gale; at the end of the book Alice shakes her into a kitten (Chapters II and X-X11). Gush Mac Gale will appear again.

The pages of Lewis Carroll would be the logical place to search for the "Look-Alice-Lizard", and it turns out that there are candidates in both the Alice books.

a) ***Alice through the Looking Glass:***

The Looking Glass Lizard is the dragon-like creature who appears in the poem Jabberwocky, which is so kindly explained to Alice in Chapter VI by the inventor of the portmanteau word, Humpty Dumpty:

"The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came..."

He is stabbed to death by a "beamish" boy, a word suggesting both light, and that other Irish stout, Beamish's. Here is evidence of the association of the inn at Lucalizod with the beast in Alice's poem. There is also an echo of the

Tristan's opening words:

564.31-4 "Hystorical leavesdroppings may also be garnered up
with sir Shamus Swiftpatrick, Archfieldchaplain of
Saint Lucan's...ones snaked's eyes! Is all? Yet not!

565.15 ..Tis jest jibberweek's joke..

565.33-4 When you're coaching through Lucalised, on the sulphur
spa to visit, it's safer to hit than miss it, stop at
his inn!"

The danger to the beamish boy from the Jabberwock is emphasized by the fact that it is safer to hit than to miss "Lucalised", and its sulphurous nature. The "patrick" and the "snaked's eyes" link to the destruction of an Irish *laga*, a big worm. It need hardly be said that St. Patrick was famous for ridding Ireland of its snakes.

b) ***Alice in Wonderland***:

The Wonderland Lizard's name is Bill, and he makes his first entrance by coming down the chimney in Chapter IV. Joyce uses the word Chimney as part of HCE:

141.20 "H. E. Chimneys' Company"

This can slide back via various "chimbleys":

380.11-17 "hospitable corn and eggfactor....hangars, chimbneys
and equilines"

into the version of HCE found earlier with Lucalizod:

032.14- "the sigla H.C.E....good Dook Umphrey ...Lucalizod
and Chimbers to his cronies....Here Comes Everybody"

The word "chimbers" might also refer to legal chambers, and thus be linked with the "lagha-lys-arth", the Cornish-Irish High Court of Law. Joyce provides this evidence:

178.06-9 "he would wipe....off the face of the erse. After the thorough fright he got..in muchtried Lucalizod was smeared"

This closely matches with the trial scene in Chapter XII of Wonderland where Bill serves as a juror. Alice steals his pencil, knocks over the jurybox, and puts him back in it upside down. When resettled the lizard "seemed too much overcome to do anything but sit with its mouth open gazing up into the roof..." The Queen hurls her inkpot at him, so he is able to write again using his finger and the ink which drips down his face. Bill would therefore qualify as a "looker-lizard" ("gazing up") and a "muchtried Lucalizod" at that, since he was "smeared" with ink.

The second solution produces two fictional Lucalizods in the Alice books. They link to the first solution via Alice-Issy-Isold and the High Court derivation of a Cornish Lizard.

3. THE ANCIENT LUCALIZOD

An example of HCE paired with ALP (they combine to spell Chapel), provides the signpost which leads to the area for the third solution of Lucalizod:

571.25-6 "Horsehem coughs enough. Annshee lispes privily."

The presence of the horse in the HCE leaves no doubt about the donkey in ALP, so Joyce must have known that the Sumerian word for a donkey was AN-SHE, and presumably leaped at the

corollary that AN-SHE is a metathesis of Shaun, whose companion is an ass. Sumerian is of vital importance in the history of mankind since it was the first language ever to be written down. It may then be supposed that he made a sufficient study of it to have learned the common word pair LU-GAL, literally "man-big", which means a King. "Big-man-up-in-the-sky" (543.28-9) provides a degree of confirmation since Sumerian is a syllabic language and is traditionally written in this hyphenated form.

While there is no LU-GAL as such in the Wake there is the word "lucal" which is found associated with Middle Eastern and ancient matters:

051.25-9 "Meathman or Meccan! - by his brogue, exrace eyes, lokil calour and lucal odour which are said to have been average clownturkish (though the capelist's voiced nasal liquids and the way he sneezed at zees haul us back to the craogs and bryns of the Silurian Ordovices)"

Silurian and Ordovician are ancient geological time periods, and the Meccan and the Turk suggest a Middle Eastern location; "capelist" is a Chapelized variant.

In order to turn the LU-GAL into Lugalized the Sumerian King needs the Persian suffix -izad, which means born of, and the combination would then mean a Prince. This suffix is familiar as that of two ladies in the Arabian Nights, Shahrazad and Donyazad, born of the Shah and of the world (donya). They are found in the Wake with Lucalized nearby:

032.08 "uncontrollable nighttalkers, Skertsiraizde with
Donyahzade...

032.16 Lucalizod"

The linkage of Sumerian and Persian elements to build up this version of Lucalizod emphasizes the close geographic connection between the two, and the idea of a chain of culture originating in Sumer with the invention of writing, and descending via Iran to Erin, where originated the next dazzling invention in the field of human communications.

Another point raised by this solution is the possibility of making an actual etymological link between Chapelizod and Lucalizod. The standard P\K shift makes a bridge between the second consonants to reach the intermediate forms, Chakelizod and Lupalizod. The other bridge is specifically Sumerian as John M. Allegro points out¹: "The sounds m and n are close enough to make their inter-changeability easily comprehensible, as are the liquid letters r and l. But not so immediately obvious is a common variant in the Sumerian and Semitic worlds between l and n, and l and sh, and this has particularly to be looked for when Sumerian origins are sought for names in Semitic format."

Using this formula the stubborn L can be changed into Sh as in "Shopalist" and "Shop Illicit" (006.33 and 029.01) and ancient Lucalizod can be seen as proto-Chapelizod. An example with a corresponding vowel connects to a pair of Marks in the ancient world:

096.05-8 "old markiss their besterfar, and, arrah sure there was never a marcus at all at all among the manlies...and the old house by the churpelizod...so very wrong long before.."

Given Joyce's knowledge of Persian he could easily pair that language with Sumerian to create a most astonishing pun:

LU-GAL-izad born of the King Prince.

Chapelizod in Farsi:

cap (pronounced chap) print creation of
al house a printing Prints.
-izad born of house.

The equation of Prince and prints gains in importance when one realizes that it was this most fundamental invention of writing in Sumer that led ultimately to the dissemination of literature and information through printing. Indeed there is a temptation to ascribe the earliest form of printing also to Sumer since seals used to inscribe on clay appeared at the same time as the first writing².

This would seem highly fanciful were it not for the fact that Joyce used this prince-prints pun in the Wake in ways which are strongly supportive. First he links the word "prince" directly to Books of the Bible and the Koran, to Ali Baba and his forty thieves from the Arabian Nights, and to a lizard variant of Chapelizod:

242.26-32 "he tell princes of the age about. You sound on me

judges!...Kings! Meet the Mem, Avenlith, all
viviparous out of a couple of lizards...psing a psalm
of psexpeans, apocryphul of rhyme...and his Kuran..
243.04-24 Ani Mama and her fiertey bustles...Ulo Bubo selling
foulty treeepes..."

The pun is found in this version of the Letter with the
Bible and a hint at Persian:

280.L1 "Bibelous hicstory..."

280.15-22 "pershan of cates.....prints chumming"

The Persian ruling family, the Barmecides, are found in the
Arabian Nights. Here is the pun sandwiched between a pair of
Marks; one of them was King of Cornwall-Lyonesse:

387.14 "poor Marcus of Lyons..."

387.19-21 the princest day....the blank prints, now extincts,
after the wreak of Worman's Noe, the barmaisigheds

387.28 "...poor Merkin Cornyngwham"

This third solution is based on the invention of writing in
ancient Sumer. It makes strong links to Persia and hence to
Iran-Erin.

4. THE FUTURE LUCALIZOD

The forward looking solution is an idea rather than a
place, but one which has had the effect already of making the
world much smaller, and of starting to create what de Chardin
called Global Man. Responsible for this revolution was Guglielmo
Marconi, who made the astounding discovery that messages could

be sent and received regardless of the apparent limitation of the curvature of the earth. It was not immediately understood whether the waves bounced off something, or were pulled back somehow, but he showed conclusively that the horizon was not the limiting factor in communication which it had been up to that time. This is the greatest advance in the development of mankind since the invention of writing in Sumer 5000 years ago.

This would certainly be enough to ensure Marconi a central place in Joyce's History of the Universe, but it turns out that he had another totally overlooked qualification--he was half Irish! His mother was Annie Jameson of Daphne Castle, Enniscorthy, Co. Wexford. Degna Marconi, in her book *My Father Marconi*, reports that Annie's father had come to Ireland from Scotland, and that he ran a brewery, while his two brothers had another one in Dublin (they were not however related to the famous distiller, John Jameson). Another interesting connection to the Wake is the fact that Marconi makes a striking link with Issy and her twenty eight girls as the holder of Patent #7777 for "Improvements in Apparatus for Wireless Telegraphy". His best known achievement was the sending of a message across the Atlantic from Poldhu, on Lizard Head in Cornwall, to St. John's in Newfoundland.

Degna Marconi is careful to give the correct pronunciation of Poldhu as "pol-ju", so this return to the Lizard is made doubly satisfying by the addition of this hint at Poldy, the

Jew, the Irish Ulysses. That great traveller turns up in the Wake on two occasions as a variant of the word "bolder" in a song Joyce refers to quite often, "Off to Philadelphia"³. While there is a word "polder" meaning low-lying land in Holland, the fact that it can be made to rhyme with "solgier" indicates Joyce's desire that it be pronounced much in the manner Degna Marconi indicated for Poldhu:

073.16-18 "his bandol eer his solgier, dripdropdrap on pool or
poldier, wishing the loff a falladelfian in the morning"

330.21-3 "With her banbax hoist from holder, zig for zag
through pool and polder, cheap, cheap, cheap and Laughing
Jack, all augurs scorenning"

An element has appeared which does not exist in the song, a triple repetition motif, which falls in different lines in the two passages, and so draws attention to itself. This is based on the Morse letter S, which consists of three dots, and was the signal which Marconi succeeded in transmitting across the Atlantic. Of course this signal was not sent to Philadelphia, but the choice of this song is appropriate on two levels. First of all it involves a sea journey from Ireland to the city of brotherly love, and secondly Marconi did take a voyage aboard the U.S. liner Philadelphia in 1902, when he was trying to receive signals from Ireland over very long distances. He discovered an odd discrepancy between his best efforts by day, a mere 700 miles, and by night, at 2000. This phenomenon was later

explained by Sir E.V. Appleton as due to the diurnal alteration in the ionospheric region which now bears his name. Joyce duly records the fact and hides Marconi alongside:

323.25-30 "Upon this dry call of selenium cell (that horn of lunghalloon...with its...power insound in it the lord of the saloom, as if for a flash salamagunnded himself, listed his tummelumpsk pack and hearinat presently retured him, ambilaterally alleyeoneyesed, from their uppletoned layir"

This passage requires some glossing because it is dense with relevant material. Besides the Appleton Layer and the transmission of sound we have a lord of the "saloom" and "salamagunnded". Salmagundi is a chopped meat mixture such as might be in a salami, or of course a "boloney": it subtly hides the presence of Marconi who was a Marchese from Bologna. Then too there is a line from the Philadelphia song as he lifts his pack: "With my bundle o'er my shoulder".

MARCONI AND HIS WORK

A more detailed examination of the use Joyce makes of Marconi and his work throws light on the importance of this forward looking solution for Lucalizod. He pays him the supreme compliment of disguising his name on all but one occasion, but he has been quite lavish with examples of the use of his invention to send messages. It is interesting to realize that

the two men spoke each others' languages with complete fluency.

i) The Early days:

In 1899 Marconi set up a station at South Foreland in the Dover area of Kent for communication with Wimereux in France, 31 miles away.

A. 097.35-098.04

"the lass to be greeted....with houx and epheus and measured

with missiles too from a hundred of manhood and a wimmering of weibes...a report: silence: last Fama put it under ether. The noase or the loal had dreven him blem, blem, stun blem. Sparks flew."

The message is a Christmas greeting with French holly (houx), German ivy (Efeu) and English mistletoe, but there is also the characteristic triple repetition of the Morse S. Wimereux is recognizable in "wimmering" but the station at the English end has been moved from Kent to the neighbouring County of Sussex, where lies Sidlesham in the Hundred of Manhood. Like Lucalizod it is the home of Earwicker:
030.07-8 "the Earwickers of Sidlesham in the Hundred of Manhood"

B. 485.20-3

"Fat prize the bonafide peachumpidgeonlover, eh, eh, eh, esquire earwugs, escusado, of Jenkins' Area, with his I've

Ivy under his tangle and the hohallo to his dullaphone,
before there was a sound in the world?"

The Christmas triple message continues but this time with a strong suggestion of the repeated AAA used at sea as an urgent "Hallo". The War of Jenkins's Ear certainly includes the American TV pioneer, C.F. Jenkins.

Two new features, bonafide and pigeon, lead to another message with the correct S.

C. 479.36-480.11

"Ess Ess. O ess....Crouch low you pigeons three! Say call that girl with the tan tress awn!....from those green hills, a station, Ireton tells me, bonofide for keeltappers ...now mark well what I say."

The significance of the bonafide pigeons may well be that both are travellers, the one a man entitled to refreshment outside licensing hours, the other a carrier of messages. Tristan went under the alias of Tantris in Ireland. Marconi is similarly disguised as "now mark...I"

The S is repeated in an Esperanto passage, suitable for international communication, in conjunction with the Jabberwock, noted in the second solution:

D. 565.25-33

"-S! *Malbone dormas...Parolas infanetes. S!*...When you're coaching through Lucalised..."

ii) Long Distance.

100.01-2 "Transocean atalacclamoured him: The latter! The latter"

After the initial success in signalling across the English Channel Marconi went on to span the Atlantic. In 1901 the repeated triple dot of the Morse letter S was sent from Poldhu on Lizard Head in Cornwall, and Marconi received it in St. John's, Newfoundland. Cornwall was the land of King Mark, and Leif Eiriksson named Newfoundland "Markland" lending this communication a special duality. Then in 1920 he improved the distance by receiving a signal in Buenos Aires, Argentina, from his transmitter in Clifden, Co. Galway, in Ireland, 6000 miles away.

Comparison of the actual events with the Wake text shows that Joyce is quite consistent in maintaining the site-shift already noted in the case of Kent to Sussex for his original signal. The two trans-Atlantic signals become intertwined and Newfoundland is shifted to neighbouring Nova Scotia, while Marconi is confused with the actor-musician Mickey Rooney spelled in an Italian way. The reference here is probably to the role he played in the 1930s movie of *Midsummer Night's Dream*. As Puck, Oberon's messenger, he had the line (2, ¹¹): "I'll put a girdle round about the earth in forty minutes". That would be slower of course than Marconi's band. Here the pigeon, another flying messenger, is presented in German as a "Taube", offering the notion that the communication may be likened to that of the

Holy Ghost who is symbolized by a dove:

E. 407.20-33

"the lofty marconimasts from Clifden sough open tireless secrets...to Nova Scotia's listing sisterwands. Tubetube!
-Alo...that was antepreviousday's pigeons-in-a-pie...
and hash-say-ugh...hicnuncs of the present embellishing the musics of the futures from Miccheruni's band"

On the following page the Marconi beam to America is connected with the future, and its peace-making capabilities:
408.10-19 "How all too unwordy am I, a mere mailman of peace...

I, the mightif beam maircanny....I can seeze tomirror in tosdays of yer"

This would link also to the Prankquean episode where she addresses her first question to "Mark the Wans", which could be interpreted as "Mark One", or Marconi. Jarl von Hooter replies with a message of peace (warless) sent by wireless or dove:

021.22-3 "Jarl von Hooter warlessed after her with soft

dovesgall: Stop deef stop come back to my earin stop."

Here is an example of a peaceful "mark one":

568.08-11 "Britus and Gothius shall no more joustle for that sonneplace but mark one autonement...Muchsias grapcias!"

In the next two examples Argentina is shifted to Brazil which is confused with Hy Breasil, that mythical Paradise in the West, also known as Brendan's Island or Avalon:

F. 549.18-26

"Wykinloeflare, by Arklow's sapphire siomen's lure and
Wexterford's hook and crook lights to the polders of Hy
Kinsella....on the island of Breasil"

There is that word "polder" again, and a reference to
another lighthouse, the one at Arklow which the Siemens brothers
electrified. It may be more than incidental that Marconi's
mother came from Co. Wexford. His wife, Beatrice O'Brien, came
from Clare:

G. 488.13-26 and 489.20-1

"One might hear in their beyond the lionroar in the air
again, the zoohoooom of Felin make Call. Bruin goes to
Noble, aver who is?...who is sender of the Hullo Eve
Cenograph in prose and worse every Allso's night. High
Brazil Brandan's Deferred, midden Erse clare language,
Noughtnoughtnought nein. Assass...(489) as we sayed it in
our Amharican, through the Doubly Telewisher"

The radio message, the triple dot of the letter S is linked
to the letter found in the midden by the hen or "Biddy". The
alteration of Marconi into "A-mharican", the language of
Ethiopia, leads to its ruler, the Lion of Judah, and the lion is
the animal of Mark. Here is a supporting reference with a
curtailed "mark one" message, and that unusual word "sough"
which appeared in Example E turns up again:

223.19 "Arrest thee scaldbrother! came the evangelion...

223.28-34 A darktongues, kunning, O theoperil! Ethiaop lore...

He soughed it from the luft but that bore ne mark ne message...With nought a wired from the wordless either."

Beatrice O'Brien came from Newmarket on the banks of the Shannon, and married a noble from Italy rather than Spain; though in this example she weds Averroes, the Kadi of Cordoba and Seville. This shift is continued in the next example:

H. 213.33-214.01

"that same brooch of the Shannons was married into a family in Spain. And all the Dunders de Dunnes in Markland's Vineland beyond Brendan's herring pool takes number nine in yangsee's hats. And one of Biddy's beads went bobbing..."

Here St. Brendan's voyage links to that of the Viking, Leif Eiriksson, who sailed to Vineland and Markland (Newfoundland) in North America. This emphasizes the connection between the places of origin and reception of Marconi's first trans-Atlantic message: the land of King Mark and Markland.

The world was quick to acknowledge the usefulness of Marconi's discovery. The Pope had a hookup installed for communication between the Vatican and his summer Residence at Castel Gondolfo. Joyce seems to suggest that it was handy for him to reach the chief of his soldiers of Christ, the Jesuit Father General. It is a Jesuit habit to start and finish a piece of writing with the letters AMDG and LDS:

324.18-19 "Rowdiose wodhalooing. Theirs is one lessonless

message for good and truesirs (23) Am. Dg. (325.03) Ls. De"

This same religious connection is made when the Radio beam has been improved by Baird until it transmits TV:

349.07-20 "*metenergic reglow of beaming Batt, the bairdboard bombardment screen, if tastefully taut guranium satin, tends to teleframe and step up to the charge of light barricade...the figure of a fellowchap in the wohly ghash, Popey O'Donoshough, the jesuneral of the russuates"*

The Russian General of this episode here includes the Jesuit Father General. A few pages earlier the Russian TV pioneer Boris Rosing is similarly remembered:

346.19-20 "How Buccleuch shocked the rosing girnirilles. A ballet of Gasty Power."

Another famous early user of the Marconi system was Queen Victoria, who needed to keep in touch with her uncooperative son aboard his yacht Osborne. Joyce insists that Irish Royalty and HCE too had their transmitters:

380.11-17 "*hospitable corn and eggfactor, King Roderick O'Conor ...in his umbrageous house of the hundred bottles with the radio beamer tower and its hangars, chimneys and equelines"*

The fourth solution loops back to the first and refers to the new possibilities opened up by the sending of a message from Lizard Head to America, which definitively ended the limitations of sight for communication. Previously the curvature of the

globe meant that even on a clear day when a man, perched upon the highest part of the tallest ship, looked at the distant twinkle of the topgallantsails of another he could only see about thirty miles, fifteen to the horizon and a further fifteen because of the combined heights of the two vessels. Now a message could be sent through the air and it turned out that there was no limit to the distance. Marconi, an Irish-Italian, pioneered the invention which made a new era of Global Man possible.

THE LUCALIZOD SYNTHESIS.

Reviewing the four solutions it becomes apparent that a great deal of hitherto unglossed material has been uncovered, supporting the idea that Joyce's Lucalizod was the multifaceted place predicted by Figs. 1 and 2 at the beginning of this chapter. Another important point is that these four solutions have something in common, they are all concerned with communication:

1. Light Signals.

The Lizard Lighthouse is used to enable ships at sea to establish their positions, and to be made aware of the proximity of the coast at night or in poor visibility.

2. Telegraphese.

The Alice books of Lewis Carroll expand the power of the written word by the use of the portmanteau, an art which Joyce

raised to new heights in the Wake. This skill became important to senders of messages by telegraph, enabling them to pay less by combining two words into one.

3. Writing.

Sumer was responsible for the invention of written language.

4. Radio and TV.

Marconi's S sent from Lizard Head to America revolutionized communication by making it possible to beam sound and pictures through the "ether".

Since the four solutions are united by their common link with communication, they are found in various juxtapositions throughout the Wake. Sometimes these can reveal hidden examples of Marconi in other Root Language variations, like the Miccheruni already noted. Here is King Arthur's sister, born at Tintagel in Cornwall, with that characteristic word "ys", the Cornish for corn; but her pairing with radio and TV must make one suspect that the similarity between her name and Marconi is the reason for the reference to communication:

570.11-14 "Well but remind one to think, you where yestoday Ys
Morganas war and that it is always tomorrow in toth's
tother's place. Amen. True! True! Vouchsafe me more
soundpicture!"

This link between the first and fourth solutions is echoed by another female pseudo-Marconi paired with the second

solution:

234.13-15 " of Mayaqueenies sign osure, hevnlly buddhy time,
inwreathed of his near cissies, a mickly dazzly eely oily
with looiscurral"

Maya means "illusion" and she was the mother of Buddha. It is suggested that her sign would be carried in the ether like Marconi's. Lewis Carroll is far more important than one would at first suspect, since his name makes a special link with the Christmas message noted in examples A and B of section 4. Joyce establishes this in the Yawn chapter:

501.36-502.10 "-Lewd's carol!....There fell some fall of
littlewinter snow, holy-as-ivory...Lieto galumphantes!"

Here the Carol, "The Holly and the Ivy", is sandwiched between Carroll and one of his famous Jabberwocky coinages, the word "galumphing". Joyce mingles in another carol, "Adeste Fideles", with his version of the words "Laeti triumphantes".

The Christmas message is part and parcel of the Wake Letter, a most primal communication. The Letter occurs twelve times and on eight of those occasions there is overt Christmas material:

011.14 "we wish for a muddy kissmans"

111.13-14 "beautiful present of wedding cakes for dear thank you
Chriesty"

147.09-11 "In the name of. And all the holly. And some of the
mistle and it Saint Yves."

(St. Ives is in Cornwall making a link to the Lizard.)

280.21-2 "With best from cinder Christinette"

301.05-9 "Ask for bosthoon, late for Mass...Christ's Church
vareses Bellial"

308.17-20 "With our best youlldied greedings...wishing them all
very merry Incarnations"

421.06 "Hollow and eavy"

616.32 "haily icy and missilethrows...619.04-5 his beautiful
crossmess parzel"

The Yawn chapter, in which the link was established between Lewis Carroll and the Christmas message, has a special function as revealed by this Joyce note (VI.B.5.29), pointed out by Roland McHugh⁴:

Yawn	telegraph
	telephone
Dawn	wireless
	thought transference

Joyce shows himself eager to leap forward to the future possibilities of Global Man, and in the Yawn chapter he heralds the appearance of communication by wireless in what could seem like a rather nightmarish phone call. Within a couple of pages in either direction there is material from each of the four Lucalized solutions, with special reference to Marconi. Tristan and Isolde place the scene in Ireland and Cornwall, while Babel links with Ancient Sumer:

499.30- "Tris tris a ni ma mea!....Usque! Usque! Usque!

500.01 ...what static babel is this...Whoishe whoishe
whoishe?

...Lay yer lug till the groun"

While Lug is the Irish corn God, the word is used here in the vernacular sense of "ear". The triple repetitions are characteristic of the Marconi Morse S. ext there is the balancing Isolde:

500.24-7 "Bayroyt! March!...Isolde...Brinabride, bet my price!
Brinabride!"

Here are two obvious references to Irish matters: Brian, grandson of Balor, who was the husband of the Goddess Eire, and Parnell's plea: "When you sell, get my price". But the distortion of the word "get" into "bet" leads to another interpretation of the "Brinabride". On the following page there is this:

501.13-21 "Clear the line, priority call! Sybil!...Sybil Head
this end!...We are again in the magnetic field...Do you
remember on a particular lukesummer night...a lightning
strike...The ales is Penzance"

Ireland and Cornwall are connected by Tristan and Isolde, but also by Marconi's transmitting stations on Lizard Head, near Penzance, at the Western tip of England, and at Clifden, Co. Galway. Here is a site-shift which connects the two stations by placing them in combination at the Western tip of Ireland, Sybil

Head, Co. Kerry. It lies across the Shannon from Newmarket-on-Fergus, which was the home town of Beatrice O'Brien, Marconi's bride. She lived at Dromoland Castle there, raising more than a hint of Hippodrome in conjunction with the obvious association of Newmarket with horse racing. Surely this is the reason for the change of spelling which gave rise to the "bet my price" found with the "Brinabride", or O'Brien bride.

Perhaps "Dreamland Castle" has something to do with the Midsummer Night, here a "lukesummer night", and the play turns up again after the reference to Lewis Carroll:

502.29 "From Miss Somer's nice dream"

The loss of an M hints at Sumer, and shortly after to clinch the connection there is:

504.06-7 "In Summerian sunshine? -And in Cimmerian shudders"

WHERE IS LUCLIZOD.

Since it has been possible to establish the exact date of Wakenight, it is likely that the placement of Lucalized on the map can also be achieved. The signpost is found in the last chapter just before the passage in which Kevin performs his baptismal ceremony. There is a hint of the Marconi S, and of a broadcast of the weather forecast from Ireland, but the country has been removed to the other side of the globe:

604.22-6 "Oyes! Oyeses! Oyesesyesses! The primace of the

Gauls, protonotorious, I yam as I yam, mitrogenerand in

the free state on the air, is now aboil to blow a Gael warning. Inoperation Eyrlands Eyot, Meganesia, Habitant and the onebut thousand insels, Western and Osthern Approaches."

Drawing the logical conclusion that Joyce's Meganesia must be in the same area as Micronesia, only far larger, it must lie in the Southwest Pacific. Since there is abundant Wake communication with Australia, Meganesia may well include that Continent, moreover there is an island called New Ireland to the north of it in Melanesia. But far more important is the notion that it has a geographic relationship with Ireland itself. If Eyrland's Eyot in Meganesia is placed at the exact opposite part of the globe the extraordinary thing is that it sits across the dateline, even though Ireland lies far to the West of Greenwich. The line runs vertically at 180° except in the South Pacific where, beginning at 15° South, it is made to swerve over to 173° to prevent temporal havoc among the island groups of Micronesia (is it today or tomorrow?). The point at which it returns to normal is indefinite, and Dutton, the authority on Navigational matters, says vessels in these latitudes may suit themselves as to when they change their clocks. Joyce has taken advantage of this to keep his dateline shifted until the correct latitude for his anti-Ireland, "Eyrland's Eyot", is reached, where it is eternally uncertain what day it is.

The doubling of the prefix "Ey-" in this version of

Ireland's Eye stresses the origin of that island's name from Old Danish, in which *Ey* means Island. This multiplicity of islands becomes frenzied on the following page, as Kevin becomes the central isle of a series of nine, but it is noticeable here that the letter Y replaces I:

605.04-28 "ultimate ysland of Yreland in the encyclical yrish archipelago...epicentric lake Ysle...an enysled lakelet yslanding a lacustrine yslet...ysletshore"

At first sight the notions of Cornish corn "ys", or the resurrected Breton town of Ys might appear to be useful. But the I-Y shift is found also in the words beginning with "Ir-", Irish and Ireland, so there must be more to it than that. Grace Eckley⁵ has suggested the importance of the triune nature of the letter Y, and that is worth keeping in mind. But the main answer is provided by the Morse Code, which has for Joyce a definite connection with Ireland. Here for example is a Morse book carried by the character Joyce symbolized as S:

530.17-21 "that gendarm auxiliar...relying on his morse-erse wordybook...Roof Seckesign van der Deckel...Recall Sickerson, the lizzyboy!....Hookup!"

The communication here is apparently by phone or telegraph, and this new book of "Moses" combines the ancient with a modern Dutch Dictionary, a "woordenboek" for "Van der Decken", the Flying Dutchman. Dutch in the Wake is often the language of duality because of the expression "Double Dutch", and the odd

pairing of the Orange Free State in South Africa with the Irish Free State, as opposed to an Orange "Unfree" State.

In the American Morse code the letter S was found to be three dots; the startling feature is that I and Y are also represented by dots, two for I, and the two dots repeated for Y, so that it becomes in a sense a "double i" (a single dot is the letter E). Now this falls squarely into the pattern of the name Issy, which would be sent in Morse as:

..

Turning back to the first quotation in this section an obvious clue appears:

604.22-3 "Oyes! Oyeses! Oyesesyesses!...I yam as I yam"

The three Issy letters with Morse dots spring out from the text: there is a plurality of esses, and Popeye the Sailorman dominates over Jehovah's "I am that I am!" by introducing the letter Y. Here is another I yam:

481.35 "Petries and violet ice (I am yam...)"

Here the words relate to the Christian Trinity of "Patris et Filii et Spiritus Sancti". Another occurrence of the "I am" theme uses the Dutch word for I (Ik) in a religious context along with Issy:

446.01-7 "Iy waount yiou!...so Ickam purseproud in sending uym
...me dash in-you through wee dots Hyphen, the so pretty
arched godkin...let me see your isabellis."

The Morse code implication here is unmistakeable, despite

the misleading "Hyphen", since that would demand the word "colon" for "wee dots", unless the contrast of dash and dot was essential for Joyce's purposes. A common association of the word dot is made by the expression: "Dot your "i"s and cross your "t's." This becomes linked to the Morse code, and the letter I is shown to be equivalent to "eye" (which in turn is an island):
210.25-6 "to Sue Dot a big eye; to Sam Dash a false step;"

Two other examples of dot and dash make similar links. Here is the island and the Code:

232.13 "Isle wail for yews, O doherlynt!....

232.26-7 Decoded. Now a run for his money! Now a dash to her dot!"

The words of Kevin Isod O'Doherty's fiancée ("I'll wait for you, O darling") offer the Isod element here. The other reference echoes the implication of racing provided by "a run for his money" by fitting in the winner of the Lincoln (the first major flat race of the season) the week after Wakenight, Granelly:

532.21-3 "acted by Miss Dashe...when I would touch to her dot and feel most greenily of her unripe ones..."

Further up this page there is a doubled eye, the American Morse equivalent of a Y:

532.13-14 "by saints and sinners eyeeye alike as a cleanliving man"

This would lead one to the conclusion that there is a

"doubling" of Ireland in the case of Eyreland and Yreland, and since Joyce connects "doubling" with Dublin, he would certainly perform the same service for the country as a whole:

197.05 "his doubling stutter"

295.31 "doubling bicirculars"

462.19 "could he quit doubling"

He provides a "Doubly Telewisher" for communication purposes via the "mightif beam maircanny" (408.16):

489.19-21 "I am most beholding to him, my namesick, as we sayed it in our Amharican, through the Doubly Telewisher"

Turning to the map of Ireland it is now possible to narrow down the field of search for the site of "Lucalizod" to the area of Lat. 7° W. which corresponds with the location of Eyreland's Eyot on the other side of the globe athwart the dateline which is displaced 7° to the East. Edenderry is not far from the line and offers some attraction, but on the line itself exactly where it crosses 53° N. is the town of Athy which seems more likely. It sits on the River Barrow which connects to the Liffey via a Canal. It also has the rather arcane distinction of being exactly 36°, or one tenth of the earth's circumference from another great "barrow" and global landmark, the Pyramid of Cheops at Giza, in Egypt. Athy gets some support in the text near the unusual split Earwicker already quoted:

594.19-23 "Atriathroughwards, Lugh the Brathwacker will be the listened after and he larruping sparks out of his teiney

ones. The spearspid of dawnfire to touches ain the
tablestoane ath the centre of the great circle of the
macroliths of Helusbelus in the boshiman brush on this our
peneplain by Fangaluvu Bight"

McHugh glosses the Bight as Fangelava Bay, New Ireland in
Melanesia. Elsewhere Joyce suggests that Athy has something to
do with the dateline and with directions (Cf. "Noth, Haste, Soot
and Waste" at 494.14):

346.22-4 "Ath yetheredayth noth endeth, hay?....The fourscore
socolums are watchyoumaycoddling..."

Once again McHugh provides an important element: the last
words are those of Napoleon talking about the pyramids: "Forty
centuries have their eyes fixed on you".

UNIVERSAL SPACETIME.

In order for Joyce to write his great "History of the
Universe" four things were necessary: a title, a time, a place
and a cast of characters. The title, for so long kept secret, is
an inexhaustible source of multiple interpretations; with a
little imagination it can mean a host of things, and yet the
written words are there, very simply, Finnegans Wake. It is the
wealth of ideas behind them that is universal.

The other three necessities share this universality. The
time is "always", "everyday" and "all the time", a constantly
shifting confusion of dates and seasons and times of day, in

which the remote past and the distant future mingle with the present, often in the same sentence. But it has now been found that it is possible to pin down the year of the Wake lifetime, and the exact moment on a very specific date, Wakenight. Since Ireland is mirrored, or doubled by Eyreland on the dateline, the date need never be changed, and the clock can remain fixed at any hour as in *Alice in Wonderland*. The Wake takes place in Lucalized which permits Joyce to capitalize on the rich associations of Chapelized and Lucan, Tristan and Isolde, HCE and ALP, Balaclava and two famous books. At the same time this new construction adds a rich fabric of interwoven real and fictional backgrounds: Cornwall, Lizard, Alice, Sumer and Marconi's great invention. An enormous advantage of the word itself is its universality: when Here Comes Everybody is "in Lucalized" he is "unlucalised, of no address" (087.18). The corollary is that Lucalized and HCE always go together.

It is of special interest that the Lucalized solutions are not necessarily places in themselves, they are just as much ideas. Furthermore a place can be a person and vice versa. Joyce demonstrates that, depending on scale, a living creature can be regarded as a place by something small enough:

013.33 "Men like to ants or emmets wondern upon a groot hwide
 Whallfisk which lay in a Runnel."

In the very first sentence of the Wake HCE is specified as a place:

003.02 "Howth Castle and Environs"

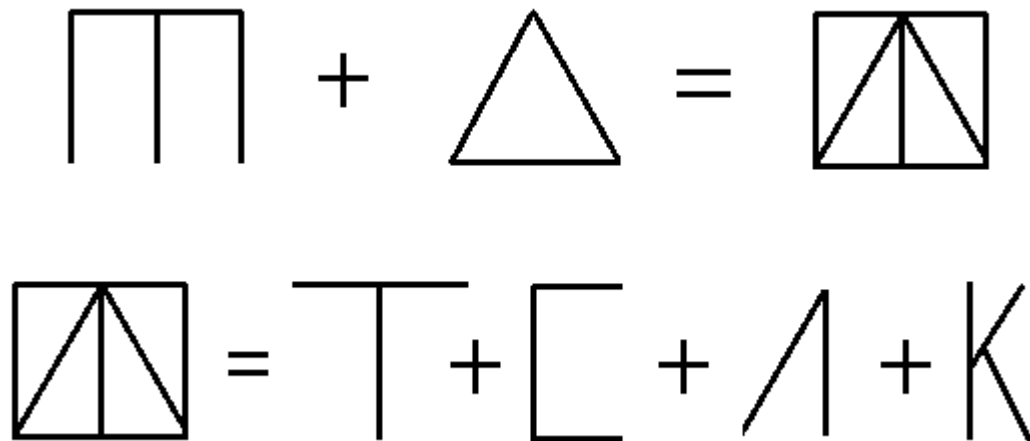
His total universality is shown by his limitlessness in time and space or in a combination of the two:

455.31 "home cooking everytime"

535.34 "Haveth Childers Everywhere"

011.15 "happinest childer everwere"

At the heart of the Wake there is this reconciliation between categories. Since HCE must literally be everybody he must include both the male and the female. By superimposing ALP and HCE a figure is made which can be seen to contain the Sigla of the children and Kate:



The primal union of Adam and Eve creates the container, the envelope for the message, which is their progeny, all of us. This figure reconciles all the categories, which on the face of it are so stubbornly separate, time, space and matter. The communication lies in a container with an end open to the future for the revelation of the contents. The fourth solution for

Lucalized, the Marconi invention, by which he condensed the space-time equation, connects places and people separated at one time by gaps of many months, or even years, virtually instantly. This half Irish inventor found a faster way to send a letter across "thalatta", and for it "Mark the Wans" held patent #7777:

108.20-5 "our great ascendant was properly speaking three syllables less than his own surname (yes, yes, less!), that the ear of Fionn Earwicker aforetime was the trademark of a broadcaster with wicker local jargon for an ace's patent (Hear! Calls! Everywhair! then as to this radiooscillating epiepistle to which...we must ceaselessly return"

Manifestly the letter can be transmitted by radio, and there is also the suggestion that "wicker" may not always be spelled that way. Indeed given the number of the Marconi Patent, 7777, "weeker" must be a valid contender. At the opening of the Dawn chapter (and Joyce noted that Dawn brought "wireless" and "thought transference") are these words:

593.02-4 "Calling all downs to dayne. Array! Surrection!

Eireweeker to the wohld bludyn world. O rally, O rally, O rally!"

"In the beginning was the word" and at the end is the beginning, the "surrection" which makes resurrection possible.¹

NOTES

1. Allegro, *The Sacred Mushroom and the Cross*, p.17.

2. Williams Forte, *Ancient Near Eastern Seals*, first page.
3. Bauerle, *The James Joyce Songbook*, p.622.
4. McHugh, *The Sigla of F.W.*, p.19.
5. Eckley, "*Looking Forward to a Brightening Day*", p.220.

Chapter Three

Space-Time: The Triptychs

It is now possible to use the knowledge of when and where the Wake takes place to define the total structure more exactly. Since the book is in a sense circular, with a strong connection between the last and first pages, Joyce must have had in mind some way to bring about this dynamic yet static situation. Wakenight time flows in both directions until the moment of dawn in IV when all comes to a virtual standstill. Though this serves well enough as a general hypothesis Joyce has provided some fine tuning in space and time.

In a letter to Miss Weaver on May 24th 1924 Joyce described Shaun, Part III of the Wake, in these terms: "Shaun is a description of a postman travelling backwards in the night through the events already narrated is written in the form of a via crucis of 14 stations but is in reality only a barrel floating down the Liffey." This barrel in the water first

appears on the last page of Part II:

399.31-2 "And stiller the mermen ply their keg"

The reversibility of time is confirmed at the start of the third Part with this comment on celestial matters:

405.09-11 "Shaun in proper person (now all the blueblack-sliding constellations continue to shape his changeable timetable!) stood before me."

In the process of establishing the various tables of time, it has been discovered that it can run in both directions. This is quite logical in a book that must continue to be ever present on the same date. The current forwards must be matched by a counter force seeking to retain the moment at the old NOW. It is easy, for instance, to see that Midnight at the start of Part III is rung in both direction, beginning and ending with the twelve:

403.01-4 "Hark!

Tolv two elf kater ten (it can't be) sax.

Hork!

Pedwar pemp foify tray (it must be) twelve."

Here it is apparent that what seemed to be a mainstream of time taking the reader from sunset on March 18th. at 6.32 p.m. to midnight, is in fact a two way flow which runs both backwards to another sunset and forwards to dawn at the beginning of Part IV. The matching signpost is at:

013.33 1132 A.D.

013.36 566 A.D.
014.06 (Silence)
014.07 566 A.D.
014.10 1132 A.D.

Time is flowing both ways interrupted by a Silence. Two systems reach the same point in the Wake, the four "Silences" divide the Wake into quarters. The three time reversals divide it into Triptychs. The two mains parts run between this point and the start of Part III on page 403 when the clock reverses. The flow continues until the start of part IV on p.593. Time then stands still until the Wake begins on p.014. This rather odd state of affairs takes into account the the shape of the globe. The magnetic variation indicating how far apart True North is from Magnetic North at Shannon is 2.27 West. So an extra piece of text is inserted.

There is another important signposts at the beginning of III iii, where the reversed time corresponds closely with the forwards flow. The pubs closed at 10.00 p.m. and the Customers, and the Four Old Men, were asked to leave, two hours before midnight. Now the four return to hold conclave again over the body of Yawn at 2.00 a.m., two hours after midnight; but within the space of a page lie these references to three separate temporal events manifestly centered on the middle of the night:

474.08- "on the verge of closing time...

475.18-22 Those four claymen...hold their sworn starchamber

qu岸ry on him...and the meet of their noght was worth two of his morning."

It will become evident that the matter of their discussion with Yawn matches the material of Part IV, the Triptych vision, which begins with bells, like Part III. Bells are rung three times at the Sanctus of the Mass signalling the start of the Canon:

593.01 "Sandhyas! Sandhyas! Sandhyas!"

Some small clues a few lines later show that it may well be evening as well as dawn, because "dusk" is usually taken to mean the evening twilight:

593.14 "Quake up, dim dusky"

593.07-8 "And already the olduman's olduman has godden up on othertime.s to litanate the bonnamours"

The Devotion called Bona Mors, prayers for a good death, is performed in the evening. On another occasion Joyce has mingled it with Morse, emphasizing that Dawn (Part IV) links to wireless:

313.10-13 "I am now well and jurily sagasfide after the boonamorse the widower...is consistently blown to Adams. So help me boyg who keeps the book!"

Morse is constantly related to books:

123.35 "this new book of Morses"

530.19 "relying on his morse-erse wordybook"

The repeated word Sandhyas is the Sanskrit for twilight,

the light of dawn or dusk. Mrs Blavatsky provides two important thoughts. She points out that the world was created from the Incestuous union of Brahma with his daughter Sandhya¹; so this particular dawn reveals the result of that act of creation. On the other hand she says that the Sandhya is a shorter period interpolated between the great cycles of Indian time², and here she uses a variant spelling thus: "seventy-one Mahayugs make 306,730.000 years, to which is added a sandhi (or the time when day and night border each other, morning or evening twilight... to which must be added a sandhi to begin the kalpa...making the grand period of 4,320,000,000 of years." With those words at the start of Part IV Joyce has combined material from the East and the West. There is the Catholic Prayer in praise of "Dominus Deus Sabaoth", the Lord of Hosts; this comes just before the Consecration of the Bread and Wine in the Mass, which become the Body and Blood of Christ. On the other hand the Mother of the Brahman world, the Twilight of dawn and dusk, gives birth to all creation. And now the word means an interregnum period between great cycles, something akin to a Ricorso; and this allows for the reconciliation of the actual times of dawn and dusk in Dublin on Wakenight. Ideally the Equinox should produce a night of twelve hours exactly, but in actual fact the night of Joyce's choosing was short by one minute, and this minute is the sandhya which closes the gap between dawn at 6.32 and sunset at 6.33.

In "Lucalizod" in Ireland proper, where the events of the

night have taken place, there can be no getting sway from the fact that it is now the following day, March 19th. In order to achieve a reversal of the natural order Joyce has used his sandhya to transfer the action of this final Part of the Wake to the antipodal planetary point, his anti-Ireland on the dateline, and claim that it is still March 18th, and not quite time for sunset, before thrusting all his players, or in fact his only player, his pantomime, back on stage in Part I.

The Joyce note that "Dawn" equates with wireless and thought transference now acquires a realistic framework. This entire section of 35 pages plus thirteen more at the "start" of the Wake must take place in a single minute. Part IV begins with a group of place-names from New Ireland (not listed in Mink, but available from Rose and O Hanlon³, and they are followed by many Irish Counties on p.595, and a hint that this location has been reached by means of a ray. The dotter, the channel and the bride of Bryne, suggestive of O'Brien, the name of Marconi's bride, all indicate another level of communication:

595.03-10 "gives relief to the language as he straches his

lamusong untoupon gazelle channel and the bride of the
Bryne...is dotter than evar for a damse wed her farther.
It's a long long ray to newirgland;s premier."

[Cape Strauch, Lamusong and Gazelle Channel are all in New
Ireland]

The implication of Eve and Adam (the order is that used at

the start of the Wake) had an incestuous union of father and daughter stems from that of Sandhya and Brahma, who brought about the first existence of newirgland. In this upside down world the events of the first three Parts of the Wake appear quite differently:

590,21-4 "after the night of the carrying of the word of Nuahs and the night of the making Mehs to cuddle up in a coddlepot, Pu Nuseht, lord of risings in the yonderworld of Ntamplin, tohp trimphant speaketh."

Dublin is recognizable despite the addition of N and M but this is the Lookng Glass world of Shaun and Shem, in which "the sun up" is reversed, as is the light, or tohp. With the establishment of the the scene in "Eyrland's Eyot", the first panel of the Triptych is revealed, the isolated self baptism of Kevin, with its I-Y interchange discussed in the previous chapter.

The framing words at the start and end of this passage are important: Yad and Yee (605.04 and 606,12). There are a number of possibilities to consider. A natural reversal provides "day" for the first one, which fits very well with the general temporal premise. "Eey", given the number of islands in this section, could then be read as a variant of "ey" (Old Danish for Island, and the real origin of the place name "Ireland's Eye". On the other hand both "eey" and "yee" are given by OED as variant spellings of eye, with its usual meaning. This could

then add up to a reversal of "Eye Day", and Nathan Halper pointed out that Wakenight takes place on Oculi Mei Sunday, "My eyes day". Since Yad and Yee embrace Kevin's baptism of himself, there is another reading of the words: Yad easily slides into Yod, the Hebrew letter I, and Yee can either be ye or an eye. This brings into play both the Latin word *Mei*, as a pair of me and I, and as a hint at a most famous Latin baptism, when Christ named Peter as the rock on which his Church was built "*Tu es Petrus!*"

Here are some vital words:

003.09-10 a voice from afire bellowsed mishe mishe to tauftauf
thuart peatrick

This includes the Irish for I, *mishe* and the Germans word for baptism, *Taufe*.

485.05-6 "And, Mind, praisegad, is the first praisonal Egoname
Yod heard boissyboissy in Moy Bog's domesday."

The shift of the Irish I into a Hebrew Yod is connected to Baptism, and the Biblical trail leads to Exodus 3:14 where God, visible as a burning bush, told Moses that He was "I am that I am". God's name was not to be used lightly. Christ was accused of blasphemy for replying "I am" to the question: "And art thou the Christ the Son of the Blessed God?" (Matt 14:62):

604.23 "I yam as I yam

605.02-4 messy messy to look after our douche douche, the
miracles, death and life are these. Yad..."

605-6 Kevin's baptism

606.13 "Yee...

606.33-01 swell as aye did...He brings up tofatofa and that is how we get Missas in Massas".

The framework of "mishe mishe to tauftauf thuartpeatrick" is evident supporting this whole baptism passage. The doubling of the baptism words has its origin in the New Testament, where John's first chapter reports John the Baptist saying that he did it with water (1:33), but that Jesus "baptiseth with the Holy ghost", a double baptism. This finds its way into the text in a passage which describes St. Francis Xavier ("frank Kevin"), the Jesuit Apostle of the Indies, who was famed for the number of his baptisms:

483.05-8 "counter fit Kevin...He would preach to the two turkies and dipdip all the dindians"

Since the symbol of the Holy Ghost is the dove Joyce can also play on the similarity between the words dove and tauf:

459.02-4 I will say for you to the Allmichael...the dovedove pick my mouthbudsi (mscch! Msch!)"

This link to the two bird theme produces astonishing results, since it is tied back to the two "I"s. In a passage concerned with birds there is this:

244.30 "the birds, tommelise too, quail silent, ii, Luathan?"

AN quotes from Jacques Mercanton's notes, on which Joyce collaborated, that the two dots on the "i"s are a pair of little

birds saying their prayers.

THE TRIPTYCHS AND TIM FINN-EGAN

AN also provides Joyce's dictated words on his intentions. "In Part IV there is in fact a triptych – though the central window is scarcely illuminated. Namely the supposed window of the village church gradually lit up by dawn, the window i.e. representing on one side the meeting of St. Patrick (Japanese) and the (Chinese) Archdruid Bulkely (this by the way is all about colour) and the legend of the progressive isolation of St. Kevin, the third being St. Lawrence O'Toole, patron saint of Dublin; buried in Eu in Normandy." Very rarely is he so informative about the nature of his work, though he is still quite cryptic. Since there is no mention of King Leary, he may be the alter ego of St. Larry. It also seems safe to say that his best lit window in colour of the meeting would be the eastern one, confirmed by the Japanese-Chinese nature of the confrontation. This would put St. Kevin to the West, also lit by the rising sun coming through the first window, but primarily by the setting sun of twilight, and leave the middle one without illumination. His second window is placed first in the text of Part IV (why?), and shows the ultimate fusion of the I (I-sola or isola = I alone or island) of Kevin in the "Thee" of God, by self baptism. However the curious feature of the Kevin passage

was that alteration of the I to Y, the isle to Ysle, which might connect with the Morse code. Another possibility is now revealed, that the Y is the old letter TH, and the I has begun to approximate to thee. The second oriel, the debate of St. Patrick and the Archdruid, concerns the sense of sight and the nature of light. The special day, Oculi Mei Sunday, referred to in the two words, Yad and Yee, which framed the first window, is here implicit in the struggle between the old Druid culture and the new Christianity, like that between the Druid Gods Bran and Bel which resulted in an alteration of the order of the letters of the tree alphabet. This has been explored in Chapter one; the date of the Bardic New Year, 18th-19th March, fell on the split between the months of the Alder and the Ash, Fearn and Nion. N took over from F, and the Christian C won in turn. Here are the Irish tree letters, much as they are pronounced, in the preamble to the first window, along with "Cleethabala" as an additional clue. This bonus needs some clarification since here Joyce has added St. Patrick's Christian takeover from the Druid Gods, and the arrival of the Latin alphabet, in which the third and fourth letters, corresponding to the N and F were C and D. He demonstrates a matching Christian alphabetic change by altering the common name of Dublin, Baile atha Cliath, into a variant beginning with C, which includes the Welsh for the victorious Ash, *lluddw* (pronounced cleetha) and the Welsh Lake (*bala*):

600.09-10 "regenerations of the incarnations of the emanations

of the appparentations of Funn and Nin in Cleethabala"

The defeated Fearn of the God Bran, son of Lir, is equated with the dead Finn, constantly expected to return to life. If a dead man were placed in Bran's cauldron he came back to life, but without the power of speech. The same version of Finn, Fun from the Funn and Nin pair, is used very early in the Wake:

005.09-12 "Hohohoho, Mister Finn, you're going to be Mister

Finnagain...Hahahaha, Mister Funn, you're going to be fined again"

The two tree combination is found with a variant of Bran:

372.23-30 "For an anondation of mirification and the

lutification of our paludination...Are now met by Brownaboy Fuinninuinn's former for a lyncheon partyng

Another primary connection is made from this Finn nexus back to Kevin, the keeper of the hen who found the letter:

110.22 "About that original hen...

110.32 keepy little Kevin"

066.23-4 "Cox's wife, twice Mrs Hahn, pokes her beak into the matter with Owen K. after her"

382.10-12 "till the rising of the morn, till that hen of Kaven's shows her beaconegg, and Chapwellswendows stain"

It is easy to lose sight of the considerable variations of the name Kevin. It can lose its Ke, as suggested by Owen K.

005.10-11 "Mister Finn...you're vine"

shows that Kevin is close kin of Finn. The name Finnegan

can be split into its two basic components, Finn and Egan, and Joyce has done so:

482.18-20 "Keven, or (let outers pray) Evan Vaughan...that was shooing a Guiney gagag, Poulepinter"

Kevin is known to be the hen guardian, and to an ancient Greek *To Hen* meant "The One", or God. Hence:

210.14 Kevineen O'Dea

The -egan group is similarly varied:

604.05-7 "the cublic hatches endnot open yet for hourly rincers' mess. Read Higgins. Cairns and Egen. Malthus is yet in close."

This last quotation is from Part IV, but talks of the pub's opening and closing times. It has already been found that Midnight is the central point in Waketime, with actual closing time (10.00) in II iii, and reversed closing time (2.00) at the start of III iii. "Higgins Cairns and Egen" are in IV, and "Keven or Evan Vaughan", and Chapel windows are at the start of III iii. In order to complete the pattern there ought to be matching material along with closing time in II iii, and it is present in the form of another part of Finnegan, his Christian name, Tim:

379.34 "Tem for Tam at Timmotty Hall!"

It can be seen that this "trptych" appears three times. The final one in IV is forecast as HCE drinks himself into a stupor, when the Four Old Men leave the pub, and again as Yawn

is questioned by them. Each triptych contains the dismembered pieces of Tim Finn/egan, but with just one example of a set of three capitalized variants of each syllable: the first has Tims, the second Finns and lastly there are Egans:

II iii: TIM. Closing Time

- 379.34 "Tem for Tam at Timmoty Hall"
- 380.12 "O'Conor"
- 381.19 "MacGuiney's *Dreans of Ergen Adams*"
- 387.11 "hen of Kaven's"

III iii: FINN. Reversed Closing time

- 481.31-2 "tiptip tim oldy faher...Tommy Terracotta
- 481.36 "...Tam Tower"
- 482.18 "Keven, or...Evan Vaughan"
- 482.19-20 "a Guiney gagag, Poulepinter"

The repetition of Guiney in these two Chapters draws attention to the overall match between the two passages.

IV : EGAN.

The final chapter completes the pattern with Egan, and multiple Tim and Kevin material:

- 597.30 "Tom"
- 598.15 "thankstam, thamas"
- 598.29 "Tim!"

599.03 "Time-o'-Thay"
 599.23 "Tamotimo's topical"
 602.09 "Coemghen"
 604.06 "Read Higgins Cairns and Egen"
 604.27 "Kevin"
 608.31-2 "temtem tamtam, the Phoenician wakes"
 609.02-3 "pettyvaughan...genstries"
 610.05 "Fing Fing! King King!"
 (as in Finn-e-Gan)

The three disparate occurrences of the triptych, though the three windows picture Kevin, Patrick and Bulkely, and Lawrence, also belong to the dismembered parts of Tim Finnegan. This is from the Yawn or intermediate chapter:

481.10-19 "I have your tristich now; it recurs in three times the same differently...from the human historic brute, Finnsen Faynean, occeanyclived, to this same vulganized hillsir from yours, Mr Tupling Toun of Morning de Heights, with his lavast flow...would he reoccur *Ad Horam*, as old Romeo Rogers...and your sure...sierrah! We speak of Gun, the farther"

The Triptych happens three times in different ways; and it concerns Finn (paired with Nin, as in Fearn and Nion) and Gun the farther, who together make Finnegan, along with Dublin/London Town, the Tom or Tim. The trio consists of Kevin, Patrick (Pater-father, and Peter-rock, Father of the Church), and

O'Toole (Cf "twoel" at 594.09, and "tooletom" at 496.20. Thomas means twin). They are a close knit group, firstly as a reverse Vico set of brute man, courtly man, and God. Secondly Finnsen is occeanyclived, combining ocean and cliff; Tupling Toun is a volcan-hill-sea with a lavas-vast-flow; and Gun is a sea-sierra. Each of them has this junction of mountain and sea, like the "swerve of shore to bend of bay" which begins the Wake at Howth Castle and Environs. Diagrammatically they represent the four elements:

MOUNTAIN

AIR

FIRE

OCEAN

Joyce said he had great difficulty with Trinities, but in this case he seems to have concluded that they consist of opposites and the junction between them. Each can be substituted for the others, since the Divine Trinity is made up of three separate but indivisible persons, and at the foot of this page there is a direct reference to it:

481.35-02 Petries and violet ice (I am yam, as Me and Tam
Tower...Eddy's Christy...) and spiriduous sanction!"
(Patris et Filii et Spiritus Sancti)

The question of why Joyce placed his second window first

has now been answered: it really doesn't matter. In this realm it will not be possible to sort out one from the other with any degree of certainty, because each is all.

THREE TRIPTYCHS

The three sets of triptychs can be examined in turn to see how much interconnection there is.

1. Closing Time (II iii)

As the pub closes the three panels of the the triptych are displayed with the King taking pride of place. This is odd in itself since Joyce made no mention of a King in his description. This section begins with an invocation much like the three Sandhyasses which open Part IV, and references to the keys and gulls which end it.

377.01-5 "Angus! Angus! Angus! The keykeeper of the keys...eye of a gull"

The King is a man of five titles, and there is mention of his dead Kevin forebear Koughenough:

378.13 "Soideric O'Cunnuc, Rix"

380.04-5 "Mocked Majesty"

380.11-12 "King Roderick O'Conor"

380.33 "Roderick O'Conor, Rex...waterproof monarch"

381.24-5 "His Most Exuberant Majesty King Roderick O'Conor"

This waterproof monarch matches the five-titled King Leary in Part IV who has a "readyrainroof" belonging to his dead relative "Exuber High Ober King Leary" at 612.03-4.

There was an Irish-American artist of some note in Paris during Joyce's time there, whose name was Roderick O'Connor ⁶. There are some references to Patrick and the Druid and their colour debate:

378.18-19 "Bang! Partick Thistle agen S.Megan's"

378.36-01 "Talk of Paddybarke's echo"

381.12-13 "Lanty Leary cant on him...and Greene's linnet collarbow"

The Kevin panel of the triptych is represented by:

379.23 "you keep that henayearn"

380.22-5 "Koughenough...that put a poached fowl in the poor man's pot"

382.10-12 "till the rising of the morn, till that hen of Kaven's shows her beaconegg, and Chapwellswendows stain our horyhistoricold"

This is followed immediately by elements from the last panel, the Letter, Father Michael, St. Lawrence and duality:

382.12-13 "Father MacMichael stamps for aitch o'clerk mess"

382.23 "the Litvian Newestlatter...Larry's on the focus...a peerless pair"

Eight o'clock is Mass time in Part IV too:

617.25-7 "pour forther moracles...The grand foonerral will now

shortly occur. Remember. The remains must be removed
before eight hours short

II iii ends very much at sea, just like the Part IV:

382.27-9 "So sailed the stout ship Nansy Hands...Goodbark,
goodbye"

2. Reversed Closing Time III iii.

The Chapter begins with Yawn lying in a "semiswoon" like HCE at the end of II iii. This version of Shaun has a Y substitution, and the Y material in IV is the basis of the first question the Four Old Men ask him:

477.31-3 "-Y

-Before You!

-Ecko! How sweet thee answer makes! Afterwheres?

That last word is a tidy combination of the space and time elements. Yawn is closely questioned about the orangery-mound-barrow, which may be a burialbatell as easily as an orangeboat. The *Nansy Hans* is now called the *Pourquoi Pas*, ("Y not?"), but now it connects to the Egyptian Henu boat which carries the Night Sun around the globe⁷. It also links back to "Paddybarke's echo" since Yawn identifies himself as three-person Patrick, the star of this version of the Triptych. The name Patrick, in the vocative case, begins with a PH sound:

478.26-9 "- Trinathan partnick dieudonnay...

- Are you in your fatherick, lonely one?

- The same. Three persons."

Soon he is named as "Mr. Trickpat" at 487.12, and that reveals his essential nature as a Triptick variant. Since Nathan means a gift, as does Dieudonnay, he is a multiply present. Joyce plays with this idea in German by turning *Gottgab* into "Baggut" and "Tugbag is Baggut's" on pp. 488-491.

He is called "Pat Whateveryournameis" and questioned about the Trinity, soon referred to as "Keven or Evan Vaughan" who is a mighty baptizer like St. Francis Xavier, the Apostle of the Indies:

483.07-8 "He would...dipdip all the dindians"

On the next page is the I passage which is associated with the Chinese-Japanese colour material used in the confrontation between Patrick and Bulkeley:

484.`5-`6 "Well, chunk your dimmed chink...

484.26-7 Washywatchywataywatashy! Oirasesheorebukijibun!

Watacooshy lot!"

Here are several Japanese form of the word I, and on the next page the word appears in other languages including the Hebrew Yod. St. Patrick's birth name Sucat is woven into the text. Here is more Oriental material:

485.28-01 "Tsing tsing! -Me no angly mo, me speakee Yellman's lingas...Thot's never the postal cleric, checking chinchin chat with nipponnippers!"

There follows a mini-triptych with these words in the

preamble:

486.11-12 "Every third man has a chink in his conscience and
every other woman has a jape in her mind"

The first panel is a "blackfrinch pliestrycook" which
offers a cryptic Patrick. The second one concerns the "sound of
a tistress isoless" and water, a strong hint at St. Kevin's
isolation. A couple of references to St. Patrick (AN, his
nickname adze head and his hymn "Breastplate") focus attention on
his particular nature:

484.28-9 "your tripartite and sign...and adze to girdle...do
you hear, breastplate?"

486.30-3 "I ahear of a hopper behidin the door slappin his feet
in a pool of bran...And so the triptych vision passes"

It was the God Bran who was dethroned by Patrick's
Christianity, despite the efficacy of his cauldron.

The reference to the Antipodes is matched by the relocation
of the narrative in IV:

489.10 "He loves sameplace in the antipathies of austrasia"
leads to "Eyrland's Eyot" in New Ireland.

These egg references deserve mention:

488.19 "We were in one class of age like to two clots of egg"

613.31 "little eggons, youlk and mealk"

and so does this echoing pair:

495.01-3 "Sully...who is Magrath's thug"

618.08-9 "The thicks of Bully's Acre was got up by Sully. The

Boot lane brigade"

618.29-30 "Sully is a thug...a rattling fine bootmaker in his profession"

3. The Final Triptych. IV.

The idea that Finn is related to Fearn, the Alder tree of the God Bran has been mentioned. The only drawback of achieving resurrection by means of Bran's magic cauldron was that the Lazarus no longer had the power of speech, As the Wake winds towards conclusion it becomes evident that Shem-Jeremy has been spending his night in the cauldron during Shaun's barrel voyage. There is a similarity in the two experiences:

593.20-3 "sowls that are in the domnatory of Defmut...the night of making Mehs to cuddle up in the coddlepot"

595.02 "But life wends and the dombs spake!"

(the domb tombs are also Hungarian hills)

602.11-14 "It is the voice of Roga..Be thine the silent hall, O Jarama...Roga's stream is solence"

604.02 "Ask no more, Jerry mine, Roga's voice"

604.11 "mattinmummur. For dombell dumbs"

604.18-19 "Aspect, Shamus Rogua or! Taceate and!"

517.31 "I wisht I wast that dumb tyke"

619.01 "his good few mugs of humbedumb and shag"

619.96 "we simple like their dumb cheeks"

The panel of Kevin has been looked at already. The I-Y shift which was clear in it has returned to normal in the Patrick-Bulkeley panel:

611.05 "islish chinchinjoss"

623.30 "Iro's Irismans ruinboon"

However there is a good deal of I and You contrast:

607.19 "Mees is thees knees. Thi is Mi"

608.14-15 "This Mister Ireland? And a lve?"

Ay, ay. Aye, aye, baas."

The I's are paired with the sound of ewes, the baas of yous.

Kevin's Hen is important:

613.10-11 "And let every crisscouple be so cross complimentary, little eggons, youlk and meelk in a farbiger pancosmos,"

The Kevin-Finn connection to the Hen (The One - God) is very solid here:

615.07-20 "Finniun, the old One...Cockalooralooraloomenos...as sure as herself pits hen to paper and there's scribings scrawled on eggs."

The question of whether the hen wrote, or found the latter is never answered. The egg colours of gold and silver are emphasized along with I and You:

619.29-31 "I am leafy, your goolden, so you called me, may me life, yea your goolden, silve me solve, exsogerraiders! You did so drool. I was so sharm."

In this central panel of the letter and monologue Joyce has stated that the light has faded – it is scarcely illuminated”, unlike the brightness which revealed the colours of Patrick and Bulkely. The return to Ireland brings the fading of evening twilight, rather than the dawn heralded at the start of Part IV.

613.17 “A spathe of calyptrous glume”

626.34-01 “I wisht I had better glances to peer to you through this baylight's growing...you're changing from me, I can feel. Or is it me is? I'm getting mixed. Brightening up and tightening down.”

Thei “baylight” is that of the first chapter's twilight on the “bend of bay”; though it is brightening up it is also tightening down. The central panel of the triptych belongs to St. Lawrence O'Toole, a two-faced man if ever there was one, who advised his fellow Irishmen to bow the knee to Henry II's invaders. His special duality means that as a Larry he can do duty also for King Leary, the auditor of the Patrick-Druid debate. This is evident in the Muta-Juva prologue, where he takes both sides, and O'Toole is veiled in the twilight:

610.09-14 “Why soly smiles the supremest with such for a leary ...He has help his crewn on the burkeley buy but he has holf his crown on the Eurasian Generalissimo...The twyly velleid”

In this last section the emphasis is on the final rapprochement between the opposing forces of I and THEE as they

strive to become US. It develops as the light fades:

620.14-15 "I seen the likes in the twinngling of an aye"

623.18 "I'll be your aural eyeness"

623.03-09 "While you're adamant evar...As on the night of the
Apophanyes...Sea, sea...Where you meet I. The day...I was
but a teen, a tiler's dot."

628.03-4 "makes me seasiltsaltsick and I rush, my only, into
your arms."

Finally you and I can fuse; "here and now" becomes simply
"here", and "now and then" is reduced to "then":

628.13-14 "End here. Us then. Finn, again"

Either Finn returns, or the end (Fin) will have been
reached again.

MAMALUJO AND THE TRIPTYCHS

There are four, or perhaps five, figures in the Triptych,
so they have something in common with Mamalujo, here offered in
a Vico pattern, which corresponds with the Holy Trinity, and
with birth, marriage, death and ricorso:

614.27-33 "Our wholemole millwheeling vicociclometer...(the
"Mamma Lujah")...(for the farmer, his son and their homely
codes, known as eggburst, eggblend, eggburial and hatch-as-
hatch can"

Part IV is built up from the panels of the Triptych: Kevin
(605-6), Patrick-Bulkeley (611-12), Larry (613), then the Letter

and Monologue till the end. Joyce's passion for symmetry is exemplified by the presence of complete Mamalujo sets before Kevin (598.22 "Mildew, murk, leak and yarn"), and between the panels at 609.08 and 614.28; again after them as:

621.05-6 "four old windbags of Gustsofairy"

625.11-12 "that same four that named them..."

625.27 the dumblynass"

Here is an invitation to watch the windows as the characters appear in the light of day:

608.01-5 "vague of visibilitites, mark you...there have been disselving forenenst you..."

Presumably these characters would correspond with the people appearing in the windows, and also with the Japanese Mamalujo on the next page which lists:

609.06-9 "Mata and...Matamaru...with Matamaruluka and..."

Matamaraulukajoni...dapleass!"

This same growing process occurred between these two passages:

608.07-10 "Uncle Arth, your two cozes from Niece...Billyhealy, Ballyhooly and Bullyhowley, surprised in an indecorous position by the Sigurd Sigerson Sphygmomanometer Society"

There first appears a single figure, then two including the one already apparent, then three similarly, then four plus the ass. Now this can be interpreted as the slow brightening of the windows, along with a gradual realization of what is on the

glass. In fact Joyce does things backwards in his main text, since the viewer thinks the first things seen are an altar and of all things a dog:

594.21-30 "The spearspid of dawnfire totouches ain the
tablestoane ath the centre of the great circle of
macroliths...Cur one beast, even Dane the Great...why pit
the cur afore the noxe? Let shrill their duan Gallus, han,
and she hou, the Sassqueehenna"

(This combination of dogs and hens, or eggs in fact, is seen again in the last section:

623.02 "three poach dogs")

This places the scene in village church, as Joyce promised, with the stonework appearing as a set of macroliths, and the light revealing the figure of "Dane the Great". That could be Hamlet, but in a Church the Great Dane might be more appropriately seen as Dog, a reversal of God. And God in terms of Denmark is a Norse Ass, a dweller in *Asgard*. Is that a sly cart before the horse in "cur afore the noxe". Noxe can be oxen and they go with asses in the stable at Bethlehem. The next figure to be seen is a "natural child" (595.34) "by the antar of Yaras" (586.34). He grow up to be a "yogpriest" (601.01) and finally:

601.19 "Keavn! He. Only he. Ittle he."

Kevin is next spelled as Coemghan, and is accompanied by the "ass of the O'Dwyer of Greyglenns" (620.14-15), because he

has become "Shoon the Puzt" (603.04-5). Now the light improves:
603.35-6 "begins in feint to light his legend. Let Phosphoron
proclaim!"

The window of Kevin tells its story, then with more light
another four figures become identifiable along with enough
"asses" for everybody:

607.24-34 "Dayagreening gains in schlimning...regn of
durknass, snowly receassing...Solsking the Frist (attempted
by...Captive Bunting and Loftonant-Cornel Blaire...
Boergemester "Dyk" ffogg of Isoles, now Eisold...annacan-
ponied from his bequined torse...pleads coppyl"

A *capal* is an Irish horse. The superimposition of one
character on another is evident here, since "Dyk" ffogg of
Isoles must relate to Kevin, and the two military men go with
the big White Horse of Wellington. The Solsking ie evidently
Leary as shown in the preamble to that section:

610.09 "Why soly smiles with such for a leary"

The multiple equines continue on the next page with
"Assorcerations", "assisters" and "assessors" and then
comes the Uncle Arth group, who may now be seen as King Arthur,
a pair, a trio and the cryptic Sigerson Sphygmomanometer
Society. Sigerson was the alias of Holmes during the period of
his supposed death, and his "ass" was Dr. John Watson, who could
take a blood pressure with the best of them. But the futility of
attempting to disentangle everybody is openly stated:

598.19-20 "Thisutter followis that odder fellow"

613.13-14 "Yet is no body present here which was not there
before. Only is order othered. Nought is nullied."

THE MAMALUJO MACHINE

There are two occasions when a machine is described. The first time it is a "harmonic condenser engine" at the start of III iii, the Pub chapter, and it equates with their radio-TV set. In Part IV it emphasizes the fact that space and time are on holiday for the moment:

509.01-2 "It was also agreeable in your siengear clutchless,
touring the no placelike no timelike absoltent"

The words can be interpreted as "no place like Home", and "no time like the Present", but absence makes the heart grow fonder. A few pages later it is clarified:

614.27-31 "Our wholemole millwheeling vicocicrometer, a
tetradomationl gazeboeroticon (the "Mama Lujus" known to
every schoolboy scandler, be he Matty, Marky, Luke or
John-a-Donk...with a clappercoupling smeltingworks
exproressive process, (for the farmer, his son and their
homely codes)"

And now the idea of Dane the Great is useful because the Mill of the Gods, which turns the wheel of the Universe, is known as Hamlet's Mill⁶. Its universality is shown by the fact it connects to all four elements: the mole is underground, the mill wheel is turned by water or wind and the smeltingworks are run by fire. Joyce wrote of the Wake: "I am making a machine with only one wheel. No spokes of course. The wheel is a perfect square." The square symbol combines the Wake itself, the Letter, the coffin and the building, in this case it would be the "village church", Saint Laurence's in Chapelizod:

382.10-12 "till the rising of the morn, till that hen of Kaven's
shows her beaconegg, and Chapwellswendows stain our
horyhistory cold"

A thea ex machina

In detective stories the most significant clues are best hidden in a pile of unnecessary information, which the reader will tend to race through, or even to skip entirely. This has been the case here as Joyce slipped in a couple of bits of information that are hard not to ignore. St Laurence O'Toole in the 12th.century became the Abbot of St. Kevin's shrine at Glendalough. He was buried fittingly at Eu in Normandy. Here he is paired with Saint Kevin of the famous bed. His burial place draws an expression of disgust, since he urged acceptance of the Anglo Norman takeover, which resulted among other things in the

building of a Norman Castle in West Kerry at Listowel, all the way on the other side of the country from the invasion:

601.28-32 "S. Loellisotoelles!...Euh! That is seu...Ascend out of your bed, cavern"

Listowel nestles inside L. O'Toole, and the only time it turns up in the clear it is associated with lancers, (yes- the dance, but also the soldiers of Henry II):

513.29-35 "-The quobus quartet were there too...Kerry quadrilles and Listowel lancers...with that consecutive fifth of theirs, eh?

The foursome with one extra is Mamalujo including John-a-Donk, and an equine quintet has been seen in the text quite recently. All these pieces only fit together with a clue already spotted. That final "eh" in the last quote must fit with the "Euh" comment. Listowel Castle was there in Kerry, when Larry was buried in Normandy. The French syllable *eu* is pronounced much like an unstressed "a". The last sentence of the Wake has five of them in a row;

628.15-16 "a way a lone a last a loved a long the"

And this makes perfect sense if it is given a little punctuation:

"Away alone a last A loved a long THE"

And thus is ALP reunited with the Sea.

When A is finally united to her THE ...

A is one is I. And THE is Thee.

I and thee are we.

We is Oui. Oui is Yes, Molly's last word in *Ulysses*...

Oh yes. And the Dea ex Machina.

The story of Thea, some call her Thetis, is told by Robert Graves in his *Greek Myths*⁷ in the section devoted to events after the Deucalion Flood. Thea, the daughter of Cheiron, was a seer, so in one sense she was already a "Mother Species" figure. She was a hunting partner of Artemis. Poseidon saw that Aeolus was about to rape her and tried to help by turning her into a mare Euippe (the parallel of Eu-Ippe is hard to miss). It didn't work and she gave birth to Melanippe, (black horse). But the mare was soon changed into a girl, and renamed Arne, who has seduced in turn by Poseidon. She gave birth to twins Aeolus and Boeotus. And now the story gets a bit silly here. Mum is put in a cave with short rations, the babes are exposed to wild beasts on Mount Pelion, rescued by a herdsman, and so forth. But in the finish Poseidon did the right thing by making Thea a Goddess in the Constellation called the Horse.

On the other hand, and there is always one in the Wake, a further look into Liddell and Scott's *Greek Lexicon* reveals that in the dual "ta thea" means specifically a special pair of Goddesses. And these are far more stellar, the Harvest deities, Demeter and her daughter Persephone, or Core. The myths connect the various Goddesses most interestingly since "Mare-headed Demeter" too became a horse when searching for her daughter, who

had been taken by Hades. Poseidon, the Sea God, again enters the picture since he is also the God of Horses. He raped Demeter in stallion form and their son was the speaking horse, Arion, who appears near one of the "Silences":

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

Poseidon was the God who changed Thea into a horse until she gave birth to Melanippe, whom he later seduced himself. Thea had been raped by his companion Aeolus, the wind God. The last pages of the Wake record both events:

626.04 "Wrhps, that wind out of norewere! As on the night of the Apophanypes...

626.24 ..one time you'd rush upon me, darkly roaring"

Liddell and Scott provide the evidence that the event is the wind-rape of Thea since there is a word "thea" which means "a seeing", something very close indeed to the idea of manifestation suggested by the "Apophanypes"-Epiphany.

Poseidon's customary trident appears on the final page:

628.05 "Save me from those therrble prongs"

The "Thea ex machina" provides Joyce with a complete female Trinity all named Thea, comprising Goddess the Mother (Demeter), Goddess the Daughter (Persephone) and Goddess the Horse (Thea) who does duty for the Holy Ghost as at:

214.15-16 "the ghostwhite horse of the Peppers"

They can be separate "persons" but they remain the single entity "to Hen", the neuter form of one in Greek.

However, and there is always a however, the trio can be seen as a foursome when the nameless Thea, the word for a female God, is added to the group. And now this female Mamalujo can be seen as having one member who is NOT connected to an Ass, a perfect contrary.

Joyce put the horse and the Goddess together in the fourth Question in I v:

140.08-13 "What Irish capital city (a dea o dea!)...with a deltic origin and a nuinous end...d) the most phillohippuc theobibbous paupulation"

By way of bonus it is stated that the city begins with delta and ends with *nuin*, the Irish spelling of the letter of the victorious ash tree. The letter D has a major connection to doors, and here it is at the end of the book:

020.15-17 "the book of Doublends Jined...til Daleth...who oped it closeth thereof the. Dor."

NOTES

1. Blavatsky, *The Secret Doctrine*, p. i 431.
2. Blavatsky, op. cit. p.ii 308, and *Isis Unveiled*, p.i 33.
3. Rose and O'Hanlon, *Understanding F.W.*, pp.320-2.
4. Crowley, *Confessions*, pp.349, 353.
5. Budge, *The Egyptian Book of the Dead*, p. cviii.
6. de Santillana and von Dechend, *Hamlet's Mill*, pp.1-2.
7. Graves, *Greek Myths I*, pp. 158-9.

APPENDIX

TIMETABLES

A vital feature of Wakenight is that it occurs on a most important Irish Bank Holiday weekend; the 18-19th March are the Saturday and Sunday following the Feast of St. Patrick. Everything was closed on St. Patrick's Day which was both a Holy-Day of Obligation for the Church and an obligatory holiday for the State. This means that the celebrants in the inn at Lucalizod had already been at it for two days when Sigerson tried to show them the door on Saturday night. This throws some light on the meeting of Earwicker and the cad with the pipe as recorded first on p.35 where it is "Sempatrick's Day" and he is terrified at being asked the time. This question was used by the gunmen of that period, to get their victims at a standstill. Whatever the reply the victim was assured it was time to meet his maker and was shot. In this case Earwicker survives the confrontation, and by the following day the story has spread and somehow provided the basis for the Ballad of Persse O'Reilly composed by Hosty while in a pub on the Saturday having a "stag luncheon and a few ones more just to celebrate yesterday" (042.06). Yesterday was therefore St. Patrick's Day.

The Bank Holiday on St. Patrick's Day was established in 1903 and Joyce in the text connects it with the one on Easter Monday which follows it with the words: "the night of Allclose

to the nexth of April"(207.32-3). The "nexth" Bank Holiday occurred on April 17th pairing it quite uniquely with the "night of Allclose" on March 17th. The odds against Easter Sunday falling on April 16th are about 33-1, which lends a further degree of certainty to the year 1922 as being that of the Wake.

The establishment of a particular date for the Wake leads to the equally important task of providing an explanation for the many other dates mentioned in the text which are now excluded from being Wakenight. Since several of these have been put forward as candidates for that honour their proponents must be satisfied as to Joyce's purpose in giving about 170 time clues.

The first essential is to have some idea of what constitutes a date, and what does not. It is simple enough to begin with those words, e.g. Christmas (including an example in Basque, the language of Adam according to Joyce), Easter and New Year's Day; which have an obvious temporal function. To these we must add the Calendar of the Saints, when a Saint is mentioned in connection with a particular "day" or "eve". Then there are secular events, Bank Holidays, dates of Battles, and Guy Fawkes Night. Joyce also used dates from other calendars: in Ireland the two great poles of the year in the herders' calendar were Beltane and Samhain, May 1 and Nov 1, when the cattle were sent out and brought back to the homestead, and special fires were

lit: there are Jewish feasts too, and Roman days both sacred and secular; from America we have Thanksgiving Day and from Revolutionary France their new system of months. It is quite surprising how little repetition there is once Christmas (33), The New Year (18) and Easter (12) have been noted; Joyce manages to cram about 60 different days into his universal calendar.

There are only one or two minor difficulties in assessing which dates belong on this list of time clues. First of all if a date is repeated, does that mean that a year has passed or not? The answer is that if the repetition takes place immediately it refers to the same event, whereas the separation of a few pages establishes the passage of a year. This will be referred to as the Proximity rule. Secondly there are certain words which could be associated with time e.g. "palm" and "trinity" which could both be Sundays, but they may only be read as such if they occur in a context where time is indicated. Time references in the vicinity make for easier inclusion of otherwise doubtful candidates.

It remains to provide an overall framework for the dates, and the most obvious would be that the Wake begins with a New Year, and the count continues each time another year passes, often with the singing of "Auld Lang Syne" to celebrate the event. It then turns out that the list of time clues runs for exactly 70 years, the common lifespan, with a "tilly" provided by Joyce's Succoth-Sucat pun in year 66.

Joyce always claimed to have the mind of a grocer's clerk, a tidy mind, given to constant weighing, counting and packaging. This logical and easily manageable scheme places the Wake on an individual night while still allowing it to run for 70 years according to a calendar designed for all times everywhere.

THE LIFETIME

006.15	chrissormiss	Dec 25	
---1 (These numbers indicate the passage of years)			
011.14	muddy kissmans	Dec 25	
---2			
013.26	Tamuz	July 13	1922.
013.28	Succoth	Oct 8-9	1922.
013.36	Baalfire's night	Oct 31	Samhain Night.
---3			
015.11	eve of Killallwho	Apr 23	Eve of Good Friday 1014.

(This reference needs some comment since it may not belong on the table at all. This Wake passage clearly mirrors the Quinet quotation on p.281 so that the "eve of Killallwho" must equate with "jours des batailles" which ends it. Brian Boru had his fortress Kincora at Killaloe and he was killed on Apr 23rd. 1014 during the Battle of Clontarf, a most significant date in Irish History. On the other hand the eve might refer to the Saint for whom Killaloe is named, St. Molua, according to the

Calendar of Irish Saints put out by the Irish Messenger of the Sacred Heart. It turns out that either date is acceptable:

015.11	eve of Killallwho	Aug 3	Eve of St. Molua)
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022.12	laurency night	Aug 10	St.Laurence,
	Martyr.		

023.16	mickelmassed	Sep 29	Michaelmas.
--------	--------------	--------	-------------

026.06	All Angels' Day	Oct 2	Holy Guardian
			Angels.

---4

027.13-14	rekindle the flame	May 30	St. Joan of Arc and
	on Felix Day		St. Felix I.

030.14	Hag Chivychas Eve	Aug 18	Eve of Battle of
			Chevy Chase

according to

Froissart (DNB).

---5

035.03	Ides-of-April morning	Apr 15	
--------	-----------------------	--------	--

035.04	first assumption	Aug 15	The Assumption of
			Our Lady.

---6

035.24	K.O Sempatrick's Day	Mar 17	St. Patrick's Day.
--------	----------------------	--------	--------------------

039.04-5	doubles of Perkin and	Jun 29	SS. Peter and Paul;
	Paullock		this Feast is a

Double of the

First Class.

---7

040.10	before the eyots of martas	Mar 14	Before the Ides of March.
--------	-------------------------------	--------	------------------------------

043.12	roman easter	Apr 16	1922.
--------	--------------	--------	-------

040.24	hallowe'en night	Oct 31	
--------	------------------	--------	--

---8

052.19-21	wolfbone balefires blaze ...when they set fire	Apr 30	Beltane Night.
-----------	---	--------	----------------

059.08	Chrissman's	Dec 25	
--------	-------------	--------	--

---9

064.19	chandeure of the French. Rejaneyjailey	Feb 2	Candlemas in Regina Coeli.
--------	---	-------	-------------------------------

069.28	peoplade's eggday	Apr 16	Easter 1922.
--------	-------------------	--------	--------------

082.36	Yuletide	Dec 25	
--------	----------	--------	--

---10

083.04	There was a minute silence	Nov 11	Armistice Day Silence.
--------	-------------------------------	--------	---------------------------

---11

085.27	calends of Mars	Mar 1	March.
--------	-----------------	-------	--------

086.12	Thoorsday feishts of Peeler and Pole	Jun 29	SS. Peter and Paul. In 1922 this fell
--------	---	--------	--

on

Thursday.

087.04	filth of November	Nov 5	Guy Fawkes Night.
--------	-------------------	-------	-------------------

---12

087.05	jiboules of Juno	June 1	Juno Moneta.
087.06	dates of ould lanxiety	Dec 31	
---13			
090.09-10	wildfire's night	Apr 30	Beltane Night.
091.4-5	muirre hriosmas	Dec 25	In "Irish".
096.22	and the shape of 00000000		
	Ourang's time	Dec 31	
---14			
097.33	Saturnalia	Dec 17	
---15			
099.17	Whitweekend	Jun 3-4	Whitsun 1922.
102.14	Equerry Egon	Dec 25	Christmas Day (in Basque)
---16			
102.15	Steploajazzyma Sunday	Feb 12	Septuagesima 1922.
104.1-2	Annah...haloed be her eve	July 25	Eve of St. Anne.
110.22	Midwinter was in the offing	Dec 21	Winter Solstice.
---17			
111.10	last of the first	Jan 31	
---18			
112.08	sack of auld hensyne	Dec 31	
---19			
113.35	Christmas	Dec 25	

---20

130.07 Christienmass Dec 25

---21

134.12 twenty second of Mars Mar 22

134.13 Virgintiquinque Apr 4 25th of Germinal.
Germinal

174.22 One hailcannon night Oct 31 Concannon is
traditional on
Hallowe'en.

---22

178.08 Swithin's Day July 15 St. Swithin.

186.12-13 deathfete of Saint July 31 St. Ignatius
Loyola.

Ignaceous Poisonivy

186.14 sexth day of Hogsober Oct 6

186.35 christmas Dec 25

---23

192.21 Paraskivee Apr 14 Good Friday 1922
(Parasceve).

197.15 happy isthmass Dec 25

201.10 *last Decemberer* Dec 31

---24

207.32 night of Allclose Mar 17 St. Patrick's Day.

207.33 nexth of April Apr 17 Easter Monday, 1922.

(These dates are both Bank Holidays in Ireland, when

everything would close, the latter by the Act of John Lubbock of 1871, the former by the Bank Holiday (Ireland) Act of 1903. The pairing of the two dates is emphasized by the fact that both holidays fall on the 17th of the month. The Irishness of St. Patrick's Day is corroborated by the way the word "next" is spelled with that characteristic Irish softening of the T. Since Easter is variable over a five week span this conjunction of dates is very strong evidence that 1922, in which it fell on April 16, must be the year of the Wake.)

209.27	Christmas	Dec 25	
---25			
215.21	milkidmass	Sep 19	Michaelmas.
---26			
227.31	Shrove Sundy	Feb 26	Quinquagesima 1922.
229.16	Walpurgas Nackt	Apr 30	Walpurgis Night.
---27			
236.07	Cantalamesse	Feb 2	Candlemas.
236.08	Rose Easter	Apr 16	1922.
236.14	crispness nice and	Dec 25	
	sing a missal too		
238.13	sold long syne	Dec 31	
---28			
244.05	feast of Tubbournigglers	Oct 8-9	Succoth 1922.
246.32	Jour d'Anno	Dec 4	St. Anno.
---29			

249.26	one maypole morning	May 1	May Day.
264.3-4	Allsaps ale halliday of	Nov 1	This does fall
	roaring month		within the roaring
			month, Brumaire Oct
			22 - Nov 21.

(Nov 1 was a traditional Bank Holiday until discarded by the Lubbock Act of 1871, according to Enc. Brit.)

---30

274.L3	<i>seven tents of Joseph</i>	Mar 17
--------	------------------------------	--------

(The Feast of St. Joseph is on March 19, but Joyce gives him a month of his own, just as May is the month of Mary. The 17th of that month is St. Patrick's Day, and the feast of St. Joseph of Arimathea, who shared with Mary the task of burying Jesus in his own tomb.

274.L3	<i>till the calends of Mary</i>
--------	---------------------------------

<i>Marian</i>	May 1	Month of Mary.
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(The gap from the Feast of the main St. Joseph to May 1 is 43 days, which is the same total as 11 plus 32, given in the text here as "*olivehunkered and thorny too*")

281.01	Lammas	Aug 1	Lammas.
--------	--------	-------	---------

289.03	christmass	Dec 25
--------	------------	--------

---31

289.27-8	Ides of Valentino's	Feb 15
----------	---------------------	--------

292.05	Saint Lubbock's day	Aug 7	First Monday, a
			Bank Holiday by

courtesy of John
Lubbock.

(Partridge says any Bank Holiday is a Lubbock's Day, though
Wake glosses give only this date)

295.05 yules gone by Dec 25

---32

298.27 Sexuagesima Feb 19 Sexagesima 1922.

304 F5 All Sings and Nov 1 All Saints.

Alls Howls Nov 2 All Souls.

305.29 auld lang salvy steyne Dec 31

---33

306.23-4 Feast of...Portiuncula Oct 4 St.Francis of
Assisi.

(His Church of Our Lady of the Angels was called
Portiuncula.)

308.21 youlldied greedings Dec 25

308.23 very merry Incarnations Dec 25 (Proximity)

308.25-6 coming new yonks Dec 31

---34

325.06 auspicable thievesdayte Mar 25 St.Dismas, the good
thief.

328.24 Sing Mattins in the Nov 11 St. Martin of
Tours.

Fields

---35

329.31	All Sorts' Jour	Nov 1-2	A combination of All Saints and All Souls.
334.33	Finndlader's Yule	Dec 25	
---	36		
346.05	<i>holy cryptmahs</i>	Dec 25	
346.08	<i>cunning New Yirls</i>	Dec 31	
---	37		
347.02	about the first equinarx in the cholonder	Mar 20	This page is about Wakenight 1922.
347.18	Sixt of the Ninth	Sep 6	
---	38		
365.5	ladiest day	Mar 25	Lady Day, Feast of the Annunciation.
	June		There is a famous Ladies Day during the Royal Meeting at Ascot in June.
---	39		
366.28	thides or marse	Mar 15	Ides of March.
376.36	easter	Apr 16	1922.
380.09	thanksbetogiving day	Nov 24	1922.
384.17	auld lang syne	Dec 31	
---	40		
386.09	a cup of kindness yet	Dec 31	

---41			
389.11	for auld acquaintance sake	Dec 31	
---42			
391.33	Cailcainnin widnight	Oct 31	Hallowe'en.
393.16	auld land syne	Dec 31	
---43			
397.19	for a cup of kindness yet	Dec 31	(Proximity)
397.30	old year's eve	Dec 31	
---44			
398.14	for auld acquaintance	Dec 31	
398.26	auld luke syne	Dec 31	(Proximity)
---45			
399.21	good Friday	Apr 14	1922.
407.08	Oyster Monday	Apr 17	Easter Monday 1922.
408.22	tomorry... 'twill be Sam Dizzier's feedst	Nov 14	Eve of St. Didier.
409.26	day o'gratisses	Nov 24	Thanksgiving 1922.
---46			
413.08	Easter's leggs	Apr 16	1922.
413.24	maddlemass	Sep 29	Michaelmas.
415.20	day as gratiis	Nov 24	Thanksgiving.
416.26	Chrysalmas	Dec 25	
---47			

421.02	Lemmas	Aug 1	Lammas.
---48			
433.01	ignitious Purpalume	July 31	St.Ignatius Loyola.
433.01	Francisco Ultramare	Dec 3	St.Francis Xavier.
	(Alternatively:	Mar 12	Canonization of SS
			Ignatius and
Francis			Xavier.)
433.02	last of scorchers	July 31	(Proximity)
433.02	third of snows	Dec 3	
---49			
433.03-4	Undetrigesima	Mar 19	The Third Sunday in
			Lent, based
			jocularly on the
			Septuagesima
			series: Wakenight.
---50			
433.07	Manducare Monday	Feb 27	The last Monday
			before Lent.

(This day, like "Undetrigesima", does not in fact exist, nor is there a date with an Introit beginning with "Manducare", which means to eat or chew in Latin. Given the context of Lenten matters it seems likely that this would be the last Monday on which eating could take place in preparation for the Lenten Fast. The Communion in the Mass

of the preceding day, Quinquagesima Sunday begins:

"Manducaverunt, et saturati sunt nimis"-- "They did eat,
and were filled exceedingly".)

433.07 farriers siesta in china Apr 14 Good Friday 1922.
dominoes (Feria Sexta in
Cena Domini)

433.12 good friday Apr 14 1922.

434.16 feast of Marie Maudlin July 22 St.Mary Magdalen.

---51

455.10 Hogmanay Jan 1 The great Scottish
Day of Hogmanay.

455.27 chrisman's pandemon Dec 25

---52

460.35 Candlemas Feb 2

473.10 Juhn that dandyforth Jun 24 St John the
Baptist.

---53

483.10 easter Apr 16 1922.

488.24 Allso's night Nov 2 All Souls.

490.22 Christmas..Noel's Arch Dec 25

---54

493.07 Ysamasy morning Dec 25

---55

501.16 lukesummer night Oct 18 St. Luke gives rise
to a warm spell.

501.22-3	fires on every bald hill	Oct 31	Samhain.
	in holy Ireland that		
	night		
508.05	<i>Yule</i>	Dec 25	
---	56		
508.06	twelfth day		
508.11	epiphany	Jan 6	(Proximity)
513.11	easter	Apr 16	1922.
513.21	Christmas pantaloonade	Dec 25.	
---	57		
517.33	uneven day of the	Nov 11	
	unleventh month		
517.34	mart in mass.-A triduum	Nov 11	St.Martin of Tours.
517.35	before Our Larry's		
	own day	Nov 14	St.Laurence
O'Toole.			
519.04-5	night after Larry's	Nov 15	
	night		
---	58		
520.16	saints withins of a	Jul 15	St.Swithun.
	Thrushday		
534.01	muddy crushmess	Dec 25	
---	59		
542.16	first of Janus straight	Jan 1	Janus.
542.16	last of Christmas steps	Jan 6	Twelfth Night.

549.13	Yule	Dec 25	
---60			
550.12-13	feast of Saint Pancreas	May 12	St.Pancras, Martyr.
556.05	Mistlemass	Sep 29	Michaelmas.
556.08	Christmas	Dec 25	
---61			
556.08	Easter	Apr 16	1922.
556.28	allpurgers' night	Apr 30	Walpurgis Night.
---62			
561.20	newyearspray	Jan 1	
567.16	tomorrow Michalsmas	Sep 28	Eve of Michaelmas.
---63			
578.22	steptojazyma's culunder	Feb 12	Septuagesima 1922.
buzztle			
(The Calendar puzzle is provided by the fact that			
Septuagesima is 70 days before Easter, the next two			
Sundays, Sexagesima and Quinquagesima, claim to be 60 and			
50 days before it, necessitating ten day weeks!)			
587.35	afore this wineact come	Dec 24	Eve of Christmas.
(German Weinacht)			
590.22	christmastyde	Dec 25	
---64			
590.22	easteredman	Apr 16	Easter 1922.
594.17	pasch	Apr 13-20	
594.35	Noel's Bar and	Dec 25	

Julepunsch

(This is quite thin as a time reference, but it has been allowed in since Noel and Yule punch support each other.)

---65

603.15 hydes of march Mar 15 Ides of March.

605.05-6 feast of precreated holy Oct 2 Holy Guardian

Angels

whiteclad angels

607.06 before the fourth of the Dec 3
twelfth

---66

612.15 Sukkot Oct 8-9 1922.

(Joyce liked to blur the edges of his numbers by providing an extra "tilly". This word is only supported as a temporal reference by the "Feast of Tabernacles" on the following page, but that is accompanied by the Transfiguration to show that it is in fact a Catholic Feast. Similarly here it would be far more likely that "Sukkot" refers to St. Patrick's birth name of Sucat, given a context of the debate between him and the Druid.)

---66

613.09 transfixureashone Aug 6 Transfiguration.

613.09 Feist of Taborneccles Aug 6

(The Gospel for this day (Matt 17: 1-9) has St. Peter asking Christ whether he should build three tabernacles on the spot where the Transfiguration has just taken place.)

618.03	Micklemans	Sep 29	Michaelmas.
618.26	Yankskilling Day	Nov 24	Thaksgiving Day.
---67			
617.29	Mayasdaysed	May 1	May Day.
619.05	crossmess	Dec 25	
---68			
621.02	joornee saintomichael	May 8	Apparition of St. Michael.
622.02	Next peaters poll	June 29	SS. Peter and Paul.
---69			
623.07	newera's day	Jan 1	
623.08	last Eatster	Mar 27	This was the date of Easter last year, in 1921.
624.06	kissmiss	Dec 25	
---70			
626.05-6	night of the Apophanyes	Jan 6	Epiphany.

Timetables

The establishment on a specific date for the Wake was based in part on textual evidence related to the time when certain events occurred on that date. But there are a host of time events in the Wake which are confusingly intermingled; day and night, winter and summer are juxtaposed. If there is an underlying scheme, the first step in its discovery is to extract

from all this information that pertaining to Wakenight itself (Table 1). The remaining material can then be disposed in other cycles represented by Tables 2-7:

1. The Wake Night.
2. The Wakes Weeks.
3. The Wake Year.
4. The Month of Sundays.
5. The sundae of Months and Seasons.
6. Lunar cycles.
7. The Angelus.

It must be granted that once the Wake date is known there is no pressing reason for constructing these tables other than to show that it is possible to construct a totally logical system which can include them all the time references, no matter how much they seem to disagree with one another. At least then there is never any need to be confused about what time it is according to somebody's watch.

THE WAKE NIGHT

This first table contains the events referred to in Chapter One which occurred on Wakenight, and any other words giving temporal information which are compatible. Since Wake time is "cylindrical" it runs in both directions. On the other hand in one sense it is static since there is a splendid equivocality about the word "Sabbath". It can be used to describe either March 18th or 19th, Saturday or Sunday:

Line	Reference	18th March	19th.
		Sunset.	Sunrise.
		6.33 p.m.	6.32 a.m.
<u>Part 1.</u>			
005.11	"Sendday's eve"	Saturday.	
005.20	"before we lump down"	Evening.	
005.21	"fading of the stars"		Dawn.
011.13	"toonigh"	Tonight.	
011.14	"toomourn"		Tomorrow.
012.14	"come to mournhim"		Morning.
021.25	"sabbaoth night"		Sabbath.
027.34	"we put on your clock"		
	Spring forward...		Spring.
028.20	"Evening World"	Evening.	
031.29	"in the mourning"		Morning.
033.17	"nightplots of the morning"	Night.	Morning.
034.22	"hour of eventide"	Evening.	
036.05	"Morganspost"		Morning.

037.02	"good murrough"		Morrow.
037.16	"kveldeve"	Evening.	
037.18	"suppertide"	Evening.	
037.19	"quiet darkenings"	Evening.	
038.14	"first vhespers"	Evening.	
051.01-2	"has long days faded"	Evening.	
051.21	"Lord's own day"		Sunday.
051.36-01	"his weekend pastime"		Weekend.
052.33	"a bit duskish"	Evening.	
054.29	"sabboth"		Sabbath.
056.05	"evensong evocation"	Evening.	
056.08	"dusk of skumring"	Evening.	
057.26	"watch bland sol slide"	Sunset.	
063.25	"the morning moment"		Morning.
066.10	"next morning"		Morning.
073.18	"in the morning"		Morning.
083.28	"sundowner"	Sunset.	
085.28	"each equinoxious points of view"		Spring.
087.36	"'twixt dusk in dawn"	Dusk.	Dawn.
088.15	"satyr in weddens"	Saturday.	
091.24	"before the dorming of the mawn"		5.31 a.m.
101.32	"his early morn"		4.00 a.m.
103.01	"At Island Bridge she met her		

	<i>tide</i> " Tide starts to turn.		3.33 a.m.
124.36	"weekenders"		Weekend.
129.13	"wenches' sandbath"		Sabbath.
129.28	"szumbath for his weekend"		Sabbath weekend.
130.03	"yeladst glimse of Even"	Late dusk.	
139.01	"set a veiled world agrin"	Late dusk.	
139.10	"pearly morn"		Early a.m.
139.11	"mourning night"	Night.	Morning.
149.10	"this evening"	Evening.	
156.36	"happy evening"	Evening.	
158.19	"how it was duusk"	Late dusk.	
180.17	"what with the murky light"	Late dusk.	
186.24	"eveling"		Evening.
189.24	"two-we! to-one!"		1.03 a.m. or 12.57.
191.27	"sunset...nightfallen"	Nightfall.	
192.19	"Sarday spree and holinight sleep"	Saturday.	Sunday.
192.20	"twixt a sleep and a wake"		Asleep.
194.04-5	"ere the compline hour"	pre 9 p.m.	
199.01	"that mormon's thames"		Morning.
215.04	"Die eve, little eve, die!"	Nightfall.	
215.08	"evenlode"	Evening.	
215.36	"Dark...Night! Night!"	Nightfall.	

Part II.

219.01	"Every night at lighting up o'clock sharp"	7.33 p.m.	
221.01	"Afterhour"		Pubs are closed.
226.13-14	"shades that Eve's now wearing"		Dark.
226.27-8	"noosed in that nuptious night"	Night..	Night.
229.19	"sabbatarian"		Sabbath.
235.03	"thine evings"	Evening.	
244.14	"visited by the tide"		Rev.Flow.
255.06-7	"The hour of his closing hies to hand" (In 1922 at 10.p.m.)	pre 10 p.m.	
259.04	"Grant sleep in hour's time" An hour before the children's bedtime...	8.45 p.m.	
261.05	"Hencetaking tides we haply return"		Rev.Flow.
261.27	"each nightly bridable"		Night.
276.18-19	"long 'tis till gets bright that all cocks waken ... with dawnsong hail"		Night.
276.20	"darks flou a duskness"	Night.	
280.07	"Satadays aftermoon"	Saturday.	After

	(It has just "set" in reverse)		Moon.
297.15	"dark"		Darkness.
300.F2	"Early morning"		Early
	a.m.		
308.05-13	"Aun Do Tri Car Cush Shay Shockt Ockt Ni"	9.00 p.m.	
308.14	"Geg" (one tick extra)	9.01 p.m.	
310.22	"evenbreads"	Evening.	
310.25-6	"one watthour...till time jings please" (One hour to closing time)	9.00 p.m.	
313.11	"after the boonamorse"		
	Bona Mors, an evening prayer:	9.02 p.m.	
321.10	"nightcap"		Night.
321.16	"buttercup eve lit by night"		Night.
321.19	"darkness"		Darkness.
328.23	"taylight is yet slipping under their pillow"		Darkness.
328.28	"in the dark"		Darkness.
328.31	"on the night"		Night.
343.24	"sabaothsopolettes"		Sabbath.
347.15-18	"great day and the druidful day come San Patrisky... cylindrical day"		18-19th March.
355.25	"overlord of sats and suns"	Saturday.	Sunday.

359.05	"fore floods and after sometimes too".		
	Flood began about 9.20:	Pre\post 9.20.	
359.36	"after Sunsink gang"	After dark.	
364.04-5	"twingty to twangty two"		
	Twenty to 2200 Hrs.	9.40 p.m.	
365.35	"my tide impracing"		Rev.Flow.
366.15-16	"Saturnay eve"	Saturday.	
370.30	"Bounce" (Closing time)	10.00 p.m.	
381.27	"midnight thirst"		12.00
	p.m.		
385.28	"fine night"		Night.
389.21	"How it did but all come eddaying back to them"	Feast of Edward, Martyr.	Rev.Flow.

Part III.

403.02	"Tolv two elf kater ten (it can't be) sax...Pedwar pemp foify tray (it must be) twelve" Clock strikes twelve in both directions.	12.00 p.m.	12.00
	p.m.		
403.20	"zero hour"		Midnight.
403.21	"midnight's chimes"		Midnight.
406.14	"nightcap"		Night.

407.36-01	"to morn his hesternmost earning"	Tomorrow. Yesterday.
409.29	"comes sabotag"	Saturday.
429.02-3	"his nightstride"	Night.
429.12	"yestereve"	Yesterday evening.
429.23	"night duty"	Night.
430.02	"nightschool"	Night.
434.25	"Diobell" Nautical two bells:	1.00 a.m.
435.12	"icepolled globetopper"	
	Moonrise.	1.07 a.m.
436.27	"sorraday night"	Saturday Night.
436.27	"sumday morning"	Sunday a.m.
436.28	"the moon shines might"	1.07 a.m.
448.33	"sanguine boundary limit"	
	Mars rises.	1.29 a.m.
449.25	"the owledclock (fast cease to it!) has just gone twoohoo the hour" It is fast!	1.30 a.m.
450.22	"I trouble give". Three bells:	1.30 a.m.
451.36	"shoepisser pluvius"	
	Jupiter rises.	1.39 a.m.
457.22	"in a click of the clock	

	toot toot"	2.00 a.m.	
461.27	"first morning"	Early a.m.	
473.23-4	"night for morn...morroweth"	Morning.	Night.
474.08	"on the verge of closing time"		10.01 p.m.
475.21-2	"two of his morning"	2.00 a.m.	
492.08	"Dias domnas"	Sunday.	
493.02	"sambat papers Sunday"	Sunday.	Sabbath.
500	Moon-Mars Conjunction	2.50 a.m.	
517.31	"That rising day sinks rosing in a night of nine week's wonder" The 19th March, Third Sunday in Lent, is central to the only cycle of nine weeks in the Calendar, that of Septuagesima-Easter.		
519.31-2	"after three o'clock mass"	3.30 a.m.	
525.31-2	"three threeth o'er the wild" High tide in Dublin.	3.33 a.m.	
526.02	"pillow of sand to polster him" (Low Tide)		9.20 p.m.
530.01	Saturday	Saturday.	
530.08	sabbath sheets		Sabbath.
546.25-8	"Bun. Poo. Sree. Fore"	4.00 a.m.	

551.27 "her sabbath needs" Sabbath.

III iv. It was shown in ALP Vol I¹ that in this Chapter the four Evangelists take it in turn to run over the events of the same period. This inevitably results in some apparent conflict.

559.17 "A time" (This was "about
4 a.m." in the first draft) 4.00 a.m.

a) Matthew:

561.29 "as morning fresheth" early Morning.

b) Mark:

565.05 "Ulvos! Ulvos!" Might be
Nautical two bells: 5.00 a.m.

566.07 "half morning" False dawn.

567.34-5 "Tollacre, tollacre" Two
bells ring on land this
time (-acre), for the half
hour. 5.30 a.m.

568.13 "Tix sixponce? Poum!" 6.00 a.m.

570.06 "a snow of dawnflakes at
darkfall" Dawn. Dusk.

571.32 "huesofrichunfoldingmorn" Dawn.

581.21 "matinmarked" 6.00 a.m.

581.35-6 "so early in the morning" Morning.

c) Luke:

583.30 "Half past quick in the

1

morning" 5.30 a.m.
 586.23-5 "half back from three gangs 5.42 a.m.
 multaplussed on a twentylot
 add allto a fiver with the
 deuce or roamer's numbers ell
 a fee and do little ones"

Since Shaun is afloat in a barrel time must be nautical, so
 "three gangs is not 3.00 but three bells. In view of the other
 times this must be in the 4.00 a.m. watch, hence 5.30 a.m.

"half back from" will remove half a bell, or fifteen
 minutes: $5.30 - 15 = 5.15$ a.m.

"multapulus" (add several items) "twenty", a "fiver" and a
 "deuce": $5.15 + 20 + 5 + 2 = 5.42$ a.m.

Or in "roamer's numbers" (Roman numerals):
 ell a fee and do little ones
 L I V II = LIVIA.
 5. 4 2

The fact that L is a Roman 50 makes it represent hours,
 unlike the other units. The equivalence to Livia is
 interesting.

587.01 "Fauore! Fearhoure!"
 Nautical four bells. 6.00 a.m.

589.33 "same evening" Evening.

d) John:

590.25 "Dawn" 6.32 a.m.

Part IV.

The moment of dawn continues throughout these final pages:

593.09 "Guld modning...aube"
593.11 "dawn"
594.21 "The spearspid of dawnfire"
609.25 "top of the mornin"
617.22-3 "Morning"
621.08 "morning"
622.12 "morning"
628.08 "this morning"

THE WAKES WEEKS.

Joyce's Wake week begins on a Thursday, probably at 11.32 a.m., and runs in both directions like the night cycles explored in the first section. Given that true "Wakes weeks", the Summer holidays in the North of England, originally celebrated Lammas or St. John the Baptist (June 24th.) the time is Summer:

005.13 "tragoady thundersday" Thursday. Thursday.
006.14 "trying thirstay
morning" Thursday a.m.
011.16-17 "day we sallybright"
030.13 "saving daylight" Summer Daylight saving.
035.33 "twelve of em sidereal"
On June 24 noon would be
5.56 a.m. in Sidereal

	Time.		5.56 a.m.
050.32	"noon jovesday"	Noon, Thursday.	
051.33	"Time to won"	12.50 p.m.	
051.34	"ten to win"		12.50 a.m.
053.19-20	"midnight was striking"		Midnight.
058.29	"that fatal wellesday"		Wednesday.
059.19	"midday collation"	Midday meal.	
062.28	"Wednesbury"		Wednesday.
063.08	"Midweeks"		Wednesday.
	(German: Mittwoch)		
063.18	"after dark"		Night.
070.29	"after ten o'connell"		10.32 p.m.
071.17	" <i>before Teatime</i> "	4.15 p.m.	
077.14	"Dane to pfife"	4.50 p.m.	
079.01	"in darkness"		Night.
079.20	"erenoon or <u>efter</u> "	Afternoon.	
083.27	"daylit dielate night of nights"	Day.	Night.
086.11	"Thoorsday"	Thursday.	
088.14	"szerday's son"	Thursday.	Wednesday.
	Jeudi or Szerda.	(French)	(Hungarian)
088.15	"a satyr in weddens"		Wednesday.
100.17	"then thirsty p.m."		10.30 p.m.
106.31	" <i>Awake Aweek</i> "	Wakes Weeks.	
138.16	"his evenin"	Evening.	

152.21	"one grandsumer evening after a great morning"	Summer Evening.	
182.26	"Fursday evenin" evening.	Thursday	
184.07	"nightlong"	Night.	
184.08	"noonday"		Noon.
184.32	"his Frideggs"	Friday.	
188.01	"all the morning"		Morning.
188.03	"nightslong"	Night.	
191.29	"one fine morning"		Morning.
203.20	"one venersderg"	Friday.	Wednesday.
(Though the day of Venus is Friday Joyce manages to include more than a hint of Wednesday into this word.)			
207.15-16	"cock striking mine"	9.00 a.m.	
207.32	"It might have been ten"	10.00 a.m.	
	"or twenty to one of the night"		12.50 a.m. 12.40 a.m
211.16	"Friday fast"	Friday.	
219.04	"wickedday"	Friday.	Tuesday.
226.04	"gloaming"		Dusk.
226.11-13	"fading...Journee's.. Day the Dyer...dusks"		Dusk.
232.18	"noon"	Noon.	
246.01	"Whoopee Weeks"		Wakes Weeks.
261.26	"noonstruck by day"	Noon.	

268.02	"chimes of sex"		6.00 p.m.
271.F4	"thine complinment"	9.00 p.m.	
	(Compline sung at this time)		
273.F7	"My six is no secret"		6.00 p.m.
276.11	"Dogs' vespers"		6.00 p.m.
	(Vespers at this time)		
285.27	"Evenine's World"	9.00 p.m.	
288.14	"solomnonnes"		3.00 p.m.
	(Nones at this time)		
328.18	"that meet hour of night"	Midnight.	
337.07	"freudzay"	Friday.	
339.05	"metchennacht"	Midnight.	
342.29	" <i>Sat will be off</i>		
	<i>folllteedee</i> "	Saturday.	
348.32	"(11.32)"		11.32 a.m.
350.09	" <i>dtin, dtin, dtin, dtin!</i> "	4.00 a.m.	
353.31	" <i>dawny break</i> "	Dawn.	
378.22-3	"thurteen to aloafen"		10.47 a.m.
382.13	"aitch o'clerk mess"		8.00 a.m.
387.31	"mourning paper"	Morning.	Morning.
388.04	"Tuesy"		Tuesday.
388.09	"Sabbus"	Saturday.	
388.12-13	"morning...aleven thirty two"		
		11.32 a.m.	

390.06	"sadderday erealy cloudsing" (Shops closed early twice a week.)	Noon.	
391.20	"morning"		Morning.
397.29	"twilight"	Sat. twilight.	
399.26	" <i>Saturday in the twilight</i> "	Sat. twilight.	
407.31	"'stuesday's"		Tuesday.
408.19	"tosdays"		Tuesday.
460.28-9	"twinkle twings my twilight as Sarterday afternoon"	Sat. twilight.	
462.35	"by the 4.32"	Sunday 4.32 a.m.	
470.07	"meednight..dorckaness"		Monday Midnight.
511.06	"On the stroke of a dozen"		Noon.
515.10	"Five maim"	5.00 a.m.	
517.24-5	"going on to about half noon"		11.33 a.m.
517.30	"eleven thirsty two"		11.32 a.m.
519.35-6	"at the split hour of blight when the bars are keeping so sly"		9.59 a.m.

524.21-2	"twelve..the silent hour"	Noon.	
524.30	"zwelf me"	Noon.	
540.33	"In midday's mallsight"	Noon.	
540.34	"MinuINETte"		Midnight Sunday.
542.10	"noon inebrates"	Noon.	
543.12	"sunsmidnought"		Midnight.
548.32	"theetime, the cupand- naggin hour"	4.30 p.m.	
549.09	"gone the septuor"		7.00 p.m.
558.18	"six o'clock shark"		6.00 p.m.
576.31	"suntime"	Daytime.	
595.33	"faraclacks"		4.00 p.m.
596.05	"at matin" (Matins)	3.00 a.m. Monday.	
597.33	"returning to mornal"	Tuesday a.m.	
598.10	"hie to morgning"	Wed. a.m.	
598.30	"Upon the thuds trokes truck"	3.00 a.m.	
602.22	"Saturnight's poms"		Saturday.
603.02	"sunsoonshine"		pre dawn.
604.11	"mattinmummur"		3.00 a.m.
605.09-10	"matin chime"	3.00 a.m.	
605.23	"till the third morn		

	hour"	3.00 a.m.	3.00 a.m.
605.30	"sextnoon"	Noon.	
606.04	"violet vesper"		6.00 p.m.
			Friday.
606.06	"solemn compline"	9.00 p.m.	
606.22	"in dark"	Dark.	
608.12	"Knightsmore"		
	Add a night?		Thursday.
608.19	"that magic morning"		a.m.
608.28	"as the dayeleaves unfolden them. In the wake of the blackshape ...the week of wakes is out and over....."	Thursday a.m.	Thursday a.m.
617.24	"twentyeight to twelve"	11.32 a.m.	11.32 a.m.

THE WAKE YEAR.

Having used up most of the time references in making the tables for the night and week cycles there remains a residue which form part of the year cycle. This cycle is built up from that residue and some days, weeks and a fortnight; it runs for exactly one year. In the case of weeks those which are merely a measure for something else e.g. "so much per week", have been discarded, and only those correctly spelled have been included.

Since Wakenight occurs at about the Spring Equinox, and

Wakes weeks at Midsummer, the year may be taken as belonging to the Autumn Equinox. The passing weeks are enumerated at the right:

005.10	"Comeday morm"	Friday a.m.
	(Based on French Venez (Come) = Venus)	
005.20	"in the night"	Night.
005.24	"feast is a flyday"	Friday.
	(In 1922 St Patrick's Day fell on Friday)	
007.01-2	"the livvy long night"	Night.
007.21	"our own nighttime"	Night.
015.20	"nowanights"	Night.
021.05	"night late"	Late night.
021.33	"lace at night"	Late night.
030.14	"sultry sabbath afternoon"	Sat. p.m.
038.14	"the next night nudge one"	Mon. p.m.
040.13	"chilly night"	Night.
041.14	"goodnight's...topmorning"	Tues. a.m.
050.31-2	"redletter morning"	Tues a.m.
051.32	"evenchime"	6.00 p.m.
064.15-16	"most nooningless knockturn"	Midnight.
067.04	"meet their night"	Midnight.
071.15	" <i>Midnight</i> "	Midnight.
077.13	"Sygstryggs to nine"	Wed. 8.57 a.m.
079.20	"erenoon"	a.m.

085.28	"each equinoxious point"	Autumn.	
087.15	"twenty four o'clock"	Midnight.	
099.34	"Aftening"	Thur. p.m.	
100.10	"morrowing morn"	Fri. a.m.	1.
100.14	"quarter of nine"	8.45 a.m.	
101.26	"nine days' jeer"	Sun. a.m.	2.
105.21	" <i>Funnycoon's Week</i> "	1 week.	3.
106.09	" <i>the White of the Mourning</i> "	Sun. a.m.	
106.16	" <i>Wet Week</i> "	1 week.	4.
111.07	"hour of kokking twelve"	Sun. Noon.	
112.25	"weird weekday"	Monday.	
114.29	"teatimestained"	4.30 p.m.	
117.05	"menday's"	Monday.	
118.32	"dungflies dawning"	Tues. Dawn.	
125.06	"the day was in it and after the morrow"	Thursday.	
127.31	"afternunch"	p.m.	
128.13	"mundyfoot"	Monday.	5.
131.04	"Breakfates, Lunger, Diener and Souper"	Mon. Night.	
131.28	"morvenlight calls up the sunbeam"	Tues. a.m.	
135.30	"daylighted"	Day.	
136.31	"next night"	Wed. p.m.	
138.17	"morn"	Thur. a.m.	
138.29	"six acup pudding"	6.00 p.m.	

138.36	"moon night...the sundawn"	Fri Dawn.	6.
143.17	"Nox....dawn"	Sat. a.m.	
144.24	"shoeweek"	1 week.	7.
145.28	"once upon a week"	1 week.	8.
152.21	"after a great morning"	12.01 p.m.	
153.01-2	"secunding to the one one oneth"	1.11 p.m.	
164.10	"hour...absolute zero"	Midnight.	
169.21	"dawn"	Sun. Dawn.	
170.06-7	"his day was a fortnight"	2 weeks	10.
172.14	"pelting night"	Sun. Night.	
172.31	"Munda"	Monday.	
180.30	"a week"	1 week.	11.
187.05-6	"the afternoon"	Mon.p.m.	
188.03	"nightslong"	Night.	
191.27	"daybroken"	Tuesday Dawn.	
191.28	"nooncheon"	Noon.	
191.28	"teasetime"	4.30 p.m.	
191.29-30	"in the Meddle of your Might"	Midnight.	
194.11	"when's day's woe"	Wednesday.	
194.11	"joyday dawns" (Fr. Jeudi)	Thur. Dawn.	
199.13-14	"to ishim bonzour" (Fr. Bonjour)	a.m.	
202.35	"tonight"	p.m.	
203.26	"sundown"	p.m.	12.
205.16	"Sitterdag-Zindeh-Munaday"	Sat-Mon.	
205.18	"after their dinners"	p.m.	

209.04	"eelfare week"	1 week.	13.
222.18	Wedding of Neid and...	p.m.	
	Morning and the Dawn	Tues. a.m.	
222.35	"duskcended"	p.m.	
242.11-12	"mornings"	Wed. a.m.	
244.33	"cocke doodle aubens Aurore"	Wed. a.m.	
249.26	"morning"	a.m.	
253.18	"stores of morning"	a.m.	
257.10	"morning arley"	a.m.	
266.11	"Morningtop's necessity"	a.m.	
276.19	"dawnsong"	Wed. a.m.	
279.nL9	"morrow fans amare hour"	Thur. 1.00 a.m.	
290.05	"4.32 M.P. old time"	4.32 a.m. ?	
293.20	"Dawn gives rise"	Dawn.	
294.F3	"morning"	a.m.	
295.16	"Twonderful morrowy"	Fri. Morning.	14.
300.07	"one of those invernall days"	Friday.	
301.20	"moanday, tearsday, wailsday, thumpsday, frightday, shatterday"	1 week.	15.
305.32	"tomorrow"	Sunday.	
307.18-19	"Thirty Hour Week"	1 week.	16.
309.15	"tomorrow afternoon"	Mon. p.m.	
312.06	"seven sailend sonnenrounders"	1 week.	17.
312.09-10	"Farety days and fearty nights"	5 weeks, and five days.	23.

315.21	"Good marrams"	Sat. a.m.	
316.11	"Good marrams"	Sat. a.m.	
321.18	"daylight"	Day.	
321.35	"Gives fair day"	Sat. a.m.	
325.09	"midnights unwards"	Midnight-	a.m.
325.10	"Kiskiviikko, Torstaj, Perjantaj, Lavantaj ja Sunnuntaj"	Wed-Sunday.	24.
328.28	"dawn"	Dawn.	
330.10	"day on all the ground"	a.m.	
331.05-6	"damp off the mourning"	a.m.	
331.28	"twylyd"	Twilight.	
332.25	"morn"	Mon a.m.	
333.23-4	"mondayne clothes"	Monday.	
338.30	"wiking when the morn"	Monday a.m.	
346.12	" <i>tomellow aftermorm</i> "	Tues. p.m.	
347.01	"a white horsday"	Thursday.	
349.25	"mudwake surveice"	Midweek.	
350.08	" <i>after avensung</i> "	8.00 p.m.	
350.12	" <i>mundaynism</i> "	Monday	25.
350.28	"crimsend daun"	Dawn.	
351.02	"fanagan's week"	1 week.	26.
353.30	" <i>precisely twelves of clocks, noon minutes</i> "	Noon.	
355.30	"lord of the seven days"	1 week.	27.
359.36	"after Sunsink gang"	Tues. Night.	

364.24	"sex of fun"	12.54 a.m.	
374.18	"break of day"	Wed. a.m.	
376.10-1	"doatereen's wednessmorn"	Wed. a.m.	
378.36	"in the Mahnung"	Wed. a.m.	
382.10	"the rising of the morn"	Wed. a.m.	
389.20	"hower when eve aleaves bower"	Wed. p.m.	
393.13-14	"in the airweek's honours"	1 week.	28.
393.16	"shims and shawls week"	1 week.	29.
397.33	"noonmeal"	Thur. Noon.	
399.15-16	"middle...of next week"	1 week.	30.
407.29	"anteproprevious day" (Reverse to)	Monday.	
410.32	"no sabbath"	Weekday.	
413.16	"her begfirst party"	a.m.	
414.33	"earthsbest schoppinhour"	Mon. a.m.	
	(When they first open?)		
420.24	"Noon"	Noon.	
422.05	"two days"	Wed.	
423.28	"middayevil"	Midday.	
425.21	"daylight"	Day.	
425.27	"tonight"	p.m.	
427.19-20	"ere the morning of the light"	p.m.	
427.34	"twelve o'clock"	Midnight.	
428.17	"natural morning of your nocturne"	Thur. a.m.	
428.18	"national morning"	a.m.	
430.04	"antemeridian lesson"	a.m.	

439.36	"Weekly Standerd"	1 week.	31.
441.16	"lunchlight"	Noon.	
453.11-12	"turning breakfarts into lost soupirs"	Thur. evening.	
457.19-20	"Someday..oneday..twosdays ...whensday"	Sun.-Wed.	32.
458.08	"morn till life's e'en"	a.m.- p.m.	
475.21	"the meet of their noght"	Midnight.	
479.01	"on the fourth day"	Thursday.	
480.09	"midnight"	Midnight.	
481.14	"Morning"	Fri. a.m.	33.
485.02	"morning coat"	a.m.	
485.26	"morning rice till nightmale"	a.m.-p.m.	
487.34	"Freeday's child"	Friday.	
490.27	"morning"	Sat a.m.	
491.27	"Thurdsday"	Thursday.	
491.34	"first woking day" (First working day?)	Monday.	34.
492.05	"Loonacied! Marterdyed!...Dias Domnas"	Mon-Sunday	35.
493.07	"morning"	Sun. a.m.	
494.27	"giant sun is in his emanence"	a.m.	
502.13	"middyay"	Noon.	
510.07	"top of all strapping mornings"	Mon a.m.	
512.26	"moarning"	Mon. a.m.	

514.11	"Three days"	Thur.	
514.22	"Thundersday"	Thursday.	
516.18	"wann swanns wann"	1.11 a.m.	
517.29	"Let it be twelve thirty"	12.30 p.m.	
517.32	"nine week's wonder"	9 weeks.	44.
520.03	"Tuesday"	Tuesday.	45.
520.16	"midnight"	Midnight.	
520.17	"Thrushday"	Thursday.	
523.07	"dawn"	Dawn.	
523.17	"from nun till dan"	Noon-Dawn Fr.	46.
532.31	"Floss Mundai"	Monday.	
537.11	"sunuppers"	Dawn.	
543.12	"at morningrise"	Dawn.	
546.23	"dawbowbreak"	Dawn.	
548.27	"loomends day"	Evening.	
	(Perhaps Lundi)		
550.25-6	"evenbread"	Evening.	
556.22	"evencaim"	Evening.	
565.05	"windy woodensdays"	Wednesday.	
565.14	"jibberweek's joke"	1 Week.	47.
565.32	"nightmail...morning nears"	p.m.-a.m. Thur.	
566.25	"full morning"	a.m.	
567.16	"tomorrow"	Friday.	48.
567.16-17	"mellems the third and fourth of the clock"	3.30 p.m.	

577.17	"hodinstag"	Wednesday.	
577.17	"fryggabet"	Friday.	49.
583.19	"Satyrday's boost"	Saturday.	
584.03	"kicksock in the morm"	6.00 a.m.	
589.16	"morning"	a.m.	
589.20	"seven days license"	1 week.	50.
598.32	"sennight"	1 week.	51.
609.28	"Dies is dorminus"	Sunday.	
610.28	"daysends to us from on high"	p.m.	
614.04	"nightsend"	Mon.a.m.	
615.14	"so denighted of this lights time"	Mon. Noon.	
615.17-18	"looking forwards at a fine day"	Tuesday.	
617.21	"creeps o'clock toosday"	Tuesday.	
617.27	"before eaght hours shorp"	7.59 a.m.	
618.07	"tonight"	p.m.	
618.13	"4.32 or at 8 and 22.5"	Wed.4.32 a.m..	
619.20	"Soft morning"	Wed a.m.	
619.27	"Terce...sixt...none"	Wed 9.00 a.m.	
		Noon.	
		3.00 p.m.	52.

THE MONTH OF SUNDAYS.

This table is built up out of all references to specific Sundays, and those to the day in general. Placing them in chronological order the most prominent turn out to be those of a

not very well known ecclesiastical pre-Lenten cycle which begins with Septuagesima seventy days before Easter Sunday, whenever that may fall:

1. Septuagesima:
102.15 "Steploajazzyma Sunday"
2. Sexagesima, second Sunday in this series:
298.27 "Sexuagesima"
3. Quinquagesima. This is the Sunday before Lent which Joyce calls:
227.31 "Shrove Sundy"
4. Third Sunday in Lent. Quadragesima is the First Sunday and Joyce extends the series as "Trigesima" and:
433.03-4 "Undetrigesima"
5. Easter Sunday:
556.08 "Easter"
6. Whit Sunday:
099.17 "Whitweekend"
- 7 Last Sunday in October, the Feast of Christ the King:
276.27-01 "Sunday King"
Next there are some Sundays which are unidentifiable:
8. 176.20 "Unity Sunday"
9. 196.19 "Animal Sendai"
10. 240.18 "king of Zundas" ? This might be an African tribe, or it may refer to the Feast of Christ the King.
11. 304.F1 "Nutcracker Sunday"

And some non-specific Sundays:

- 12. 089.14 "see-you-Sunday"
- 13. 205.16-17 "Sitterdag-Zindeh-Munaday"
- 14. 219.05 "Somndoze massinees"
- 15. 235.34 "Sundae"
- 16. 325.11 "Sunnuntaj"
- 17. 350.34 "Sunda schoon"
- 18. 398.35 "*a Sunday '11*"
- 19. 493.02 "Sunday feactures"
- 20. 556.02 "one Sunday"
- 21. 556.05 "next Sunday"

Finally there is this multiple reference:

- 22-8.045.17 "seven dry Sundays"

In all that adds up to a "February" of Sundays, but that can easily be expanded into a longer one by this rather general item:

- 432.33 "several sindays after whatsintime"

which could be a single Sunday which is "several Sundays after Whitsun", but might just as easily be a number of Sundays. We have the option of expansion to 29 or 31 Sundays in all. The question of whether to include the "king of Zundas" then becomes academic.

THE SUNDAE OF MONTHS WITH SEASONING.

To balance the "Month of Sundays" Joyce provides a pair of

cycles running in contrary directions, and starting with opposite polarities at Winter and Summer. They are made up of references to Months and Seasons:

		Reverse.	Forward.
011.03	"niver" (A portmanteau of Hiver and Nivose: Dec 21-Jan 19)	Winter.	
012.28	"Summerhill"		Summer.
013.24	"Adar" (Mar 1-29 in 1922)		March.
013.25	"Nizam" (Mar 30-Apr 28 in 1922)		April.
013.26	"Tamuz" (July 7-Aug 4 in 1921)		Summer.
<u>1.</u>			
013.27	"Marchessvan" (Nov 2- Dec 1 in 1921)		November.
015.03	"mayvalleys"	May.	
015.35	"junipery"		January.
015.35	"febrewery"		February.
015.36	"marracks"		March.
015.36	"alebrill"		April.
015.36	"pouriose" Pluviose: Jan 20 - Feb 18.	Jan-Feb.	
016.01	"froriose" Frimaire: Nov 21- Dec 20.	<u>1.</u> Nov-Dec.	
028.08	"winter"	Winter.	
034.29	"summer"		Summer.

2.

037.35	"snevel season"		Winter.
044.04	"maypole"		May.
050.32	"maynoon"		May.
053.13	"maymay"		May.
053.15	"augustan"		August.
057.30	"Eher the following winter"		Autumn.
065.01	"winters"	<u>2.</u>	Winter.
065.02	"auctumned"		Autumn.
065.09	"May moon"		May.
078.15	"spring offensive"		Spring.
082.28	"last Yuni or Yuly"		June, July.
082.36	"Yuletide or Yuddanfest"	<u>3.</u>	Yule or Chanukah.
087.07	"decembs"		December.
095.33	"springapartings"		Spring.
097.03	"Juletide's"		Yuletide. July.
097.12	"winter"		Winter.
104.06	" <i>Augusta</i> "		August.

3.

110.22	"Midwinter"		Winter.
110.23	"promise of a pril"		April.
112.26	"bleak janiveer"	<u>4.</u>	January.
113.35	"jully"		July.
115.15	"summersaulting"		Summer.

117.10	"juness....yulone"	June-July.
132.20	"summer"	Summer.
135.31	"unearly summers"	August.
144.32	"October"	October.
152.21	"grandsumer"	Summer.
165.25	"spring modes"	Spring.
166.08	"this fall"	Autumn.
172.07	"spring meat"	Spring.
178.30	"outumn"	Autumn.
180.29	"march"	March.
187.19	"Winterwater's"	Winter.
187.20	"sept	Sept.
<u>4.</u>	okt	October
	nov	November.
	dez	December.
	John	January.
	Phibbs	February.
	march"	March.
191.29	"May morning"	May.
194.30	"spring"	Spring.
196.23	"spring"	Spring
199.13	"Lapsummer"	<u>5.</u> Summer.
201.10	" <i>maymoon's honey</i> "	May.
201.11	" <i>winter's doze</i> "	<u>6.</u> Winter.
203.20	"junojuly"	June-July.

208.33-4	"queen...Of the May"	May.
227.17	"primitim's ruse" (Printemps)	Spring.
227.18	"marrymay's blossoms"	May.
230.17	"maywhatmay"	May.
223.23	"mayjaunties"	May.
234.13	"Mayaqueenies sign"	May.
235.03	"May thine evings"	May.
236.07-8	"mayhope"	May.
238.19	"may. How many months"	May.
238.29	"juneses nutslost"	June.
242.35	"wintermantle"	Winter.
<u>5.</u>		
245.06	"Yul remembers Mei"	Xmas-May
249.26	"maypole"	May.
264.24	"A field of May"	May.
264.25	"Spring"	Spring.
265.F2	"Summerhill"	Summer.
<u>6.</u>		
266.27	"june of eves"	June.
267.02	"Maidadate....may"	May.
267.29	"maybe mantles the meiblume"	May.
271.12	"Autumn of your Spring"	Spring Autumn.
279.fL17	"spring"	Spring.
281.L	"Mai"	May.
282.26	"quickmarch to decemvers"	March-

		<u>7.</u>	December.	
284.30	"summer"		Summer.	
285.03	"knuts in maze"			May.
293.L2	"Spring"			Spring.
295.05	"the yules gone by"	<u>8.</u>	Yuletide.	
301.25	"spring"			Spring.
318.29	"springs of me rising"			Spring.
319.10	"summery"		Summer.	
320.24	"May"			May.
321.31	"gust of spring"		Spring.	
326.29	"winter"			Winter.
<u>7.</u>				
326.30	"summer"			Summer.
<u>8.</u>				
327.20	"summwere"			Summer.
336.15	"awebrume hour"			Autumn.
342.25	" <i>too early spring dabbles</i> "			March.
358.34	"maypole"		May.	
360.14	"May song"		May.	
364.13	"mazing month"		May.	
365.34	"Spring"		Spring.	
371.15	"last dropes of summour"	<u>9.</u>	Late Summer.	
378.35	"May"			May.
380.31	"summersultryngs"		Summer.	
384.17	"Augusburgh"		August.	

395.14	"spring"		Spring.
397.31	"summer"		Summer.
399.13	"winter"	<u>10.</u>	Winter.
406.36	"thermidor oogst"		
	Thermidor: July 19 - Aug 17.		Aug.
406.36	"floreale may"		
	Floreale: April 20 - May 19.		May.
407.01	"prairial"		
	Prairial: May 20 - June 18.		May-June.
410.09	"October"		
	October. <u>9.</u> 414.33	"summery"	
	Summer.		
415.11	"jenny aprils"		April.
415.27	"sommerfool"		Summer.
416.32	"June"		June.
421.32	"maypoles"		May.
423.23	"winters"	<u>11.</u>	Winter.
425.11	"a fall day"		Autumn.
436.28	"May"		May.
442.15	"March's"		March.
443.28	"springside"		Spring.
450.12	"saptimber"	<u>12.</u>	September.
453.16	"Sommers"		Summer.
454.32	"June"		June.
470.04	"February"	<u>13.</u>	February.

473.03	"Janyouare...	Jan. <u>10.</u>
	Fibyouare"	February.
473.05	"summer"	
	Summer. <u>11.</u>	
481.28	"Noctuber"	Nov-Oct.
501.18	"lukesummer"	October.
502.02	"some fall"	Autumn.
502.02	"littlewinter"	Winter.
502.24	"Julie"	July.
502.29	"Miss Somer's"	
	Summer. <u>12.</u>	
502.29	"Mad Winthrop's"	Winter.
503.33	"maypole"	May.
504.06	"Summerian"	Summer.
507.07	"springsides"	Spring.
513.25	"maideve"	May.
524.21	"mayridinghim"	May.
535.02-3	"hourspringlike"	Spring.
536.01	"Januero"	Jan.
	<u>13.</u>	
536.21	"our zober beerbest"	<u>14.</u> October.
544.35-6	"all january.. and half february"	January. February.
548.29	"d'Hiver"	Winter.
553.23	"lickybudmonth"	April.

553.23	"gleanermonth"	September.
556.14	"april"	April.
569.13	"Juin jully we may"	July-May. June.
589.01	"maypoleriding"	May.
589.23	"junelooking"	June.
596.21	"maybole"	May.
603.09	"winterlong"	<u>15.</u> Winter.
607.24	"summerwint springfalls"	Winter. Summer
<u>14.</u>		Fall. Spring.
617.36	"Swees Aubumn"	Autumn.

The totals are now 14 and $3\frac{1}{4}$ on the forward cycle, and 15 and $1\frac{1}{4}$ on the reverse, which add up to a complete "month" of seasonal years to match the one of Sundays.

PHASES OF THE MOON.

There are enough Moon references to establish a cycle of thirteen lunar months in the Wake:

		Phase.	Month.
011.21	"moonled"	New.	
017.02	"missers moony"		

027.15	"Luna's Convent"		
049.06	"Shuley Luney"		
049.17	"loquacity lunacy"		
053.16	"moonlit"		
059.01	"Halfmoon"	Half.	
060.19	"Sankya Moondy"		
064.06	"in the moonlight"		
065.09	"May moon she shines"		
071.15	" <i>Moonface the Murderer</i> "	Waning.	
073.21	"moonshiny gorge"		
088.03-4	"not as much light from the widowed moon as would dim a child's altar"	Dark.	<u>1.</u>
091.18	"abeam of moonlight's hope"	New.	
092.12	"lunarised"	New.	
092.24	"Lunar Sisters' Celibacy"		
121.34	"Lun III"	Waning.	
138.31	"moonshine"		
138.36	"moon night's"		
144.25	"end of the moon"	Dark.	<u>2.</u>
147.25	"in th'amourlight"	Full.	
149.05	"blue mundy"	Dark.	<u>3.</u>
157.15	"Mrs. Moonan...in the Fuerst quarter"	First Quarter.	

167.34-5	"my fulmoon"	Full.	
181.08	"moonplastered"	Waning.	
190.32-3	"moonier by lamplight"	Waning.	
192.30	"dormer moonshee smiled selene"		
199.06-7	"sight of the sternes"		
	Stars become more visible as the		
	moon disappears.	Dark.	<u>4.</u>
201.10	" <i>maymoon's honey</i> "	New.	
202.28	"silvamoonlyake"		
205.17	"Munaday"	Full.	
212.16	"moonflower"		
215.03-4	"honeying of the lune"		
215.36	"Dark"	Dark.	<u>5.</u>
225.22	"Have you moonbreamstone"	Dark.	
226.13	"shades that Eve now..."	Dark.	
232.06-7	"lost of the gleamens"	Dark.	
233.34	"melanmoon" (Gk "melanos"=black)	Dark.	
244.03-4	"relights...moon"	New.	
244.26	"Selene, sail 0"		
262.F4	"Luna legit librum"		
	Light enough to read by...	Full.	
267.03	"maimoomeining"		
267.22	"Vetus may be occluded behind the mou"		
271.F1	"then the moon and then the moon	Full-	

	with a hole behind it"	Waning.	
276.F3	"moon's increscent"		
280.07	"aftermoon"	Dark.	<u>6.</u>
285.F5	"forequarters of the moon behinding out of his phase"		
321.16	"lit by night"	Full.	
329.19-20	"hooneymoon and her flame went huneysuckling"		
340.20-1	"honeymoonger"		
340.32	"dargman be luna"	Dark.	<u>7.</u>
341.15-16	"ashen moon"		
347.07	"moist moonful date"	Full.	
360.24	"golden sickle's hour, Holy moon priestess"		<u>8.</u>
375.12-13	"halfmoon haemicycles"	Half.	
377.08	"gibbous"	Half to full.	
377.15	"hornemoonium"		
385.28	"by she light of he moon"		
389.05	"Moonster"	Full.	
395.09	"honeymoon"		
395.13	"hunnishmooners"		
399.05	" <i>silverymonnblue</i> "		
405.36	"batblack night"	Dark.	<u>9.</u>
409.28	"After suns and moons"	Dark.	
411.08	"one nightmaze"	Dark.	

413.13	"when the moon also was standing in a corner"	Quarter.	
428.07-8	"Mery Loye is saling moonlike"		
436.28	"moon shines might"	Full.	
439.08	"converted from moonshine"	Waning.	
449.35	"rugaby moon"		
453.13	"bluemoondag"	Dark.	<u>10.</u>
465.21	"county de Loona"		
477.29-30	"molten moonmist would be melding mellifond indo his mouth"	Full.	
478.15-16	"no...mooner's plankgang"	Dark.	<u>11.</u>
489.27	"moonshane in his profile"	Half.	
493.19	"nihil nuder under the clothing moon"	Full.	
495.14	"in the moonlight"		
502.12	"whether Muna...was shining at all?"	Waning.	
504.36	"moon pegging honeysuckle"		
513.01	"selenely...behind the shutter"	Dark.	<u>12.</u>
519.21	"yur moon was shining"	New.	
528.05	"feel good in the moontime"		
528.27	"Moonster firefly"	Full.	
538.23	"moon at aube"		
540.12	" <i>e poi Moonis</i> " Ital. "poi" = after.	Waning.	

549.13	"duindleeng lunas"	Waning.	
557.09	"honeymoon trim"		
566.05-6	"elves in the moonbeams...gently gleaming"	Waning.	
588.19	"moonmounded snow?"		
595.15	"moonyhaunts"		
601.15	"lunary with last a lone"	Dark.	<u>13.</u>
623.27-8	"the moon of mourning is set and gone"		

THE ANGELUS.

The Angelus is commonly used by Catholics to tell the time of day, because a bell is rung for its observance at six in the morning, at noon and at six in the evening. The Prayers run thus:

"The Angel of the Lord declared unto Mary: and she conceived of the Holy Ghost.

Hail Mary...

Behold the handmaid of the Lord: Be it done unto me according to Thy word.

Hail Mary...

And the Word was made flesh: and dwelt amongst us.

Hail Mary..."

Joyce blends this little ceremony with the Swiss Spring festival Sechselauten, presumably based on the idea of the bells

being rung at six o'clock. Here are the references to the Angelus as a Prayer or a time of day. The very first one will be seen to include Sechselauten and a word formula which is often repeated:

032.02-4 "Pinck poncks that bail for seeks alicense where
cumsceptres with scentaurs stay"

(The Latin runs: "Et concepit de Spiritu Sancto")

053.17 "The angelus hour"

058.28-31 "(*je vous en prie, eh?*)....Thus contenters with
santoys play"

063.26-7 "the engine of the laws declosed unto Murray"

138.08 "all his flesch nuemaid motts"

("And the Word was made flesh". The word is given in
French as "mot")

143.17-21 "byhold....the nimb now nihilant round the girlyhead
so becoming, the wrestless in the womb"

("...and blessed is the fruit of they womb, Jesus")

213.17-19 "Pingpong! There's the Belle for Sexaloitez! And
Concepta de Send-us-pray....And grant thaya grace!
Aman"

One of the Angelus prayers begins with a plea for
the granting of grace: "Gratiam tuam, quaesumus..."

237.19-20 "can ceive...from your holy post"

239.10 "Behose our handmades for the lured"

239.22- "And the world is maidfree..."

239.26 ...he dwellst amongst us here's nobody knows save
 Mary. Whyfor we go ringing"

243.06-7 "she feightened allsouls at pignpugn and gets a pan in
 her stummi from the pialabellars in their pur war."

 The God Pan (=Here Comes Everybody) is in the stomach.

267.16 "Where flash becomes word and silents selfloud"

268.02-3 "ringrang, the chimes of sex appealing as conchitas
 with sentas stray, rung!"

278.11-12 "Coalmansbell: behoves you handmake of the load"

327.24 "bell pings saksalaisance that Concessas with Sinbads
 may"

336.15-17 "be old...as babes awondering in a wold made fresh"

379.07-9 "dat sure is sullibrated word! Bing bong! Saxolooter,
 for congesters are salders' prey"

468.05-6 "for the end is with woman, flesh-without-word"
 (Hail Mary, full of grace, the Lord is with thee)

517.05 "after the angerus"

528.18- "Ding dong! Where's your pal in silks alustre? Think
 of a maiden, Presentacion. Double her,
 Annupciacion...

528.25 ..in apparition with herself as Consuelas to Sonias
 may"

552.25-6 "doom adimdim adoom adimadim: and the oragel of the
 lauds to tellforth's glory"

 Note here the six bells for six o'clock.

561.25-7 "behold, she had instantt with her handmade as to
graps the myth inmid the air. Mother of moth! I will to
show herword in flesh. Approach not for ghost's sake!"

568.13-15 "Tix sixponce! Poum!...Peal, pull the bell!"

581.26-9 "amongst us....the whole concreation"

604.09-11 "It is not even yet the engine of the load with haled
morries full of crates, you mattinmummur, for dombell
dumbs?"

It is extremely difficult in this case to be certain of making a complete list since Joyce has a rather large set of languages to choose from. The Angelus, or a near cousin, appears on 25 occasions, though this number is adjustable using the proximity rule, since the examples on pp. 239 and 267-8 may constitute slightly spread versions. The total then could be from 23-25. It would appear that Joyce's intention was to have enough Angeluses for the Rainbow girls and Issy, a Lunar month's worth, though the Prayer is said thrice daily, and there does exist the possibility that he wanted just 21 of them to count, enough for a week. The word does occur but without support at 211.16 and 296.16, and this possible example has some Angelus features and the words "mot muthar" which are comparable to "Mother of Moth" at 561.27:

411.14-20 "I can now truthfully declaret before my Geity's
Pantokreator with my fleshfettered palms on the epizzles
...mot muthar...Happy Maria"

The "Kreator" does the making of the word, which appears in French as a "mot". This shift into French which certainly is acceptable at 138.08 ("flesch nuemaïd motts") confirms the possibility of Angelus examples well hidden in other languages: 360.22-33 "Which that that rang...Moths the matter...Carolus!

..Even to the extremity of the world? Dingoldell!"

So far then the running total becomes 27-9.

The word-flesh combination also occurs in the formula "The world, the flesh and the devil" which crops up quite often. Some of these may include the Angelus: 186.05-6; 205.08; 220.28; 505.32.

Abstract Time

In addition to the various "real" time cycles there are a large number of time words used in the Wake which do not necessarily refer to specific events. They are just amounts of time in the raw, and it was simply curiosity that led me to count them, with rather astonishing results. Joyce's passion for symmetry has gone to extraordinary lengths, with careful measuring out of all his units. The longest time-period is the Indian Mahamanvantara of 4,320 million years ("madamanvantora" at 598.30), and the smallest a "split second" at 308.03.

The Millenia.

386.11 "the millennium"

397.14 "Millenium"

Taking this as a millennium in each direction it is perfectly balanced by the centuries:

The Centuries.

055.12	"the century"	1
188.14	"this dastard century"	1
385.06-7	"one of the farback, pitchblack centuries"	1
388.27	"behind the century man"	1
473.16	"for centuries to come"	4
507.35	"a century"	1
606.16-17	"purvious century"	<u>1</u>

Total	<u>10</u>
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Or in other words: a "millentury" (032.32).

The Generation Day.

The generations of mankind must commence with the original pair:

003.01	"past Eve and Adam's"	1	
098.08-9	"in his seventh generation"	7	
546.12-13	"the forced generation"	1	
589.19	"One generation tells...	1	
	another"	1	
589.26	"a dozen generations anterior"	12	
595.27-8	"a successive generation"		<u>1</u>
Total		<u>24</u>	

The generations correspond with the number of hours in a day.

The Years.

013.36	"this year"	1
015.08	"Year!"	1
015.09	"Year!"	1
021.26	"forty years' walk"	40
022.13	"forty years' walk"	40
029.26	"siktyten years"	70
040.34	"eighteen calanders"	18
047.12	"six years"	6
060.23	"seventeenyearold"	17

069.17	"one yearlyng"	1
.18	"one small yearlyng"	Fraction.
086.15-16	"nine hundred and ninety nine years"	999
093.08	"fortytudor ages"	42
112.10	"next year"	1
113.35	"once ayear"	1
116.13	"one more year"	1
118.09	"a year"	1
121.28	"year number"	1
127.01-2	"one leapyourown taughter"	1
131.27	"the year of mourning"	1
131.36-01	"thrice ten annular years"	30
133.17	"ninehundred and thirtunine years"	939
137.24	"yearletter"	1
142.16	"all the year's"	1
143.01	"cometh elope year"	1
156.19	"Efter thousand yaws"	1000
156.21	"Ofter thousand yores"	1000
169.13	"fortytwo hairs"	42
173.07	"furtivefree yours of age"	33
190.16	"such a year"	1
192.17	"a year"	1
199.10	"severn years"	7
202.17	"waterlows year"	1

230.13	"tosend years"	1000
234.24	"her future's year"	1
246.12	"fifteen years"	15
269.10-11	"better half of a yearn"	Fraction.
274.29	"vaunty years"	40
279.F16	"my year"	1
284.27	"tandem year"	2
292.26	"decade"	10
292.30	"twinnt...yearlings"	2
295.03	"thoughtsendyures"	1000
327.07	"lippeyear"	1
331.29	"the yare"	1
346.26	"placeyear"	1
347.04	"elve hundred and therety and to years"	1132
362.22	"yearin"	1
362.23	"yearin"	1
375.14	"her yearing"	1
380.14	"fifty odd and fifty even years"	100
380.27	"the year"	1
387.23	"the year"	1
388.19	"freebutter year"	1
390.19	"four years before"	4
391.02	"the year"	1
391.07	"the yearl"	1
415.32	"the oldeborre's jaar"	1

423.21	"He was going grey at three..."	3
423.23	"...after seven"	7
430.03	"once-upon-a-four year"	1
440.14	"this luckiest year"	1
444.04	"decade"	10
445.20-1	"a running year"	1
453.31	"forty years shower"	40
467.02	"the year"	1
497.06	"after the crack and the lean years"	
	(Biblical: seven fat and seven lean years)	14
512.36	"the canicular year"	1
513.23	"fiftytwo heirs of age"	52
517.34	"the unevented year"	1
535.29-30	"Nine dirty years mine age"	930
539.28	"in that year"	1
547.13	"a hundred years"	100
556.04	"barely twenty"	20
556.06-7	"still in her teens"	19
556.09	"eighteen springs"	18
558.22	"nine with twenty Leixlip yearlings"	29
569.13	"holyyear's day"	1
574.27-8	"thirtynine years"	39
580.06	"fourscore oddwinters"	80
593.10	"Thane yaars ago"	10
598.32	"the maaned of the yere"	1

627.15	"a thousand of years"	<u>1000</u>
	Total	<u>10000 years.</u>
<u>Months.</u>		
010.27	"a month"	1
015.34	"almonthst"	12
034.07	"the month"	1
071.31	" <i>Twelve Months</i> "	12
082.14	"ten to foul months"	10
180.29	"a month"	1
194.25	"seven months"	7
211.30	"this month"	1
220.04	"a month's"	1
236.10	"Singlemonth"	1
260.F1	"nine months"	9
264.04	"roaring month"	1
280.08	"twelvemonthsminding"	12
329.19	"doublemonth's"	2
331.29	"the mounth of the yare"	1
364.13	"a mazing month"	1
395.23	"The month of Nema Knatut"	1
405.18	"the months without a sign of an err in hem"	4
460.30	"twelvemonthsmind"	12
517.34	"unleventh month"	1
536.29	"two months"	2

544.18	"twelve months	12
553.23	"lickybudmonth"	1
553.23	"gleanermonth"	1
558.14	"three months"	3
575.12	"nine months"	9
598.32	"the maaned of the yere"	<u>1</u>
Total		<u>120 months.</u>

A Year of Days.

For counting purposes "yesterday" and "every day" have been ignored as have vague compounds and days of the week:

011.16	"the day"	067.33	"to day"
020.05	"the day of dread"	068.01	"one day"
026.06	"All Angels' Day"	068.27	"day gon by"
027.11	"bourseday"	073.36	"that day"
027.14	"Felix Day"	076.23	"today"
034.17	"that day"	083.35	"the day"
035.04	"mirthday"	089.18	"Dthat nday"
035.24	"K.O.Sempatrick's Day"	095.03	"tradewinds day"
		102.28	"today"
036.25	"any hygienic day"	107.23	"today"
037.06	"time of day"	107.28	"one bushman's holiday"
046.14	"the day"		
051.21	"Lord's own day"	111.03	"to day"
058.05	"hollyday"	112.25	"that weird weekday"
059.11	"his burstday"		

118.09	"a day"	226.12	"Day the Dyer"
122.13	"Day"	228.08	"dagrene day"
125.06	"the day was in it"	236.08	"Saint Tibble's
125.21	"today"	Day"	
129.13	"a bushboy's	238.12	"bless the day"
holoday"		238.14	"the day"
135.24	"here today"	239.11	"that day"
136.30	"one day"	243.20	"such a blowick
138.22	"it would day"	day"	
144.03	"a day"	248.13	"the day"
145.01	"birthday"	250.13	"all the day"
146.24	"since the day"	257.01	"today"
169.07	"today"	261.26	"by day"
170.06	"his day"	270.28	"nehm the day"
175.33	"all day"	275.25	"today"
178.08	"Swithun's day"	279.F 17	"of my day"
181.16	"one day"	281.F1	"grand arks day
182.36	"day and night"	triump"	
186.14	"sexth day"	281.F4	"one day"
192.33	"rainy day"	286.F1	"one day"
193.07	"three times a day"	290.12	"day light"
194.11	"when's day's woe"	292.05	"Saint Lubbock's
195.11	"the day"	Day"	
202.04	"her day"	292.25	"a day"
209.28	"birthday"	295.03	"and a day"

306.12	"We've had our day"	415.20	"day as gratiis"
306.F2	"the day"	420.16	"a wet day"
321.35	"fair day"	425.11	"a fall day"
322.16	"today"	425.26	"one of thse fine
330.11	"day"		days"
334.33	"the day"	428.22	"some canonisator's
340.16	"day of rath"		day"
342.07	"the day"	432.13	"a lawful day"
347.15	"lues the day"	444.13	"Rues the Day"
347.16	"the great day"	448.25	"One of those days"
347.15	"the druidful day"	455.24	"heretoday"
347.17	"the grand day"	456.11	"sunny day"
347.18	"cylindrical day"	456.34	"redletterday"
347.24	"day's reasons"	458.29	"one day"
360.35	"this day"	461.11	"my last day"
365.05	"ladiest day"	472.29	"today"
371.19	"the day"	472.34	"the day"
374.18	"break of day"	472.34	"that day"
377.21	"gallus day"	479.01	"the fourth day"
380.09	"thanksbetogiving	485.06	"domesday"
	day"	486.27	"today"
382.15	"this day"	488.27	"today"
387.19	"princest day"	490.27	"redtettetterday"
409.26	"day o'gratises"	491.34	"first woking day"
413.11	"all times a day"	497.27	"borthday"

501.19	"crying fair day"	602.20	"Deemsday"
508.06	"twelfth day"	603.08	"Bring us this days our maily bag"
513.12	"boontoday"	606.25	"first day"
517.31	"That rising day"	613.29	"a loveleg day"
517.33	"The uneven day"	615.18	"a fine day"
517.35	"Our Larry's own day"	617.28	"this day"
520.20	"the day"	618.13	"one day"
530.23	"Day"	618.26	"Yankskilling Day"
536.25	"some day"	619.34	"the day"
548.27	"loomends day"	620.12	"today"
556.02	"all day"	623.07	"newera's day"
556.08	"Holiday"	624.20	"One of these fine days"
569.13	"holyyear's day"	626.08	"The day"
570.11	"one today"	Total	151 days.
578.34	"first day"		
578.35	"first day's lesson"		
596.16	"holiday"		
598.12	"day"		
598.12	"slow day"		
Multiple references:			
009.20	"hundred days' indulgence"	100	
101.26	"nine days' jeer"	9	
219.04	"each wickeday"	7	
312.09	"farety days"	40	

355.25	"lord of the seven days"	7
422.35	"two days"	2
514.11	"Three days"	3
589.20	"a seven days license"	7
622.15	"Afartodays"	40
Total		366 days

A Year of Nights.

005.20	"the night"	065.10	"all the night"
007.02	"night....nightnight"	067.04	"night"
013.36	"Baalfire's night"	074.11	"on the night's"
021.05	"a night"	083.27	"dielate night of nights"
021.25	"sabbaoth night"	087.12	"his time of night"
021.33	"lace at night"	089.16	"Bynight"
022.12	"laurency night"	090.10	"wildfire's night"
028.28	"the night"	090.31	"that night"
038.15	"next night"	100.22	"long lifesnight"
039.33	"racenight"	107.01	" <i>Night</i> "
040.13	"the chilly night"	107.17	"their night effluvia"
040.24	"night birman"	117.01	"Thief us the night"
041.14	"goodnight's rave"	120.13	"a night"
049.24	"hallowe'en night"	122.12	"Night's"
055.18	"his night"	135.34	"night express"
062.04	"under night's"		
064.20	"all night"		

136.27	"overnight"	216.03	"Night night!"
136.31	"the next night"	216.05	"Night!"
138.36	"in the moon night"	226.28	"night"
139.11	"to the mourning night"	245.16	"night"
139.18	"his dam night"	256.34	"at night"
139.28	"and a night"	277.14	"a white night"
147.32	"the first night"	277.F1	"one night"
153.34	"allnight"	295.03	"for a night"
158.21	"tears of night"	310.23	"in the night"
159.32	"the night brigade"	319.01	"of a night"
162.27	"each night"	320.28	"near he night"
172.14	"a pelting night"	321.16	"by night"
174.22	"One hailcannon night"	328.18	"hour of night"
182.36	"day and night"	328.31	"the night"
188.12	"to night of you"	328.32	"the night"
192.19	"holinight"	328.34	"the night"
192.24	"in the smelly night"	329.14	"that night"
202.35	"tonight"	337.14	"at night"
207.32	"the night of Allclose"	360.12	"night's sweetmoztheart"
215.36	"Night! Night!"	371.19	"the night"
216.02	"Night"	378.11	"overnight"
		379.17	"One bed night"
		385.28	"the fair fine night"

391.33	"Cailcainnin widnight"	475.01	"sweet of night blues"
394.13	"their night tentacles"	479.36	"Warum night"
399.23	"allnight"	481.28	"classic Noctuber night"
405.36	"the batblack night"	484.10	"his night office"
414.03	"the night"	501.16	"lukesummer night"
425.27	"tonight"	501.24	"that night"
427.10	"earthnight"	501.28	"white night"
429.23	"at night duty"	501.29	"Whitest night"
432.01	"the night"	505.10	"the night of time"
436.27	"each bally sorraday night"	505.24	"Finight"
436.28	"the night"	514.17	"call it a night"
442.33	"the turkest night"	517.32	"a night of nine weeks wonder"
449.22	"the exhaling night"	519.04	"your night after"
452.14	"this night sublime"	519.05	"Larry's night"
458.13	"all the night"	519.22	"night"
461.17	"last at night"	519.22	"night"
461.25	"the night's"	527.07	"dark flush of night"
473.10	"the night"	530.01	"halfprice naturals night"
473.23	"the night"	546.34	"Night"
		549.06	"there was no

night"		night"	
555.05	"by night"	564.36	"till night of
555.21	"a night refuge"	late"	
556.01	"night"	570.08	"tonight"
556.01	"silentsailing	589.16	"under night"
night"		593.21	"the night"
556.13	"the night"	593.22	"the night"
556.28	"allpurger's night"	597.02	"night's sleep"
556.31	"night...night	598.09	"stumbletumbling
....night"		night"	
557.13	"each and every	604.18	"after night's
juridical sessions		combustion"	
618.06	"tonight"		
620.24	"that night"		
625.01	"Our native night"		
625.20	"during the night"		
626.04	"on the night of Apophanypes"		
626.20	"Night"		
626.21	"night"		
627.15	"One in a thousand of years of the nights"		

Total carried forward 145

Add these multiple references:

170.07	"fortnight"	14
312.10	"fearty nights"	40
458.05	"forty nights"	40

598.32	"sennight"	7
619.20	"Folty and folty all the nights"	80
622.15	"afeartonights"	<u>40</u>
Total		366

There are enough to make a "Leap Year of Nights".

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