
Annotations to
**FINNEGANS
WAKE**

ROLAND McHUGH



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Introduction

In *Finnegans Wake* the novice always misses the point. Characters appear hideously theoretical, phrasing awkward and direction erratic. But incessant intellectual rebuttal habituates the reader to the book's rationale. Provided the reader can repudiate his early assumptions, the *Wake's* subtle unifiers ought eventually to be discerned. Unfortunately, the early assumptions, often the result of a misplaced faith in some pretentious guide-book, can be very tenacious. The genuine factual substrate is liable to be obscured by the clamour of unsubstantiated opinion.

Although nearly every *Finnegans Wake* sentence observes the formalities of English syntax, a great measure of its words are grotesque inventions of the author, evoking images that cannot blend comfortably on first contact. Thus, the logical tenor of any passage is liable to be the least conspicuous side of it. Conceptual continuity, though hardly disputed by the practised exegete, is beyond the credence of the indignant beginner, and it is he often who has the loudest voice.

The reader of a mathematical or philosophical study can seldom afford to take any step on trust for fear of being caught out a few pages later. He has developed a disposition to worry over the justification of any obtruding strut: if he fails to resolve it he will question the utility of proceeding. This is precisely the wrong technique for Joyce. Reading *Finnegans Wake* is far more like learning a language: one unconsciously inculcates background material while focussing upon odd nuclei of sense, which are due to aggregate at some future date.

In 1962 Clive Hart stated in *Structure and Motif in 'Finnegans Wake'* that 'in spite of all the excellent exegetical work that has appeared in recent years, the bulk of the long text of *Finnegans Wake* remains almost entirely unexplicated. Until such time as a complete exegesis is available, every commentator on *Finnegans Wake* who attempts to pursue a reasoned critical argument will constantly be troubled by the necessity to pause and offer explications of those passages which he quotes in substantiation of his points.'

How much closer are we now to a 'complete exegesis'?

1. *Finnegans Wake* contains thousands of words taken from foreign languages, either reproduced verbatim or comprising elements in new coinages. Some of these have been treated systematically in language lists: D. B. Christiani, *Scandinavian Elements of 'Finnegans Wake'* (Evanston: Northwestern University Press, 1965); H. Bonheim, *A Lexicon of the German in 'Finnegans Wake'* (Berkeley and Los Angeles: University of California Press, 1967); B. O. Hehir, *A Gaelic Lexicon for 'Finnegans Wake'* (Berkeley and Los Angeles: University of California Press, 1967); B. O. Hehir and J. Dillon, *A Classical Lexicon for 'Finnegans Wake'* (Berkeley and Los Angeles: University of California Press, 1977). *A Wake Newslitter* (University of Essex, bimonthly) has published important lists of Dutch, Slavonic and many other languages since its inception in 1962.

2. Many *Finnegans Wake* words function echoically, their principal signification that of some English word which is 'not orthographically present', as Hart notes in *A Concordance to 'Finnegans Wake'* (new ed., New York: Paul P. Appel, 1974). In the Over-tones section of the *Concordance* is a lengthy compilation of such words. However, as the list is alphabetical rather than arranged in the order of *Wake* pages, the student can detect overtones on a given page only by scanning the entire list, a tiresome process to repeat.

3. There are thousands of references to historical, mythical and fictitious persons, which Adaline Glasheen has attempted to catalogue in her three censuses, the most recent

being *A Third Census of 'Finnegans Wake'* (Berkeley and Los Angeles: University of California Press, 1977). These books use an alphabetical listing like the *Concordance*, with the same consequent drawback.

4. Titles of, and quotations from, songs are listed in *Song in the Works of James Joyce*, by Matthew J. C. Hodgart and Mabel P. Worthington (New York: Columbia University Press, 1959).

5. Literary allusions are listed by author in J. S. Atherton, *The Books at the Wake* (new ed., New York: Paul P. Appel, 1974).

6. Geographical allusions are indexed in L. O. Mink, *A 'Finnegans Wake' Gazetteer* (Bloomington: Indiana University Press, 1978).

7. Many books and articles dealing with *Finnegans Wake* include original explanations of specific words and phrases, often concealed among endless pages of colourless critical drawl.

8. A galaxy of little specks of insight has appeared in *A Wake Newslitter*. Some information circulates privately among a few favoured enthusiasts, for example, the late Mrs Hope Wright's unpublished typescript 'Chinese Words and Allusions in *Finnegans Wake*', but most exegetes possess answers they will never reveal. Either the illumination seems too local to warrant writing up into a note, or the visionary fails to suspect that he has surmounted someone else's problem. It is not always entirely obvious what items are, and what items are not, in need of glossing.

It does not take long for the initial dilemma (what do the words mean?) to become the dilemma of surfeit of information. How is it to be stored? Clive Hart, Matthew Hodgart, Leo Knuth, Charles Peake and Fritz Senn, for example, found it necessary to annotate their personal copies of the book (and also kindly permitted me to examine their annotations). Without this kind of safeguard it is risky to publish any interpretation of *Finnegans Wake*. The statements already made by others about the passage may totally invalidate the things one wishes to say.

Considering the drawbacks it is truly astonishing that so many people get anywhere at all with the book. The repetitive reading that is so important in assimilating it is surely obstacle enough for most of us. The present work attempts to cope with the formidable secondary task of identifying the components of the text, by supplying the cream of all available exegesis in as condensed and accessible a form as possible.

Annotations provides a single page for every page of the *Wake*, of size larger than those in the current Viking Press edition. (The third and subsequent Faber editions are one line out in pages 548–54.) For every line of *Wake* text *Annotations* can accommodate glosses, not normally exceeding two lines of small print. The reader examining any of Joyce's pages simply holds the *Annotations* page alongside it and examines the area corresponding to the passage he is studying. He may find relevant facts, myths, phrases parodied, definitions and—in highly enigmatic areas only—occasional bracketed interpretations of meaning. It is felt that the process of construing Joyce's sentences in the light of this data should be the reader's primary purpose. For extensive long-term use he or she may wish to dismantle the two books and fit alternating pages into a folder, or else possibly have a bookbinder make up a combined volume.

Acknowledgments

I began production of this book in 1972 by typing all the useful annotations then at my disposal onto sheets of paper numbered for the pages of *Finnegans Wake*. Carbons of these sheets circulated among several experts for the next five years, and they inserted a great deal of their own material and also corrected many of my errors. The greatest number of meaningful additions were received from Matthew Hodgart and Leo Knuth, but I am also extremely grateful to Adaline Glasheen, Clive Hart, Louis Mink, Fritz Senn and Petr Skrabanek. I feel sure this technique has given my work some sort of genuine objectivity.

The list of books from which I have drawn information includes all those mentioned in the Introduction. Additionally, the following studies have provided valuable data:

- Begnal, Michael H., and Senn, Fritz, eds. *A Conceptual Guide to 'Finnegans Wake'*. University Park: Pennsylvania State University Press, 1974.
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- . "Identifying the Irish Printed Sources for *Finnegans Wake*." *Irish University Review* 1, no. 2 (1971): 161-77.
- Rose, Danis. *James Joyce's 'The Index Manuscript: Finnegans Wake Holograph Workbook VI.B.46'*. Colchester: A Wake Newslitter Press, 1978.
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- Troy, Mark L. "Mummeries of Resurrection: The Cycle of Osiris in *Finnegans Wake*." Ph.D. dissertation, University of Uppsala, 1976.
- Tysdahl, B. J. *Joyce and Ibsen*. Oslo: Norwegian Universities Press, 1968.

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The following studies appearing in *A Wake Newslitter* deserve particular mention as having been very valuable to me:

Old Series

- Hart, Clive, and Senn, Fritz. "Gloss on 143.03-28" (I.3-9; II.1-15; 1962).
- . "Gloss on 338.04-33" (IV.4-8; V.4-9; 1962).

Acknowledgments

Hart, Clive. "Australiana in *Finnegans Wake*" (IX.1-5, 1963).

New Series

- 1964 Hodgart, M. J. C. "Word-Hoard" (Albanian, Kiswahili and Basque) (I.1.1-5; I.2.9-10)
- 1964-5 Misra, B. P. "Sanskrit Translations" (I.6.8-10; II.1.9-11)
- Staples, Hugh C. "The Epithets of H.C.E." (I.6.3-5; II.2.9-13, II.3.25-8)
- 1965-6 Broes, Arthur T. "The Bible in *Finnegans Wake*" (II.6.3-11; III.5.102-3)
- 1966 Bates, Ronald. "Finnish in *Finnegans Wake*" (III.1.3-4)
- Senn, Fritz. "Ossianic Echoes" (III.2.25-36)
- . "The Aliments of Jumeantry" (III.3.51-4)
- Bird, S. D. "Some American Notes to *Finnegans Wake*" (III.6.119-124)
- 1967 Hart, Clive. "His Good Smetterling of Entymology" (IV.1.14-24)
- Senn, Fritz. "Litterish Fragments" (IV.3.52-5)
- 1968 Knuth, Leo. "Dutch Elements in 75-78" (V.2.19-28)
- . "Malay Elements in *Finnegans Wake*" (V.4.51-63)
- 1971 Senn, Fritz. "The Localization of Legend" (VIII.1.10-13)
- Knuth, Leo. "Dutch in *Finnegans Wake*" (VIII.2.24-32; VIII.3.35-43; VIII.4.4-62)
- Glasheen, Adaline. "Rough Notes on Joyce and Wyndham Lewis" (VIII.5.67-75)
- 1971-3 Ioannidou, Ioanna, and Knuth, Leo. "Greek in *The Mookse and the Griper*" (VIII.6.83-8; X.1.12-16)
- 1972 Skrabanek, Petr. "Slavonic List" (IX.4.51-68)
- Goodwin, David. "Hebrew in the *Wake*" (IX.4.68-75)
- Swinson, Ward. "Macpherson in *Finnegans Wake*" (IX.5.89-95)
- Atherton, James. "Sus in Cribro" (IX.6.111-13)
- 1974 Schenoni, Luigi. "Amaro in *Finnegans Wake*" (XI.4.68-70)
- 1975 Ioannidou, Ioanna, and Knuth, Leo. "Greek in *Finnegans Wake*" (XII.3.39-54)
- MacArthur, Ian. "More Bog Latin and Shelta" (XII.3.54)
- . "Hungarian in *Finnegans Wake*" (XII.5.85-6)
- 1976 Bosinelli, Rosa Maria. "Italian in I.1-8" (XIII.2.19-32)
- Barsch, Karl. "Finnish Words in *Finnegans Wake*" (XIII.4.73-4)
- Skrabanek, Petr. "Anglo-Irish in *Finnegans Wake*" (XIII.5.79-84)
- Rose, Danis. "Corrections to Jacquet's *Joyce et Rabelais*" (XIII.6.106-8)
- 1977 Staples, Hugh C. "Legal Language in 573.33-576.09" (XIV.4.55-60)
- 1978 Aubert, Jacques. "Breton Proverbs in Notebook VI B. 14" (XV.6.86-89)
- Rose, Danis. "Breton in A a/b" (XV.6.90-92)

In preparation:

- Rose, Danis. "Swedish List from Notebook B. 41."
- Schenoni, Luigi. "Lists of Italian Words in Books II, III and IV."

For permission to quote from Joyce's works and MSS I am grateful to the Society of Authors, literary representatives for the Estate of James Joyce. The Buffalo Notebooks are used by permission of the State University of New York at Buffalo. I wish to thank the Viking Press, New York, and Faber and Faber, London, for permission to quote from *Finnegans Wake* and from *Letters of James Joyce*, vol. 1, edited by Stuart Gilbert, and vol. 3, edited by Richard Ellmann; the Viking Press and Jonathan Cape, London, for extracts from *A Portrait of the Artist as a Young Man*; and Random House, New York, and The Bodley Head, London, for extracts from *Ulysses*.

Abbreviations

It is difficult to decide what educational standard the user of this kind of book should be assumed to have acquired. Certain foreign words, particularly the French, are so commonplace that a definition almost constitutes an insult. I feel that anyone capable of digesting *Ulysses*, an essential preliminary to *Finnegans Wake*, should be able to handle *Annotations* without difficulty. There are of course an enormous number of echoes and overtones in the text that seem far too obvious to gloss; the effect of glossing them would be to obscure the really useful matter by pointless distraction of the reader. I have tended to include any such additions to my carbons by the people who examined them (see Acknowledgments), for I assumed that for those exegetes the words in question were not obvious. Future editions of *Annotations* may require the excision of some of these notes to make space for more arcane glossary.

Certain items appearing frequently in *Finnegans Wake* are glossed merely by a tag. The full explanation would necessitate inordinate repetition of data such as the following:

Giambattista Vico (1668–1744) is the author of *Principi di Scienza Nuova* (*The New Science*), in which is expounded his theory that a common cyclical pattern identifies the histories of diverse nations. The cycle consists of (i) the age of gods, represented in primitive society by the family life of the cave, to which God's thunder had driven man; (ii) the age of heroes, characterised by the continual revolutionary movements of the plebians against the patricians; (iii) the age of people, the final consequence of the levelling influence of revolutions. The three ages are typified by the institutions of birth, marriage and burial, respectively, and followed by a short lacuna, the *ricorso* (resurrection) linking the third age to the first of a subsequent cycle. These four periods are illustrated by the four books into which *Finnegans Wake* is divided, and also by concise references to attributes of the ages (e.g. their institutions).

Annotations simply states 'Viconian cycle' in such instances.

The ultimate male protagonist of the *Wake*, designated **♂** in Joyce's MSS, is often discovered in the text as a formula 'HCE'; for example, in the first sentence as 'Howth Castle and Environs'. In such cases *Annotations* gives 'HCE' (or in scrambled cases, 'ECH,' etc.) Similarly, the ultimate female protagonist **♀** is indicated by 'ALP', 'LAP', etc.

Rival male particles **♂** and **♂** are sometimes demonstrated by the presence of specific emblems. The tree (**♂**) and stone (**♂**) are indicated by the words 'tree/stone' (or 'stone/tree'). Further designations for **♂/♂** are 'Nick/Mick' (Old Nick and St Michael), 'Jerry/Kevin' and 'Nolan/Browne'. The latter unit is usually given with **♂** first, to recall the Dublin bookshop 'Browne and Nolan' and the sixteenth-century philosopher Giordano Bruno of Nola, who discussed the coincidence of opposed contraries and whose name is made to illustrate the principle. **♂** and **♂** sometimes fuse to create a further unity, **♂** who stands opposed to **♂**. The attack of **♂** on **♂** is often identified with Buckley's shooting of the Russian General (see the gloss at 335.14–17) and may be alluded to simply by the gloss 'Buckley'. Further, in so far as **♂** can be identified with Charles Stewart Parnell, the **♂** attack is partly the attempt of the forger Richard Pigott to incriminate Parnell in the Phoenix Park Murders of 1882 by means of false letters. Pigott was trapped at the enquiry into these letters by his spelling of the word 'hesitancy' as 'hesitency', and the latter form is used here as a gloss in reference to the incident.

Rival female particles **♀** and **♀** are occasionally indicated by 'dove/raven' when these emblems appear in the text. Components in the love-triangle **♂ ♀ ♂** include the legendary Tristan (**♂**), Isolde (**♀**) and King Mark (**♂**). The parallel Irish legend features Diarmaid (corresponding to Tristan), Grania (corresponding to Isolde) and Finn MacCool

(King Mark). These persons may be casually referred to at points in *Annotations*. As Finn is an example of **m**, his demise in the *Annals of the Four Masters* is of consequence. The Masters themselves illustrate an aged male tetrad, **x**, and the date they give for the event, A.D. 283, multiplied by their number, 4, gives 1132, an important recurrent number in the *Wake*. Its appearance is simply marked '1132' here.

Certain frequent quotations appear in simplified form: Parnell's words when about to be deposed as leader of the Irish party were not exactly 'When you sell, get my price', but Joyce takes them to be so. Wellington denied having said 'Up, guards, and at them' at Waterloo, but the phrase is here attributed to him as Joyce uses it in Wellington contexts. The name 'Eblana' used by Ptolemy has been taken erroneously to refer to Dublin, and is treated here as such, in keeping with Joyce's usage. The prayer beginning 'Exsultet jam Angelica turba caelorum', which accompanies the lighting of the Paschal candle during the Roman Catholic service of Holy Saturday, includes the phrase 'O felix culpa, quae talem ac tantum meruit habere Redemptorem!' ('O happy fault, that merited such a redeemer!'). This is rendered 'Exsultet': 'O felix culpa!' Lady Morgan's phrase 'Dear Dirty Dublin' occurs too often to be repeatedly glossed with her name. There are also certain parts of the city that must be memorized.

In addition to the principal rivers passing through it, the Liffey, Tolka and Dodder, we have the following specific areas:

Baile Átha Cliath: Irish name of Dublin, 'Town of the Ford of the Hurdles'.

Blackrock: Urban district on the coast five miles south of the city centre.

Chapelizod: Village on the Liffey three and a half miles west of the centre. The name derives from Isolde, who is said to have had a bower there. Chapelizod is the setting for Joseph Sheridan Le Fanu's novel *The House by the Churchyard* (page references here are to the 1904 edition).

Clontarf: Coastal parish three miles east-northeast of the centre, the scene of a battle in A.D. 1014, when high king Brian Boru defeated the Danish invaders, although himself assassinated in the process.

Dalkey: Coastal urban district nine miles south of Dublin.

Dún Laoghaire: Maritime borough between Blackrock and Dalkey. 'Dun Leary' in old accounts was renamed Kingstown in honour of George IV's visit to Ireland in 1821. Original name restored after Irish independence.

Howth: Promontory and peninsula on north side of Dublin Bay. Highest point is the Ben of Howth, rocky summit with heather and gorse. Supposedly a hiding place of Diarmaid and Grania when pursued by Finn. Howth Head in *Finnegans Wake* equated with **m**.

Leixlip: Village six miles west of Chapelizod. Its name means 'salmon leap' and refers to the adjacent salmon leap on the river Liffey.

Lucan: Village between Chapelizod and Leixlip, noted for its spa. Birthplace of Patrick Sarsfield, Earl of Lucan, hero of the Irish Jacobite wars.

Phoenix Park is described as follows in *Thom's Dublin Directory*: '... contiguous to the N.W. boundary of Dublin city, and N. of the river Liffey, comprises an area of 1,760 statute acres, and is about seven miles in circumference. Irish antiquarians derive its name from a spring of limpid water, in Irish *fionn-uisge*, pronounced *fin-uiske*, and gradually corrupted into *phoenix* ... enclosed for a deer park by the Duke of Ormonde, in the reign of Charles II. Several additions were subsequently made to it, and the whole was laid out in an ornamental manner by the Earl of Chesterfield, when Lord-Lieutenant of Ireland, who also erected in it a pillar thirty feet high, surmounted by a phoenix rising out of the flames, in allusion to its popular name, and caused it to be thrown open as a place of recreation for the inhabitants of the city. There is also a splendid equestrian statue of General Gough [now removed]. In the Park are also the Wellington Testimonial, a lofty obelisk of granite, 150 feet high; and the Zoological Gardens.'

Tallaght. Parish seven miles southwest of Dublin; supposed burial place of Parthalonian invaders of Ireland.

General Abbreviations

An asterisk at the bottom of a page, followed by a reference, indicates that all asterisked items on that page are taken from the source specified. The system of conventions adopted in Hart's *Concordance to 'Finnegans Wake'* is complied with; for instance, locations in the text are given as five-digit references with a period between page number and line number. A bracketed page/line reference means that the reader's appreciation of the point at which it occurs should be enhanced by his examining the area indicated, either in the *Wake* or in *Annotations* itself.

Am.	America(n)	Mil	military
Arch	archaic	Naut	nautical
Aust	Australia(n)	nr	nursery rhyme
BVM	Blessed Virgin Mary	P/Q	a type of consonant split in Celtic languages
Coll	colloquial	ph	popular phrase or saying
C	century	pr	proverb
ca.	circa	Portrait	<i>A Portrait of the Artist as a Young Man</i>
cg	children's game	r	river
D	Dublin	R.C.	Roman Catholic
Dial	dialect	Rh. Sl	rhyming slang
11th E.B.	<i>Encyclopaedia Britannica</i> (the 11th edition, possessed by Joyce)	s	song (including hymns, etc; airs to which songs sung are in square brackets)
Eng.	England, English	Sl	slang
FB	Frank Budgen, friend of Joyce	U.	<i>Ulysses</i>
Fr.	France, French	Univ.	university
FW	<i>Finnegans Wake</i>	U.S.	United States
Her	heraldry	VI.B.	reference followed by number and page of one of Joyce's notebooks at the University of Buffalo
HF	<i>Huckleberry Finn</i> (with chapter from which quote taken)	WW	World War
HSW	Harriet Shaw Weaver (Joyce's patron)	✕	battle
Ir.	Ireland, Irish		
J	Joyce		
L/R	a type of consonant split in Celtic languages		

Details of the L/R and P/Q splits are given in O Hehir's *Gaelic Lexicon for 'Finnegans Wake'*.

Language Abbreviations

Where a given word is identical in several languages, the best known of them will normally be specified (e.g. German in the event of an overlap between German, Dutch and Danish). A special problem arises in the case of Scandinavian languages. Of these, the one most familiar to Joyce was the language employed by Ibsen, which is closer to modern Danish than modern Norwegian. The reason for this is that the Norwegian language was severely overhauled in the 1930s, the new forms being referred to in this study by their technical name, *Landsmaal*. In cases of an overlap, therefore, the word will normally be given as Danish. Exceptions to the overlap principle occur where a high concentration of one of the secondary forms is found in a restricted area of the text. Thus, in pages 075–8 there are so many Dutch words that identical spellings in German will be overlooked, and in pages 311–32 Norwegian, using pre-1930s spelling, will be used in preference to Danish. The languages known as Bog Latin, Shelta and Bearlagair Na Saer are examples of the 'Secret Languages of Ireland' described in R.A.S. Macalister's book of that name.

Abbreviations

(Cambridge, 1937). The reader is referred to Adaline Glasheen's paper "*Finnegans Wake* and the Secret Languages of Ireland," *A Wake Digest*, 48-51.

<i>Alb</i>	Albanian	<i>J</i>	Japanese
<i>Am</i>	Amaro (Italian underworld slang)	<i>Ki</i>	Kiswahili
<i>Angl</i>	Anglo-Irish	<i>L</i>	Latin
<i>AngInd</i>	Anglo-Indian	<i>Li</i>	Lithuanian
<i>Ar</i>	Armenian (Eastern dialect)	<i>Ma</i>	Malay
<i>Arab</i>	Arabic	<i>ME</i>	Middle English
<i>Bas</i>	Basque	<i>MGr</i>	Modern Greek
<i>BL</i>	Bog Latin	<i>ML</i>	Modern Latin
<i>BLM</i>	Beche-la-Mar (Melanesian pidgin)	<i>N</i>	Norwegian
<i>BNS</i>	Bearlagair Na Saer	<i>OCS</i>	Old Church Slavonic
<i>Bre</i>	Breton	<i>OE</i>	Old English
<i>Bul</i>	Bulgarian	<i>OF</i>	Old French
<i>Bur</i>	Burmese	<i>O Ice</i>	Old Icelandic
<i>C</i>	Chinese	<i>ON</i>	Old Norse
<i>C.f. rom</i>	Chinese with French romanisation of characters	<i>Per</i>	Persian
<i>Co</i>	Cornish	<i>Port</i>	Portugese
<i>C. Pi</i>	Chinese pidgin	<i>Pro</i>	Provençal
<i>Cz</i>	Czech	<i>PS</i>	Pan-Slavonic
<i>Da</i>	Danish	<i>R</i>	Russian
<i>Du</i>	Dutch	<i>RR</i>	Rhaeto-Romanic (Roumansch)
<i>Es</i>	Esperanto	<i>Rum</i>	Rumanian
<i>Est</i>	Estonian	<i>Rut</i>	Ruthenian (Ukrainian)
<i>F</i>	French	<i>Sa</i>	Samoan
<i>Fi</i>	Finnish	<i>SC</i>	Serbo-Croat
<i>G</i>	German	<i>Sh</i>	Shelta
<i>Gi</i>	Gipsy	<i>Skt</i>	Sanskrit
<i>Gr</i>	Greek	<i>Sp</i>	Spanish
<i>Heb</i>	Hebrew	<i>Sw</i>	Swedish
<i>Hin</i>	Hindustani	<i>SwG</i>	Swiss German
<i>Hu</i>	Hungarian	<i>T</i>	Turkish
<i>I</i>	Irish (modern spelling)	<i>Vo</i>	Volapük (artificial language)
<i>It</i>	Italian	<i>W Ar</i>	Armenian (Western dialect)
		<i>We</i>	Welsh

The only serious problems arising from differences between spelling and apparent pronunciation should be with the Irish words, where the reader must remember that the aspirated forms 'bh' and 'mh' have a sound value corresponding to 'v' or 'w'. The Armenian crossed l (*l*) is pronounced roughly as 'kh'.

Sigla

I have indicated the presence of sigla only in cases where I feel this is specially justified. There are of course many on each page and I would encourage the reader to develop an awareness of them by study of the examples I provide.



20

- ✂ Catalaunian Fields, A.D. 451. Attila & Ostrogoths beaten by Aetius & Visigoths
Aristophanes: *The Frogs*: 'Brekekekex koax koax' (chorus of frogs' ghosts in Hades)
- * badelaire: type of sword artists Vernon family
* partisan: type of lance supposedly possesses
* migraine: fire grenade Brian Boru's sword
✂ Verdun
s Master Magrath
* malchus: type of sword Malachi Mulligan * verdun: type of lance
- 5 * baliste, catapulte: Whiteboys: C18 Ir. insurrectionists, hoodie: hooded crow
siege engines cannibalism dressed in white shirts
Howth Head assegai boomerang God's blood!
* aze gaye: type of lance maelstroms (Ireland's people)
F sang: blood G Lärm: noise
St Lawrence (003.03) F larme: tear
Angl ph at all, at all chance-medley: chance encounter castles in air
Angl cashel: stone fort
L ego te absolvo: I absolve you (R.C.)
- 10 s 'Bid me to live, thy seduced
Protestant to be'
s There's Hair Like Wire Coming out of the Empire
(Jacob's deception of Isaac) hay straw
Jacob how hath sprawled Du met: with
Howth prowled
(devil/angel)
- dust
dusk
finespun Isa 48:13: 'my right hand hath spanned the heavens'
fane: flag, pennant
- First words sung by Wagner's Tristan: are you sure?
'Was ist? Isolde?'
- 15 alder sleep
In Norse myth the ash (Aske) was the first man, the elm the first woman
Macpherson: *Fingal* II.52: 'If fall I must, my tomb shall rise'
'will . . . must'—indeterminism (free will) v. determinism (necessity)
farce for the nonce Phoenix (from ashes)
nuns finish
Ibsen: *The Master Builder* (Bygmester Solness) G Freimaurer: freemason
(Parnell & Lewis Carroll stuttered)
Broadway imaginable Sl rushlight: liquor D Sl farback: house with
2 back rooms
- 20 message: dwelling house plus JOSHUA JUDGES
adjacent land & buildings NUMBERS
Helvétius, freethinker yesterday Sterne/Swift (also Swift's
Leviticus (commit to writing) DEUTERONOMY predecessor was John Sterne)
r Styx F tête: head Swift: *Tale of a Tub*
wash the features of his face
Swift/Sterne Moses wrote Pentateuch
- s Finnegans Wake 1):
'Tim Finnegans lived in Walkin Street, GENESIS EXODUS
A gentleman Irish mighty odd, evaporated Guinness
25 He had a tongue both rich & sweet, Pentateuch Punch & Judy *Jean-Jeudi: penis
An' to rise in the world he carried a hod. G panschen: mix (water & wine)
Now Tim had a sort of a tipplin' way 80 'man of God' (Deut 33:1) = Moses HCE
With the love of the liquor he was born,
An' to help him on with his work each day, G Bildung: education L supra: above
He'd a drop of the craythur every morn' tope: drink heavily thorp: village
r Hwang-ho ALP had a little wife
so-&-so Alice P. Liddell: Lewis Carroll's model for *Alice in*
to ugg: to fear hare & hounds *Wonderland*
- 30 Balbus: Roman who bibulous mitre on head take up your partner (s Finnegans Wake, chorus:
built a wall L balbulus: stuttering 'Dance to your partner')
(Portrait I) L habitaculum: dwelling place fancied
- Haroun-al-Raschid, caliph of Bagdad in *Arabian Nights* Caligula, Roman Emperor
HCE 2 Frankish kings were called Childeric calculate by multiplication
Sl in one's altitudes: drunk malt night light
- Round Table
- 35 wondrous (dressed stone) Woolworth Building, N.Y.C. (skyscraper)
Da opstandelse: resurrection originating
fire escape (Parnell alleged to awful Howth Ir. philosopher John Scotus
have escaped from Cap. O'Shea down one) Eiffel Tower Erigena L erigo: I erect

L caeli: heavens Caelestius, disciple of heretic Pelagius, was probably Irish

G Himmel: Himalaya

toploftical: haughty Moses' burning bush sky, heavens Tower of Babel
 bush on top of newbuilt tower Bush is sign of an inn or place where liquor sold
 St Laurence O'Toole, patron of D, contemporary of St Thomas à Becket
F larron: thief *Da klatre*: climb *Angl* clittering: noise of hurrying feet

Hamlet V.1.29: [Adam] 'was the first that ever bore arms'

Vasily Buslaev, hero of ballad cycle of Novgorod

I laoch: warrior

Riesengebirge (Sudetic Mts)

G Hure: whore *Her vert*: green

G Riesen: giant

(D coat of arms)

L ancilla: handmaiden

Her argent: silver

he-goat

Angl horrid horn: fool

Poursuivant: an officer of the College of Arms

escutcheon

Her fesse: a third of the field, 'of the first', 'of the second': heraldic terms

enclosed by 2 horizontal lines *G hêlios*: the sun

nr A Was an Archer

US SI hooch: liquor

Monday morn

wine sours to vinegar
 fine

Sunday eve

G eigentlich: really

Gr tragodia: tragedy

G Donnerstag: Thursday

original

Cubehouse: lit. trans. of

Earwicker

Ka'aba, centre of Islam

eyewitness

(Vico's thunder) farts 'Our Father' (Lord's Prayer)

Pilgrim must visit Arafata, hill near Mecca

T shebi: likeness Koreish: ruling tribe in Mecca at time of Mohammed, persecuted him

shabby chorus of unqualified Moslems

Kali: Hindu death-goddess

Black Stone of Ka'aba at Mecca (came down white but was blackend by sin)

righteousness

5 set times of day for Mohammedan prayer: just after sunset, at nightfall, at daybreak,

Mohammed used toothpicks

just after noon & in mid-afternoon

Koran, Sura 8: 'ownership of leather beds'

pr A nod is as good as a wink to a blind horse

neighbour

Arab nabi: prophet

prophet's coffin (that of Mohammed is everuspended)

It santi: saints

absent

Arab jebel: mount

Egyptian

ph between the devil & the deep blue sea

Friday

second sight

occasionally answers

Ansars ('helpers') took down the Koran

dromedary

L collapsus: fallen in

premises

Arabian Nights ('The Thousand Nights & a Night')

Sarah/Abraham

s The Holly & the Ivy

Valhalla

Rollright Stones: stone circle nr Chipping Norton

bite Eve's apple Abel

Rolls Royce

Carhaix, Brittany, site of stone circles

Stonehenge

kistvaen: box-shaped tomb

I carraig: rock, stone

Da engen: the meadow

Tristram used name Tramtris in Ireland

Gr autokinêton: self-moving [thing]

I fág a bealach: clear the way

Gr hippos: horse

Fleet St, D

Thurn und Taxis: rich Austrian family

turning taxis

megaphones

basilicas

Areopagus: Supreme Court at Athens

SI hoys: shoplifter

brool: to murmur

s The Peeler & the Goat

Mecklenburg St, D

SI bite one's ear: borrow money

Marlborough Barracks, D

(in Nighttown)

Merlin entombed alive

burrock: wicker basket for catching fish

I bóthar mór: main road

The Four Courts, D

The Twelve Pins, mts in Galway
twelvepence

omnibuses
It nubi basse: low clouds

sliding

Horace: *Odes* III.29.12: 'Fumum et opes strepitumque Romae' ('The smoke & the grandeur & the noise of Rome')
Sick & Indigent Roomkeepers' Society, D

- 5 I Sam 28:6: 'the Lord answered him not, neither by dreams, nor by Urim'
L 'durum et durum non faciunt murum': 'stern measures do not build a protecting wall'
G Turm: tower
G Aufruhr: commotion, revolt

cg Ring-a-ring o'roses: 'One for me, & one for you, & one for little Moses'
Butt Bridge, D

- s Finnegan's Wake 2): 'One morning Tim was rather full, His head felt heavy which made him shake.
He fell from the ladder & broke his skull, So they carried him home his corpse to wake'
Howth
hod it
Da hodet: head
in course of G stottern: stutter
10 s 'Needles & pins, blankets & shins, when a man is married his sorrow begins' Egyptian Mastaba tombs

Lute is a Chinese emblem of matrimony

Gr schizô: split I síodh: tomb s Pretty Molly Brannigan: 'When I hear yiz crying round me "Arrah, why did ye die?"'
Finn MacCool
fine Thursday morning
sighed
Finn MacCool

- 15 s Hooligan's Christmas Cake Sullivans (573.06-7)
duodecimally
dismally
s ulula: owl s Johnny I Hardly Knew Ye: 'With drums & guns, & guns & drums'
s Hooligan's Christmas Cake: 'There were plums & prunes & cherries, Raisins & currants & cinnamon too'
s Phil the Fluter's Ball: '& they all joined in with the utmost joviality'

Gog & Magog, legendary giants

- 20 C . . . HE Da han: he Da hun: she
Chinese Han Dynasty & their chief enemies the Huns
J kinkin: merely Kincora, Brian Boru's home can-can

s Brian O'Linn King Priam of Troy daylabouring
L prius: before L olim: once
pillowstone: grave marker Jacob used stone for pillow (Gen 28:11)
Stone of Destiny (Coronation Stone) brought from Scone in Scotland
25 G sich: himself Vulg Ps 129:1: 'De profundis' s Adeste Fideles: 'O come all ye faithful'
Finnegan Oscar Wilde: *De Profundis*
I bradán: salmon

I fionn-uisce: clear water Genesis
s Finnegan's Wake 2): 'They rolled him up in a nice clean sheet, & laid him out upon the bed,
With a gallon of whisky at his feet, & a barrel of porter at his head'
s Phil the Fluter's Ball: 'To the toot of the flute & the twiddle of the fiddle, O'
'There is but one God' (Islam) whole
old

- 30 tautologically

flat of his back Tower of Babel (letter, 13/5/27, to HSW: 'The sign in this form means HCE interred in the landscape')
Hom: Iranian divine drink, anthropomorphised as a demigod
who is broken in a mortar but revives
Humphrey Chapelizod, D (Isolde's chapel) Ashtown, nr Phoenix Park
Bailey Light on Howth Bailywick: area under a bailiff Howth
Howth Head I barr an: the top of

- 35 hill Ireland's Eye: small island nr Howth HCE
Bill: name applied to some promontories
I ochone!: alas! N fjell: mountain bay windows Gr boes: cries
N fjord: bay