

A Total of
623 Motifs

C. George Sandulescu, Editor

**Joyce Lexicography
Volume Thirteen**

Finnegans Wake Motifs II

The Middle 286 Motifs
from the Letter F to the Letter P

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A Total of
3,251 Tokens

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Finnegans Wake Motifs II

The Middle 286 Motifs, from the Letter F to the Letter P

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Editorial Assistant: Violeta Baroană
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	Motifs	Tokens
Lexicon Twelve	186	960
Lexicon Thirteen	286	1584
Lexicon Fourteen	151	707
TOTAL	623	3,251

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We have so far published in this **James Joyce Lexicography Series**:

Vol. 1. The **Romanian** Lexicon of *Finnegans Wake*. 45pp. Launched on 11 November 2011.

<http://editura.mttlc.ro/sandulescu.lexicon-of-romanian-in-FW.html>

Vol. 2. Helmut Bonheim's **German** Lexicon of *Finnegans Wake*. 217pp. Launched on 7 December 2011.

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Vol. 4. A Lexicon of **Allusions and Motifs** in *Finnegans Wake*. 263pp. Launched on 11 February 2012.

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Vol. 5. A Lexicon of **"Small" Languages** in *Finnegans Wake*. 237pp. Launched on 7 March 2012.

Dedicated to Stephen J. Joyce. <http://editura.mttlc.ro/sandulescu-small-languages-fw.html>

Vol. 6. A **Total** Lexicon of Part Four of *Finnegans Wake*. 411 pp. Launched on 31 March 2012.

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Vol. 7. **UnEnglish English** in *Finnegans Wake*. The First Hundred Pages. Pages 003 to 103. 453pp. Launched on 27 April 2012.

Dedicated to Clive Hart. <http://editura.mttlc.ro/sandulescu-unenglish-fw-volume-one.html>



Vol. 8. UnEnglish English in *Finnegans Wake*. The Second Hundred Pages. Pages 104 to 216. 280pp. Launched on 14 May 2012.
<http://editura.mttlc.ro/sandulescu-unenglish-fw-volume-two.html>

Vol. 9. UnEnglish English in *Finnegans Wake*. Part Two of the Book. Pages 219 to 399. 516pp. Launched on 7 June 2012.
<http://editura.mttlc.ro/sandulescu-unenglish-fw-volume-three.html>

Vol. 10. UnEnglish English in *Finnegans Wake*. The Last Two Hundred Pages. Parts Three and Four of *Finnegans Wake*.
From FW page 403 to FW page 628. 563pp. Launched on 7 July 2012.
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Vol. 13. Finnegans Wake Motifs II. The Middle 286 Motifs from Letter F to Letter P. 459pp. Launched on 7 September 2012.
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You are kindly asked to address your comments, suggestions, and criticism to the Publisher: lidia.vianu@g.unibuc.ro



C. George Sandulescu, Editor.

Finnegans Wake Motifs II

The Middle 286 Motifs, from the Letter F to the Letter P

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C. George Sandulescu

Motifs—SlowMotioned for You!

... some fine morning not a hundred years from now some enterprising fellow will discover the etymological history of the orthodox word examination and begin to change his wavering mind on the subject of the book [*Finnegans Wake*], whereupon one by one others will faintly echo in their wailful choir, 'Siccome i gru van cantando lor lai.'

Joyce's letter to Valéry Larbaud of 30 July 1929. The Italian quotation translates "as the cranes go chanting their lays," and is from Dante's *Inferno* Canto V, line 46. (*Selected Letters* 1975, p345)

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In handling the FW motifs, Clive Hart essentialises. Semantically. What I do here is exactly the opposite, in the sense that I contextualise! Or rather, I re-contextualise. And often, I even go a step further, by giving more than just the absolutely minimal context. There are cases, for instance when dealing with “the first & the last” where I go as far as taking in the whole sentence itself.



156.24:1	the first and the last – Us shall be chosen as the first of the last	cf. Matt. 19:30
156.32:1	the first and the last – Wee [...] shall not even be the last of the first, wee hope,	cf. Matt. 19:30

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313.01:1	the first and the last girdlers, mercers, cordwainers and first, and not last, the weavers.	cf. Matt. 19:30
331.32:2	the first and the last . As the last liar in the earth begeylywayled the first lady of the forest.	cf. Matt. 19:30



519.11:7	<p>the first and the last</p> <p>. From the last finger of the second foot of the fourth man to the first one of the last one of the first. That's right. #</p>	cf. Matt. 19:30
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For our job here is not merely to provide a so-called “methodology” of reading *Finnegans Wake*, but rather that of developing a fundamental HandBook leading, taken as a whole, to revealing, with luck, James Joyce’s innermost secrets in constructing his FW texture. That texture is certainly layered: and we are here in the process of patiently **exfoliating** it. That has not been done **systematically** before—not in a strictly **co-ordinated** way, in the **same** series.

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What I am doing now should perhaps have been done by Clive Hart himself half a century ago. It would have imposed his wise lexicographic approach to the FW text, at a time when there was **a lot more enthusiasm in the air** for it! What we get nowadays is a vast amount of salaried & tenured university teachers of various ages, plodding away for their yearly portion of buttered research. But the wave of **FW enthusiasm** that I could see in Nat Halper, Adaline Glasheen, Jim Atherton, or Jack Dalton (I had met them all in Paris in 1975!), seeming to have characterised the previous century, is dead and gone. It is largely replaced by peddling here and there a letter or two addressed to



Stephen J. Joyce, instead of having them ‘platonicallly’ returned to their rightful, normal, logical, and obvious addressee.

Ψ Ψ Ψ Ψ Ψ Ψ Ψ

It is a pity that Adaline Glasheen in her day had a great number of more than brilliant ideas, coupled with near total lexicographic incompetence... (If you do not believe me, compare her 1977 work with that of 1978 Louis Mink...) And the odd contributors to *A Wake NewsLitter* were never given proper — perhaps written — instructions by the Journal Editors as to how to make uniform, and more accurately standardise, their



otherwise haywire lexicographic contributions! And also be given what set of abbreviations they would have been editorially permitted to resort to.

Working on Motifs, I slowly realize their vast importance: it was a real pity that next to nobody took them up, where Clive Hart had left off at the time! Even Roland McHugh was forced, by circumstances directly deriving from fundamental principles of redaction, to leave out their actual frequency of occurrence in his *Annotations*... especially in the extreme cases of *Paternoster* (36+ times), or *O felix culpa!* (24 times), or even **mishe mishe to tauf tauf** (54 times).

And O Hehir was on the wrong track, totally: He had been taking in far too much Classical and Irish linguistic information



that James Joyce not only never knew himself, but also (or precisely ‘because’?!) he never bothered about... When Joyce speaks about “orthodox etymology,” in his letter to Valéry Larbaud, he most certainly was quite aware of what he was talking about... And that was not quite exactly the stuff displayed all over the place by Brendan O Hehir.

But let us move in another direction, and examine the opening of Clive Hart Madrid 1982 “Proclamation” in greater detail, and even **slow-motion** it too! In his Principle Number Two, he says textually:

“Behind every utterance in FW there lies, word for word,
an utterance in plain English.”

This is nowhere more clearly seen than in the Motifs, in the light of the correlation between **the types** and their corresponding **FW tokens**. And the only way to see and get convinced of that is “to read paradigmatically this present volume,” and the two subsequent ones which will be its sequels.

Read paradigmatically! But also read slowly! It is only that way that you will manage to start **slow-motioning** the texture of FW. There are simple examples that can be given, and, on the



other hand, there are some very complex, and even controversial, ones.

Look for instance at

(FW064.28:6) *cherchez la femme!* → ***! Cherchons la flamme!***

Joyce simply inserts the letter L within one of the lexical items of the wellknown French cliché! And what an extraordinary change he manages to obtain! In moving from the particular to the general, and from appearance to the essence! Aware of its major implication, he repeats it twice, thus generating a Hartian Motif...

Or take another instance, which is not exactly a motif –

(FW314.27:8) **mind the narrator but give the devil his so long**

This is of the very-hard-nut-to-crack variety... which I leave it to the reader to disentangle... It is ultimately a problem of (semantic) reference.

But to do a proper analysis of it, one should write pages upon pages of argumentation... That is why, I will simply add that here **The Devil** is important! Consequently, I had put it in the very title of my book about *Finneganese*. The Devil is everywhere there. In all languages. "**Va' fan!**" is a central swear-word in the whole of Scandinavia, with a frequency of daily use of millions of

occurrences per second, though, on the surface, it looks as innocent as any of the other Hartian Motifs, like **fe fi fo fum!**

Ψ Ψ Ψ Ψ Ψ Ψ Ψ



C. George Sandulescu, Editor.

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“Motif-ation”!

Récapitulatif:

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In the previous volumes, we have been trying very hard to get over a number of hurdles:

First, the Alien Languages: the **German** language, including the *Zurichois* of *l'Ami Fritz*, but also, and concurrently, familiar to Stephen J. Joyce himself, the only one of the Joyce family who is still with us. (And for Old James Aloysius, **family** was ever so important. I am not wrong in saying “all-important”!)

Secondly, the **Scandinavian** pool of languages, as reflected in part in the work of Dounia Bunis Christiani.

Then, a bunch of the other Languages, including the **Slavonic** ones, with Russian getting ironically lost among its many lesser cousins!



But perhaps the most important part was that of **Alien English**, as disentangled by Clive Hart in his imposing *Concordance to Finnegans Wake* (1963).

There followed afterwards the [\pm Alien] **Literatures**, in volume 11, where the Irish almost got the better of the English, Commonwealth or no Commonwealth!

And now, at volume Twelve, there come the Clive Hart **Motifs**, which will, I'm afraid, cover three 300-page volumes in themselves.

Things have been so far inevitably left out, for a later stage: e. g. the whole of **Mink**¹⁹⁷⁸, and the whole of **Hodgart**¹⁹⁵⁹, as well as many other as important things, usually scattered in various



scholarly magazines and scholarly periodicals. But they are sure to come in when the time comes. And that will soon happen.

Ψ Ψ Ψ Ψ Ψ Ψ Ψ

The Present Volumes deal with the 2012 taxonomy of Clive Hart's 1963 motifs, as follows, for they fall into several more or less acceptable classes:

- | | |
|----------------|-------------|
| - set-phrases: | Paternoster |
| - clichés: | Paternoster |
| - Latinisms: | Paternoster |

- Bible Quotations: Paternoster
- Religious-Ritual Phrases: Paternoster
- + open to further analysis: Paternoster
- + open to further analysis: Paternoster
- + open to further analysis: Paternoster

In other words, Paternoster is all of them in a nutshell: for Paternoster is a set-phrase, which is a cliché, which is a Latinism, which is a Bible Quotation (Matthew 6.9 !), which is a Religious-Ritual phrase, which may be a lot of other things besides! (That is why, I discussed it in full in the Appendix to this book, entitled 'The Joycean ArcheType'!)



Or, **To be a little more serious**, let us resume the taxonomy with more down to earth, and consequently more didactic illustrations:

1.- set-phrases:

the seim anew (12x)

2.- clichés:

at his wit's end (4x)

3.- Latinisms:

in vino veritas (6x)

4.- Bible Quotations:

fiat lux (Genesis 1.3) (26x)

5.- Religious-Ritual Phrases:

Requiem aeternam dona eis (2x)

6.- Acronyms:

AMDG → A.M.D.G. (6x)

7.- Onomatopoeia

Quoiquoiquoiquoi.... (5x)

8.- Modern-language

Foreignisms:

9.- Interjections:

10.-Irishisms:

Mannequin pisse (9x)

And ho! Hey? (3x)

Erin go bragh! (6x)

These ten categories are mere groupings of didactic illustrations! Their number can be more or less either reduced or extended at will, depending on the didactic requirements of the moment.

For instance, one could ADD to the Taxonomy, one or two categories – such as, One-Word Motifs, or Enumeration Motifs:

11.- One-Word Motifs:

Why? (3x)



12.- Enumeration Motifs:

always (16x)

the world, the flesh, and the devil (2x)

13.- Affixes → Suffixes:

-ation (21x)

The very last of them being the most thought-provoking, and leading to the title of a book on FW published as early as 1929 by Samuel Beckett himself. But one thing is worth emphasizing: recognising the Clive Hart leit-motifs is all-important for a good understanding of the story, or plot, or narrative, whichever way you want to call it. In a word, of the **whole** of the book called FW!

So, there is only one way out: that of the fundamental requirement of a good Monte Carlo Casino five-star Porter! Just



like the Porter in *Macbeth*, he is required as a *sine qua non* condition imposed by the very nature of his job to be able to recognise, and stop, just about two thousand different faces! Remember that Françoise Sagan—who wrote *Bonjour tristesse* (written & published in 1954, at age 18) —, and a compulsive gambler, had expressly asked the local authorities not to be allowed to enter the MC Casino any more, because she could either break the bank there, or more probably, break her own back, in the process!

In the same way, the conscientious reader of FW is supposed, when reading the book, not only to recognise about one thousand leit-motifs (out of a rough total of 3,377 FW tokens), but also to bear in mind their level of importance! That is, how important they might be, one in

relation to another. And in relation to the economy of the whole book...

So, whether you want it or not, you better get cracking, and start learning—through repeated **paradigmatic reading**—all the thousands of motifs put in front of your eyes ever so kindly and elegantly by Clive Hart as early as fifty years ago! Do that, before you start calling yourself a Joyce scholar, good and proper!

But then, Clive Hart tells me himself, in one of his latest eMails, that the list, as it is, is still incomplete...

An ideal opportunity for you, dear reader, (as Charlotte Brontë was so fond of opening her very last chapter of *Jane Eyre* with, and James Joyce wholeheartedly hated her precisely for



that...) an ideal opportunity for you, dear reader, I say, of *Finnegans Wake*, to discover a few new motifs!

The rule is so very simple: anything repeated twice over any stretch of FW text becomes a LeitMotif! Easy enough, is it not? Through repeated paradigmatic reading, this Lexicon, simply and gradually, tends to become a HandBook.

The MonteCarlo Casino Porterage,

during the London Olympics

C. G. S.

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Clive Hart

Leitmotiv

Chapter Seven of his book *Structure and Motif in Finnegans Wake*, p161 to p181

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The practical application of Joyce's theory of correspondences is achieved by the skillfully varied organization of more than a thousand little *leitmotifs*¹. Neither before nor since *Finnegans Wake* has the literary *leitmotiv* been used so consistently or to such brilliant effect. Before Joyce's very characteristic development of the technique can profitably be discussed, however, I must define just what *leitmotiv* is, as I understand the term, and how in general it may contribute to a work of literature. It is not my purpose to compare the uses to which Joyce put the *leitmotiv* with the methods employed by his predecessors, but some incidental mention of Mann, Proust and others is inevitable in any attempt to clarify Joyce's procedure. A comparative study of the history of the *leitmotiv* in literature would be an extremely valuable contribution to technical criticism, but the great exponents of the device have been unlucky in this respect. No extended study of the *leitmotiv* appears to exist and although there are a number of excellent special discussions, such as Dr. Peacock's *Das Leitmotiv bei Thomas Mann*², the greater part of what has been published is scattered here and there as subsidiary matter in studies of wider scope. The general chapter on *leitmotiv* in Oskar Walzel's *Das Wortkunstwerk*³ is sound and provocative

¹ Including literary - and song - motifs; see Atherton, pp. 235 ff. and M.J. C. Hodgart and M.P. Worthington, *Song in the Works of James Joyce*, New York, 1959; see also Appendix A.

² *Sprache und Dichtung*, vol. LV, 1934.

³ Leipzig, 1926, pp. 152-81.



but too short to come to grips with all that his subject implies. In view of the considerable importance of the *leitmotiv* in the work of at least three of the greatest writers of this century—Pound, Mann, Joyce—and its appearance in many places in the work of a large number of others—Zola, Djuna Barnes, Proust, for example this reticence on the part of the critics is a little surprising and it is to be hoped that the gap will be filled before long. It is, of course, impossible for me to cover the whole field here, even superficially, and I must restrict myself to matters strictly relevant to Joyce.

A comparative study might also be made of the relationship of Joyce's *leitmotifs* to those of Wagner and other composers. There are many obvious similarities: in Wagnerian opera the musical motif, often a fleeting phrase, is valuable not so much for its intrinsic content as for its structural and atmospheric functions; and in *Finnegans Wake* the verbal motif, no less often a barren enough phrase or trite rhythm, is of importance principally for the overtones and symbolic significance with which it can be charged as it moves from context to context. Beyond one or two comparisons with specific Wagnerian examples, however, I shall not venture here to relate Joyce further to his musical counterparts.

It has become a commonplace of criticism to point out that Joyce's work developed in a period that was conscious of a powerful tension between, on the one hand, the forces of fragmentation and, on the other, those arising from attempts to reimpose order on the fragments by arranging them into artificial patterns. When

literature becomes thus fragmented, *leitmotiv* is an almost inevitable source of reorganisation, as twentieth century writing seems to demonstrate. Joyce was certainly conscious very early in his career of the potentialities of the *leitmotiv* as a specialised technical device. Although he is nowhere reported to have used the term '*leitmotiv*' himself, there are unmistakable signs at least as early as 'The Dead' of the deliberate use of verbal motifs for structural and tonal effects¹, while in *A Portrait* and *Ulysses*, of course, they are employed with brilliant assurance and, some will say, perhaps a little facilely and pretentiously at times. Although, as I have said, the detail of Joyce's books is almost always derived from the recognisable external sources, he is, in major technical matters, always less derivative than one at first imagines. He did not, as did many of his contemporaries, combine the activities of author and critic and, though a great innovator, he was much less sophisticated in literary matters than such adulators as Eugene Jolas liked to believe. He was fully conscious of his own greatness—his wife, Nora, told Frank Budgen²: 'Ah, there's only one man he's got to get the better of now, and that's that Shakespeare!'—but the impression one gains from biographies, letters and conversation with his associates is of a man not wholly in touch with the main stream of English literature, past or present, and not wholly aware of his own relation to it. Indeed, he paid little attention to any but a few great names in

¹ For example, the motifs 'leaning over the banisters', etc., D 139,144, 154,164, and 'Distant Music', D 164, 167.

² Information received from Frank Budgen.

literature and worked in an isolation that was not so much arrogant and self-willed as unconscious and naïve. As we learn with some surprise, he had not read Carroll until he was well into *Finnegans Wake*, and then only because somebody had commented on the similarity¹. It seems likely that he had never read some of the apparently obvious literary and philosophical models for his work², and circumspection is therefore necessary in assessing to what extent Joyce was conscious of his predecessors' use of *leitmotiv*. Fortunately a little circumstantial evidence is available. He was devoted to the opera and, although he did not like Wagner, he knew his work and was conversant with his technique³; he was at least conscious of the existence of Thomas Mann, since he names *Der Zauberberg* in *Finnegans Wake* (608.19); he had read some Proust and quotes several titles⁴. This evidence does not, it is true, amount to very much, but it is probably sufficient to show that at least Joyce did not think he had invented the *leitmotiv*, as he once thought he had invented Jabberwocky⁵. In any case, Joyce's debt to earlier models in this matter is probably no greater than his supposed debt to Edouard Dujardin with regard to the stream of consciousness, and that debt must be very small indeed. For better or for worse,

¹ *Letters*, p 255.

² Mr. Frank Budgen tells me that when he knew him best Joyce's knowledge of Hegel, for instance, was quite slight.

³ See, for example, Ellmann, p. 473, and S. Gilbert, *James Joyce's Ulysses*, London, 1952, pp. 239-40.

⁴ Atherton, p. 275.

⁵ Atherton, Chapter 5: 'Lewis Carroll: The Unforeseen Precursor'.

Joyce worked out almost all his mature stylistic habits for himself and suffered only the most indirect influence from other writers.

The word *Leitmotiv* itself is of comparatively recent origin, having been coined by Hans von Wolzogen for specific application to the music of Wagner¹. In the musical world Wagner is, of course, the chief exponent of the method, although it has sometimes been suggested that he himself derived the idea in his turn from earlier literary models. Despite the fact that it springs from a long list of antecedents, the *leitmotiv* proper, in the restricted sense in which I use the word below, is rare in literature before the present century. In embryonic form, however, as a constantly repeated verbal formula associated with persons, places and things, the recurrent motif is of course to be found in the formal literature of virtually all western civilisations. The Homeric epithets and formulae, the refrains and burdens in folk poetry and prayer are direct ancestors of the *leitmotiv*, and Mann himself was fond of saying that the technique can be traced at least as far back as Homer. The quasi-ritualistic repetition of key-phrases in narrative goes back even further, beyond the origins of writing. A large class of folk-tales is constructed around a constantly recurring line of dialogue. Such stories as 'Tom Tit Tot' (260.02), 'Rumpelstiltskin' (370.24) and all their many variants are the ultimate formal sources of Joyce's 'Prankquean' (21-3) and 'Norwegian Captain' (311-32) with their modulating 'riddle' motif.

¹ O. Walzel, *Das Wortkunstwerk*, Leipzig, 1926, p. 154.

The main requirement of a true *leitmotiv* is that it should, as its name implies, *lead* from point to point; it is, in fact, an essentially dynamic device. Reiteration alone is not enough to convert a phrase into a *leitmotiv*. Even Gertrude Stein, who, with the possible exception of Péguy, must be the greatest devotee of repetitiveness western literature has ever known, cannot raise pure repetition to the status of *leitmotiv*. Real *leitmotiv* entails a use of statement and restatement in such a way as to impel the reader to relate part to part; each recurrence of such a motif derives in some necessary way from all its previous appearances and leads on to future resurgences, pointing to correspondences and relationships far beyond those that hold between the individual motif and its immediate context. The full course of such a motif, appearing and disappearing, now in full view, now faintly suggested, must be considered as a whole; like Mr. Brown's 'expanding symbols' every successful *leitmotiv* takes on a life of its own and continually enriches both itself and its contexts as it bears a mass of association from one appearance to another¹. It will be apparent that an ostinato aside like 'Hurry up please it's time', in Mr. Eliot's *The Waste Land*, is not *leitmotiv* in the sense in which I am using the term, since it does not lead the reader from part to part, but—with however rich an irony—functions independently at each statement. Similarly, large-scale repetition of material from the main body of a work does not constitute *leitmotiv*. The repeated burden of a ballad, for example, which makes a verbal rondo out of narrative, has nothing to do with

¹ E.K. Brown, *Rhythm in the Novel*, Toronto, 1950, Chapter 2.

the *leitmotiv* because, even if the burden is varied, it leads nowhere but maintains a static relationship to the narrative themes. *Leitmotiv*, to be effective, must in fact grow functionally from the evolving material, yet not recur regularly in a wholly predictable way; it must arouse expectations of its reappearance and yet give new insights when it does recur; it must be a shaping influence, not the fulfilment of predetermined formal requirements; it must have an active, rather than a passive, function. The necessary qualities are much the same as those specified by Mr. Forster for 'rhythm'¹:

'not to be there all the time like a pattern, but by its lovely waxing and waning to fill us with surprise and freshness and hope'.

Rather like one of Pavlov's dogs, the reader is gently conditioned to expect a motif when he is subjected to certain 'stimuli'. These stimuli may consist of narrative situations, configurations of symbols, thematic allusions, or the presence of other motifs. The process differs from physical conditioning, however, in that both stimulus and response must be constantly varied so that what began as a simple one-to-one relationship may expand into something richly and often mysteriously suggestive. It is just the dynamic flexibility and ever-increasing power of the *leitmotiv* to evoke and to widen its bounds that saves the technique from degenerating into a dry, profitless and mechanical memory-game. A *leitmotiv* must emphatically not comply with the definition offered

¹ E.M. Forster, *Aspects of the Novel*, London, 1949, pp. 153-4.

by Mr. Robert Humphrey¹: 'it may be defined as a recurring image, symbol, word, or phrase which carries a static association with a certain idea or theme.'

The most highly developed motifs in *Finnegans Wake* attain the maximum possible flexibility of content. Joyce creates, or borrows from popular lore, formal units with an easily recognisable shape or rhythm; into these empty shells he is able to pour almost any kind of content, just as a poetic stanza-form may be filled with virtually any words. As I have pointed out, popular sayings, clichés, proverbs and the like are wonderfully suited to Joyce's purposes in *Finnegans Wake*; all he need do is evoke a well-known rhythm in the reader's consciousness, after which he is free to use his word-play to superpose on that rhythm almost any desired nuance of sense. The rise and fall, the pain and joy of the characters, can be widely and subtly reflected in the changing surface and tone of such motifs. Their flexibility will have become apparent in the examples which I have already had occasion to quote.

Technically the *leitmotiv* is a highly self-conscious device. It functions primarily at the surface level, within the verbal texture. Clearly it does not commend itself to novelists who adopt a simple and self-effacing style, but it comes quite naturally from the pen of a Joyce. Thomas Mann, the most self-conscious of all exponents of the *leitmotiv* and the real architect of the fully developed literary motif, mixed it into a lucid, transparent, forward-

¹ R. Humphrey, *Stream of Consciousness in the Modern Novel*, Berkeley and Los Angeles, 1958, pp. 90-1.



moving narrative style. We are, as a result, constantly impelled to shift our attention from the subject-matter seen through the words to the words themselves, and while this change of focus can often be stimulating in theory, some readers find it, in practice, extremely distracting. No such distraction lies in the way of the reader of *Finnegans Wake*, in which surface-texture has become all-important. Within it nothing is artificial because all is frankly artifice, nothing is superficial because all is surface. The more clearly Joyce can focus our attention on the surface details of his style, the better we are able to appreciate his meaning. There is never any question of reading through the prose, which has been virtually engulfed by the *leitmotiv* technique. It is probably true to say that every paragraph in *Finnegans Wake* is both built up out of pieces drawn from elsewhere in the book and, conversely, capable of being broken down and related to all the diverse contexts from which those pieces came.

Of course the motifs in *Finnegans Wake* are not all equally functional or dynamic, and there are a considerable number which approximate to what Walzel calls the *Visitenkartemotiv*, or what Mr. Forster neatly designates a 'banner'¹—although even in the case of Joyce's simplest adaptations of Homeric epithet and the catch-phrase of Dickensian caricature, he is rarely seen to wave two banners with precisely the same device. Exact duplication is in fact so comparatively rare in this book whose main concern is with modality, that the few

¹ O. Walzel, *Das Wortkunstwerk*, Leipzig, 1926, p. 159; E.M. Forster, *Aspects of the Novel*, London, 1949, p. 153.



examples which are to be found there stand out with particular emphasis; they may well have been used for just that reason.

Stephen Dedalus and the young Joyce, as we know from the notebooks¹, set great store by static qualities in art. The perfectly poised static moment which made revelation possible was what Stephen called the 'epiphany'. Joyce never entirely abandoned this aesthetic theory, but in *Finnegans Wake* he assimilated it into a mature technique which goes far beyond the imaginative range of the early notebook jottings. Mrs. Glasheen's assertion that Theodore Spencer was talking nonsense when he stated that Joyce's successive works are all 'illustrations, intensifications and enlargements' of the theory of epiphanies² is not entirely justified for, *mutatis mutandis*, the best of the motifs in *Finnegans Wake* serve much the same type of function as do the epiphanies of the early books. Those epiphanies, though frequently effective enough in themselves, tended to halt all forward movement of the narrative, as every reader of *Stephen Hero* is aware; the *leitmotifs* of *Finnegans Wake*, an altogether more streamlined and supple equivalent, are true to their name and always lead the reader to further variations and relationships. Just as the individual static frames of a motion-picture are given life and movement

¹ H. Gorman, *James Joyce*, London, 1949, pp. 96-7.

² A. Glasheen, 'James Joyce's EPIPHANIES', *The James Joyce Review*, vol I, no. 3, p. 45.

when resolved on the cinema-screen, so each sequence of penetrating motif-statements is made to fuse into a dynamic image of reality. Even in isolation many of the longer motifs are triumphs of the epiphany technique. 'Vikingfather Sleeps' is an exposure of the total paralysis of Irish civilisation that would have won the harsh Stephen's astonished approval, while the development of the passage through two major variants show how much further Joyce's later manner enables him to go in the analysis of an instant of revelation:

'Liverpool? Sot a bit of it! His braynes coolt parritch, his pelt nassy, his heart's adrone, his bluidstreams acrawl, his puff but a piff, his extremeties extremely so: Fengless, Pawmbroke, Chilblaimend and Baldowl. Humph is in his doge. Words weigh no no more to him than raindrops to Rethfernhim. Which we all like. Rain. When we sleep. Drops. But wait until our sleeping. Drain. Sdops.' (74.18)

'Rivapool? Hod a briek on it! But its piers eerie, its span spooky, its toll but a till, its parapets all peripateting. D'Oblong's by his by. Which we all pass. Tons. In our snoo. Znore. While we hickerwards the thicker. Schein. Schore.' (266.03)

'Caffirs and culls and onceagain overalls, the fittest surviva lives that blued, iorn and storridge can make them. Whichus all claims. Clean. Whenastcleeps. Close. And the mannormillor clipperclappers. Next. Doze.' (614.10)



The portentous question ‘How are you today, my dark sir?’—the multilingual verbigeration¹ of a wrathful militant society demanding the abdication of the pacifist—and Piggot-Earwicker’s misspelling of ‘hesitency’², though more fleeting motifs, are epiphanies of even wider significance.

Whereas Stephen would have built up art out of a sequence of such independent moments, the mature Joyce preferred to mobilise a limited number of them into running motifs, whose power of ‘showing forth’ would be vastly increased by their complex interweavings. This new technique is the product of Joyce’s changing world-view. The compartmentalised units which he saw in his youth, the discrete images of lonely individuals, each of whose impenetrable faces he carefully and priggishly scrutinised in an attempt to ‘pierce to the motive centre of its ugliness’(SH23), have become in *Finnegans Wake* a continuum where the identifying epiphany is no more than a momentary illusion, a play of light, still giving insight, but much broader in scope and capable of being shifted to a virtually inexhaustible variety of contexts without loss of power. The *leitmotiv*, one of the most flexible of all technical devices, is Joyce’s most effective weapon in his struggle to leave individuation behind and create a truly generalised consciousness. To do this he had to abandon static art and come full circle back to kinesis; Stephen was obsessed with the problem of how to capture a ‘still’ from the

¹ See Appendix A; the motif is stated in at least twelve languages.

² See Concordance.

motion-picture of life, whereas the later Joyce wanted to keep the camera of his 'allnights newseryreel' (489.35) turning with hardly a pause for meditation; he even went to the length of joining both ends of the film.

In discussing *Ulysses*, Mr. Robert Humphrey attempts to categorise the many motifs in that book as 'image, symbol, or word-phrase motifs'¹. He suggests that Stephen's constant vision of his mother is an image-motif, Bloom's potato a symbol-motif, and 'met him pike hoses' a verbal motif, but all this is true only at the simplest referential level; ultimately, of course, all Mr. Humphrey's motifs are equally verbal, and Mr. Kenner did well to warn us that in reading Joyce we cannot be too insistent on the need to concentrate most of our immediate attention on the words instead of reading through them². The point is no doubt a rather trite one, but interpretation of *Ulysses* has long been, and often still is, dogged by too naturalistic a reading of the text, which unduly plays down the linguistic level. In *Ulysses* Joyce has, it is true, often integrated his verbal motifs so skillfully into a naturalistic context that, to use his early terminology, they function dramatically; an illusion of independent existence is created for them. Such is the case with the 'Penrose' motif: when Bloom meets the pale young man and immediately afterwards remembers the name 'Penrose' (U170), the *leitmotivistic* connexion with the earlier passage in which he had vainly tried to recall the name is established by a process so psychologically

¹ R. Humphrey, *Stream of Consciousness in the Modern Novel*, Berkeley and Los Angeles, 1958, p. 91.

² H. Kenner, *Dublin's Joyce*, London, 1955, pp 152 ff.



real and compelling that the reader is, in the first delight at recognition, made to forget how simple a contrivance is involved. In *Finnegans Wake* Joyce abandoned such *trompe l'œil* methods altogether. Here the motifs are neither superimposed on, nor embedded in, anything but a matrix of other motifs and motif-fragments; no motif can seem out of context in such company, though some will provide greater opportunities for organic development than others. The greatness of Joyce's art in *Finnegans Wake* lies in the brilliance with which he selects and juxtaposes groups of motifs to develop his materials in the best of a great many possible ways. While feeling his way toward this optimum thematic development Joyce seems to have made a practice of arbitrarily scattering a few motifs here and there in his text to serve as stimuli for his imagination. Such a motif, originally included more or less regardless of context, always becomes a source of inspiration to him. Like the grain in the oyster which grows into a pearl-blister, it is slowly encrusted with symbols, images, and overtones which diffuse into and finally become an essential part of the context¹. The British Museum manuscripts indicate how very often this was Joyce's working method. It is worth noting, also, that, until Joyce had worked out the horizontal structure of his episodes, the motifs appeared only very thinly in the texts, and often not at all for

¹ Cf. Mr. M.J.C. Hodgart's happy analogy of iron filings drawn by a magnet: M.J.C. Hodgart and M.P. Worthington, *Songs in the Works of James Joyce*, New York, 1959, p. 27.

long stretches. As soon as the basic fabric was clear in Joyce's mind the motifs began to develop abundantly, building up the harmonic structure and tying the sprawling cycles together with taut bonds stretched from point to point.

It is clear that in *Finnegans Wake* any such classification of motifs as Mr. Humphrey's is impossible from the start. The distinction between image and symbol, if it ever had any validity with respect to Joyce's earlier works, certainly has none here. Recurrent ideas appear now in one guise, now in another. Anna Livia may be seen as a woman, remembered as a dream-vision, heard in the ripple of the watery prose, suggested in the punctuation of a phrase. The only important distinctions now to be made have to do with function.

There are a great many ways in which *leitmotifs* may function to develop a book. They define character, give accents to the line of narrative development, control the rhythm of the structure and impose order on what may without them seem disorderly. A series of motifs, however slender, creates a skeletal grid-pattern which, provided it has some truly functional relationship to the book's themes, helps the reader to organise his responses in phase with those themes. Indeed, this ordering and unifying function of the *leitmotiv* is probably its greatest strength. I shall attempt in the following pages and in my final chapter to demonstrate some of the ways in which motifs serve to organise and unify *Finnegans Wake*.

By means of the *leitmotifs* and a host of key-words related to them Joyce constructs the several frames of reference which underline the scattered component parts of his artificial universe. These are the co-ordinates of his 'proteiform graph'(107.08) to which we may appeal to get our bearings whenever we are 'lost in the bush'(112.03). Usually a number of such referential grids are present simultaneously. Joyce's normal method is in fact to operate on three main planes at once: in the foreground is the manifest content of the episode in question, corresponding to the manifest content of a dream; in the middle-ground is a mass of highly symbolic, but often puzzling, material, scattered about like the stage-properties of a dramatic producer with an obsessional neurosis, and corresponding to the dream-symbols which are frequently incomprehensible until they are referred to the 'latent content'; in the background are the motif-controlled grids or frames of reference against which the symbols can function—often in widely divergent ways. The grids provide keys to the true latent content of the episode. 'Shem the Penman' (I.7) may be taken as a convenient example of this structural procedure. The surface content is a description of the habits and appearance of the 'bad boy' of the book — writer, alchemist, outcast, black in skin and in mind, hated by his righteous brother and by the world. In the middle-ground is a tremendous array of symbolic flotsam and jetsam, at first apparently quite diverse, though almost all of a rather sinister nature. In the background are at least two main frames of reference by means of which all the foregoing can be rationalised: the first is the well known series of allusions to Joyce's own life



which makes Shem a close personal analogue of Joyce himself and also reveals a hidden autobiographical significance in many of the symbols, while the second (which until now does not seem to have been noticed) is a full set of allusions to the fourteen stations of the cross; the latter gives point to the profusion of Golgothic imagery and retrieves it from its at first apparently aimless decorative function, while at the same time the Christ story helps develop both Shem and Joyce as forms of the murdered and resurrected god.

Thomas Mann had been able to achieve impressive pathos and suggest the machinations of fate with extraordinary vividness by suddenly reintroducing a motif which had originated long before in his narrative; similarly, by establishing the apparent inevitability of a motif's resurgence, he could create an atmosphere charged with foreboding. Past and future could be controlled at a distance with great power. Joyce's best motifs share such potentialities with those of Mann, but the very universality of *Finnegans Wake* makes the full deployment of their evocative and pathetic powers a difficult matter. In the works of Mann and Proust, as to some extent in those of Wagner, though the future lies somehow under the control of the *leitmotiv*, what this reflects and expresses above all is the mysterious and spiritual significance of the past; in *Finnegans Wake*, on the other hand, where past, present, and future tend to become undifferentiated, the recurrence of the motifs creates the effect of a cosmic simultaneity and immediacy of experience—the Eternal Now which I have discussed above. While Joyce undoubtedly gains thereby a breadth of context and an illusion of universality, his *leitmotifs*,



caught up in a whirl of reincarnation, lack something of the inexorable finality that they have in, say, *Siegfried*. The best of Mann's and Wagner's motifs often serve to drive the plot forward with a strong pulse and, conversely, they themselves constantly gain in driving power from repeated immersion in the main stream of a strongly developing narrative. As examples of this kind of thing one might quote the deeply moving correspondences of the first and last parts of *Tonio Kröger* or the early foreshadowings of the 'Götterdämmerung' music in *Das Ring*. This source of forward-driving symbolic energy is largely denied to Joyce's motifs because of the weary round of cycles, which, however intense, are comic rather than tragic or pathetic; although things can never improve in the world of *Finnegans Wake*, they equally cannot grow any worse. Proust, of course, had already used correspondences to annihilate time; Joyce, with his re-entrant time sphere, improves on this: he retains time and yet holds it wholly within his grasp, so managing to have the best of both worlds. Time is, was and will be, but there is only a certain amount of it, which we simply use over and over again. Each Age apes the preceding one so that the cycling motifs, which in Mann's hands represent a constant creative imitation, become instead in *Finnegans Wake* symbols of an amusing but oppressive repetitiveness:

'Mere man's mime: God has jest. The old order changeth and lasts like the first.' (489.09)

If Joyce's motifs are less dramatic than those of Mann and Wagner, they are even more highly charged with significant content. A representative example of the kind of symbolic condensation made possible by a

Joycean *leitmotiv* is the closing phrase from Anna Livia Plurabelle: ‘Beside the rivering waters of, hitherandthithering waters of. Night! (216.04)¹. These words, in themselves suggestive enough perhaps, but not very remarkable, form an epitome of the whole chapter and bear the spirit of Anna with them whenever they appear. Not only are rippling water and darkness evoked, but also the tree and the stone and the two washerwomen of the immediate context. Hither and thither, a pair of opposites, represent Shem and Shaun. Since the phrase is the tail-end of a tale told of Anna Livia and the conclusion of the major cycle of Book I, it always implies, when it recurs, the end of one (female) cycle and the beginning of the next (male) cycle. The wording provides a clear connexion with the whole Great Cycle of *Finnegans Wake*, since ‘rivering’ echoes the ‘riverrun’ with which the book opens. Earlier we had met Anna in a highlighted passage ‘by the waters of Babylon’ (103.11) and hence this Biblical allusion is now faintly heard as a burden underlying ‘Beside the rivering waters’. The motif therefore draws into those contexts into which it intrudes, overtones of captivity, exile, and whoredom. But its symbolic content is still not exhausted, since in *Finnegans Wake* the City—Dublin—is usually the male, HCE. The introduction of the female city of Babylon therefore relates the ‘change-of-sex’ theme²—already present in the conversion of the washerwomen into the sons, Shem and Shaun—to the parent

¹ See Appendix A.

² See J.M. Morse, *The Sympathetic Alien*, New York, 1959, Chapter III.

figures Anna and HCE. As was Bloom in nightmarish nighttown, HCE the city is transmogrified into an unwilling whore and suffers many indignities in that role¹. That Joyce is consciously using this potentiality of his motif may be demonstrated from another of its occurrences—that at 355.15-20. Here the motif is amalgamated with another from III.4² and is used to conclude the male word-battle of Butt and Taff, which forms a parallel to the dialogue of the two women in I.8. In this latter context Joyce makes the change of sex—from a male back to a female cycle—quite explicit:

‘Nightclothesed, arooned, the conquerods sway. After their battle thy fair bosom.’ (355.19)

For a writer who delights in indirection, one of the most fruitful potentialities of the *leitmotiv* is its capacity to bring off effects by remote control. Joyce was temperamentally inclined to like the idea of action at a distance by mysterious control. He was fond of manipulating people and events from behind the scenes, as the altogether extraordinary ‘Sullivan affair’³ makes clear. The distant ‘Godlike Artist’ was one of Joyce’s early ideals which he never quite outgrew. There are several varieties of remote control exhibited in *Finnegans Wake*, some of which, such as the ‘anastomosis’ idea, I have already touched on. Most important of all is the way in which one part of the universe of *Finnegans Wake* can be modified and controlled, stopped and started, by the introduction of

¹ There seem to be sexual overtones in ‘hitherandthithering’; cf. ‘the conquerods sway’ in the statement at 355.19.

² See below, p. 178.

³ Ellmann, pp. 632 ff.



motifs from another part of some suitable point. These are the 'Strings in the earth and air' that Joyce takes such pleasure in pulling.¹ The sudden appearance of motifs from the end of I.8 in the children's bedroom scene (572) will serve as an example. At 572.07 there begins a series of questions and exclamations:

'–Wait!'

'–What!'

'–Her door!'

'–Ope?'

'–See!'

'–What?'

'–Careful.'

'–Who?'

Taken in isolation, these words might not seem to echo anything else in *Finnegans Wake*, but a quite unmistakeable condensation of the concluding paragraph of I.8 in 572.16-17 points to a correspondence of the dialogue and the half-obscured questions and responses at 215-29 ff. The establishment of this correspondence induces the reader to attribute to these questions and exclamations (572.07-14) both a pace and a rhythm in

¹ *Chamber Music*, ed. W.Y. Tindall, New York, 1954, p 109.

harmony with the strongly suggested model. The whole passage is brought to a quiet full close in 572.17. These changes of tempo and tone are not inherent in the writing at this point in so far as it relates to the immediate context of the chapter; they are imposed on it by the controlling *leitmotiv*-complex in I.8 from which the passage draws only a small handful of verbal echoes. These echoes, though they amount to no more than three or four words, are nevertheless adequate to direct the whole scene. The 'salting' of a passage in this way with snatches from other contexts is of course not new in *Finnegans Wake*, but there is perhaps some originality in Joyce's courageously allowing the whole rhythmic unity and tone of a sequence to be dependent on such a small amount of introduced matter.

Apart from the very marked emphasis on the verbal level of the motifs, the methods I have been describing are not exclusively Joycean in character and, indeed, many writers have achieved comparable results with organised use of symbol and image. Having chosen the verbal motif as his unit, however, Joyce did find applications for it which made a definite contribution to the art of prose. Joyce shared Thomas Mann's preoccupation with the problem of how to make the spoken word function like music. In an attempt to approximate to the thematic structure of musical forms Mann had experimented with large verbal blocks built up from rich matrices of motifs, in which the serpentine alternations of symbol and theme would produce something like harmony and counterpoint. By going beyond conventional language in the 'Sirens' episode of

Ulysses Joyce achieved something which approximated even better to the desired effect, but always in these experiments Joyce failed to transform the *Nacheinander* into a true *Nebeneinander*. The closest approach to verbal counterpoint in *Ulysses* is the kind of syncopation by truncation exemplified in:

‘First Lid, De, Cow, Ker, Doll, a fifth: Lidwell, Si Dedalus, Bob Cowley, Kernan and Big Ben Dollard.’(U276)

The same device is to be found in *Finnegans Wake*, though more skillfully handled. The following line from 222.06, for example, reads at first like a series of dactyls:

‘góod for us áll for us áll for us all áll’

The preceding words, however, ‘a chorale in canon’, indicate that we are to read it as a series of telescoping stretti, thus:

VOICE 1 : good for us all

VOICE2: good for us all

VOICE3: good for us all

VOICE4: good for us all



This is, I suppose, quite amusing, but the simultaneity of statement is achieved by suggestion only. Elsewhere in *Finnegans Wake*, however, having created a polysemantic style which could sustain true counterpoint, Joyce was able to state motifs simultaneously in significant interwoven patterns which are probably as close an analogy to polyphonic music as any linguistic procedure may be. The simultaneous statement of two motifs is quite frequent in *Finnegans Wake* but it is a device which always presents considerable technical difficulties since the requirements are conflicting: the individual motifs must remain clearly identifiable, yet if the counterpoint is to function properly the marriage of the two must be as close as possible. Joyce is by no means always entirely successful in these experiments with counterpoint, but quite a good example is to be found at 355.15 where there is a major recurrence of the 'rivering' motif, which I have already discussed¹. This is counterpointed against the 'rolling barrel' motif², which is stated eight times (two four-part cycles) in III.4. Specifically, the first and last—and hence, according to the laws of *Finnegans Wake*, identical—versions of the barrel motif are quoted in combination, so that the binding together of the beginnings and ends of cycles is made even richer.

The separate elements of the statement may be set out as follows:

(a) 'Beside the rivering waters of, hitherandthithering waters of. Night!' (216.04)

¹ See Appendix A.

² See Appendix A.

(b) 'While elvery stream winds seling on for to keep this barrel of bounty rolling and the nightmail afarfrom morning nears.' (565.30)

(c) 'While the queenbee he staggerhorned blesses her bliss for to feel her funnyman's functions Tag. Rumbling.' (590.27)

And in combination:

(abc) 'While the Hersy Hunt they harrow the hill for to rout them rollicking rogues from, rule those racketeer romps from, rein their rockery rides from. Rambling.'

'Nightclothesed, arooned, the conquerods sway'. (355.15)

Both ear and eye apprehend the two motifs of female ALP and male Shaun; this is true counterpoint. Mr. Melvin Friedman's cautious assertion that *Finnegans Wake* achieves counterpoint by implication only¹, is accurate enough with regard to the less successful and less thoroughly digested parts of the book, such as the 'canon' quoted above, but when everything was functioning properly, as here, Joyce fully achieved his aim. The achievement of his technical analogy does not, of course, in itself add musical qualities to the text, but in bringing about an even closer association of symbols and ideas than is possible with normal linguistic usage, it

¹ M. Friedman, *Stream of Consciousness: a Study in Literary Method*, New Haven, 1955, p.131.

lends words some of the immediacy and succinctness of musical expression. Oskar Walzel was careful not to confuse the two arts¹:

‘Das Leitmotiv fügt, soweit es inhaltlich deutet, nicht der dichterischen Form eine musikalische an, sondern es gibt dem Inhalt der Worte durch seine eigene Formung etwas hinzu.’

The symbolic content of all three component parts in the central amalgamation of motifs quoted above is made to interact in a very vital way: Night and Day, two opposites, are resolved in the somewhat surrealist image of huntsmen clad in their night-attire harrowing the hills in the morning, while the object of their hunt is identified as HCE, the stag in (c); the sexual overtones of (a) are reinforced by the clearly sexual significance of (c); the identification of Shaun’s barrel with the floating coffin of Osiris is here emphasised by the association with the hearse (abc).

There remains one other highly important application of the *leitmotiv* in *Finnegans Wake* which must be mentioned. This is the technique of amassing motifs into a matrix or complex². There are two main types of motif-agglomeration in *Finnegans Wake*. The first and simpler type is nothing more than a block of juxtaposed motifs and associated symbols—a further example of the Rabelaisian catalogue-technique to which Joyce was so

¹ O. Walzel, *Das Wortkunstwerk*, Leipzig, 1926, p. 157.

² See particularly the ‘Letter’, Chapter Eight II, below.

inclined. Every so often Joyce virtually halts the forward movement of the narrative in order to build up a great pile of undiluted motifs, thematic statements, and symbols, which, to the weary reader trying to work his way straight through the book from cover to cover, come as a welcome, well-earned relief from his struggles with the sinuosities of Joyce's thought elsewhere. The longest of these resting places is the list of 389 attributes of Finn MacCool in I.6 (126-39). One might suspect, or fear, that the juxtaposition of individual items in these lists is of some obscure significance, but, although there is certainly much to admire in the wit and appositeness of each revealing little phrase, Joyce's working methods make it clear that the order of items is usually unimportant. So little attention did Joyce pay to their order that he allowed friends to insert his additions, giving them considerable freedom in the details of placement.

The following unpublished manuscript note is revelatory¹: 'If possible please insert the following 5 sentences in D, beginning about 2 lines from top at regular intervals and ending about 2 lines from end, of course not breaking any phrase or group of phrases:'

'Baile-Atha-Cliath, 31 Jun, II.32 A.D.'

'Fit Dunlop and be Satisfied'

¹ One of the sixteen loose MS sheets in the Poetry Collection of the Lockwood Memorial Library, University of Buffalo; the note is undated and bears no indication as to the identity of the recipient; the passage referred to is now 420-21.

‘In the March of Civilisation’

‘Buy Patterson’s Matches’

‘ Boston (Mass), 31 Jan, 13.12 P.D.’

By halting the narrative for a moment and filling the pause with such concentrations of motifs, Joyce is able to create a series of nodal points where the reader can contemplate the primary materials at his leisure; the essence of the book is refined off from the more impure discursive matter and is shown forth for a moment before the cycles begin again.

The second type of motif-agglomeration, and by far the more important, is the true interacting *leitmotiv*-complex, of which the Letter is the most outstanding example. The complex of motifs, acting as a whole rather than as a collection of separate parts, is one of the most interesting aspects of the structure of *Finnegans Wake*. It is a technique which is on the whole used sparingly, but it is all the more powerful for that. A complex allows motifs which have become highly charged from their previous—or, in the case of *Finnegans Wake*, their future—contacts, to react with one another on a grand scale, and so create a harmony of idea, colour, and sound, which impressively heightens the symbolic power of all the constituent parts.

A good example of a rich *leitmotiv*-complex held together in a tight synthesis of tone, rhythm, and imagery, is the celebrated closing section of ‘Anna Livia Plurabelle’ to which I have already alluded several times (215-

16). In the last two paragraphs of this chapter almost every phrase is a major motif. From their source here they spread either singly or in groups, and with varying degrees of wit and relevance, into almost all regions of the book. The themes with which they deal—the primary principle of historical recurrence and the alternation of unity and diversity—are raised in these quiet and simple statements far above the level of shaping forces to become meditative poetry of the highest order. The motifs seem to emanate as essences from the being of Anna Livia herself, from the slumbering City of Dublin, and from fern-covered Howth Head. After many long excursions through time and space, having churned up masses of trivia and quadrvia which all tell the same story in miniature, we rearrive at those opposed archetypal figures which generate every lesser manifestation.



Clive Hart

Introductory Remarks to the Index of Motifs in FW

Structure and Motif in Finnegans Wake, p211-p212



There is virtually no limit to the number and variety of ways in which the multitude of *leitmotifs* in *Finnegans Wake* might be classified and arranged, for in breaking down the process of composition to the organisation of such wisps of phrases Joyce was clearly looking for the maximum possible flexibility of design. I made several attempts to classify the motifs listed here but the results never proved to be particularly useful. A simple alphabetical index is therefore offered, although in the case of a few big motif-complexes a separate grouped list is provided. Motifs based on proverbs, catch-phrases and the like are usually listed in their normalised forms.

With a few exceptions this index omits (1) all song-motifs¹, and (2) all 'literary' motifs, *i.e.* quotations from works of literature². Some single words function as independent *leitmotifs* and, of course, a large part of *Finnegans Wake* is made up of motif-fragments—words and syllables derived from important motifs but too fleeting in themselves to be called motif-statements. The index makes no attempt to list any but the most important single-word motifs and motif-fragments. Similarly, I have excluded the hosts of words and symbols

¹ A very full list is available in M.J.C. Hodgart and M.P. Worthington, *Song in the Works of James Joyce*, New York, 1959.

² See Atherton, Appendix.

that always hunt in couples but otherwise have no special *leitmotivistic* significance, such as 'holly and ivy'. Such words and word-pairs can most easily be traced with the aid of my *Concordance*¹.

Some of the repeated common expressions which appear in the list may have little practical function as *leitmotifs* but since the motif-structure of the book is always of at least theoretical importance I have thought it best to include everything that could be said to have the shape of a *leitmotiv*. Nevertheless, I do not claim that, even with regard to major motifs, the index is in any way exhaustive. The list of items has grown almost week by week as my understanding of the text has deepened, but I am still a very long way from understanding all that Joyce put into *Finnegans Wake* and other readers will certainly have noticed many correspondences to which I have remained blind.

Doubtful references are placed in parentheses. Most of the motifs are self-explanatory in context but I have provided brief notes and references where it seems useful to do so. The significance of a number of the major motifs is obscure to me. In these cases I have added a note to that effect.

¹ To be published shortly.

C. George Sandulescu, Editor.

Finnegans Wake Motifs II

The Middle 286 Motifs, from the Letter F to the Letter P

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Finnegans Wake Motifs II

The Middle 286 Motifs
from the Letter F to the Letter P

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București 2012

The Clive HART Motif Archetypes

(Archetypes are Thematic Bunches of Types)

All Motifs are numbered in run-on fashion from the very first one to the very last one.

That is how we obtain a total of **623 Motifs**.

Name of the bunch of Motifs	Motif Number	Page Number	Volume Number	Comments
General Motifs	from 1 to 13	from page 69 to page 89	Motifs Volume I	
	from 53 to 186	from page 139 to page 320	Motifs Volume I	
	from 210 to 315	from page 123 to page 236	Motifs Volume II	
	from 348 to 350	from page 280 to page 283	Motifs Volume II	
	from 380 to 455	from page 317 to page 404	Motifs Volume II	
	from 457 to 472	from page 415 to page 432	Motifs Volume II	
	from 473 to 474	from page 69 to page 72	Motifs Volume III	
	from 476 to 585	from page 100 to page 234	Motifs Volume III	
	from 591 to 623	from page 244 to page 282	Motifs Volume III	
Anna Livia Motifs	from 14 to 52	from page 90 to page 138	Motifs Volume I	
First Four Paras Motifs	from 187 to 209	from page 69 to page 122	Motifs Volume II	
Last Monologue Motifs	from 316 to 347	from page 236 to page 280	Motifs Volume II	
Letter Motifs	from 351 to 379	from page 284 to page 316	Motifs Volume II	
Paternoster Motif	456	from page 404 to page 415	Motifs Volume II	Suggested by C.G. Sandulescu
The Quinet Sentence Motifs	475	from page 72 to page 100	Motifs Volume III	
Viking Father Sleeps Motifs	from 586 to 590	from page 234 to page 243	Motifs Volume III	



A Tentative Frequency Chart of FW Motifs

Fq Rank	Frequency (absolute figures)	Name of the Motif	Motif Number	Comments
1	55	mishe mishe to tauftauf	190	
2	47	Magazine Wall Motif	389	
3	44	<i>Paternoster</i>	456	
4	35	the first and the last	186	
5	28	Two more. Onetwo moremens more	334	
6	26	Buckley shot the Russian General	108	
7		<i>fiat lux fuit Ilium</i>	184	
8	24	<i>O felix culpa!</i>	442	
9	22	Beside the rivering waters of	52	
10	21	-ation	77	
11	21	Hear! Hear!	205	
12	21	when you sell, get my price	606	
13	20	ah ho	3	
14	19	<i>sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i>	510	



Finnegans Wake Motifs II

The Middle 286 Motifs, from the Letter F to the Letter P

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15	18	up guards and at 'em!	578	
16	18	in the beginning...	294	
17	18	End here... endsthee	342	
18	18	<i>The Quinet Sentence</i>	475	
19	18	The Riddle	491	
20	18	son of a bitch	521	
21	17	ah dear oh dear	2	
22	17	Pingpong! There's the Belle for Sexaloitez!	18	
23	17	hue and cry	275	
24	17	tit for tat	565	
25	16	always	8	
26	16	<i>in nomine Patris et Filii et Spiritus Sancti</i>	291	
27	15	fe fi fo fum, I smell the blood of an Englishman	183	
28	15	full stop	363	
29	15	The Marriage Ceremony	398	
30	15	The Ten Commandments	548	



FW Address:	The <u>TYPE</u> v <u>TOKEN</u> juxta Relation: (Clive Hart <u>Type</u> , in black font 12 # The FW <u>Token</u> , in bold red font 20):	Clive Hart Comments on <i>Finnegans Wake</i> Motifs: (mainly narrative- oriented)	Sandulescu Comments: (semiotics oriented)	Motif Number: Type / Token:
F	F	F	F	F
	FIRST FOUR	PARAS MOTIFS	start	here
175.0728	# <i>In Nowhere has yet the Whole World taken part of himself for his</i>	Major Recalls 1		First Four Paras Motif: 187.1 {Fq 3 }



<p><i>Wife; #</i></p> <p><i># By Nowhere have</i> <i>Poorparents been</i> <i>sentenced to Worms,</i> <i>Blood and</i></p> <p><i>Thunder for Life #</i></p> <p><i># Not yet has the Emp</i> <i>from Corpsica forced</i> <i>the Arth out of</i> <i>Engleterre; #</i></p> <p><i># Not yet have the</i> <i>Sachsen and Judder on</i> <i>the Mound of a Word</i> <i>made</i></p> <p><i>Warre; #</i></p> <p><i># Not yet</i></p>			
--	--	--	--



	<p><i>Witchywithcy of Wench struck Fire of his Heath from on Hoath; # # Not yet his Arcobaleine forespoken Peacepeace upon Oath; # # Cleftfoot from Hempal must tumpel, Blamefool Gardener's bound to fall; # # Broken Eggs will poursuive bitten Apples for where theirs</i></p>			
--	---	--	--	--

<p><i>is Will</i></p> <p><i>there's his Wall;</i></p> <p>#</p> <p># <i>But the Mountstill</i></p> <p><i>frowns on the</i></p> <p><i>Millstream while their</i></p> <p><i>Madsons</i></p> <p><i>leap his Bier</i> #</p> <p># <i>And her Rillstrill</i></p> <p><i>liffs to His Murkesty</i></p> <p><i>all her daft Daughters</i></p> <p><i>laff</i></p> <p><i>in her Ear.</i> #</p> <p># <i>Till the four Shores</i></p> <p><i>of deff Tory Island let</i></p> <p><i>the douze dumm</i></p>			
---	--	--	--



	<i>Eirewhiggs raille! #</i> <i># Hirp! Hirp! for their</i> <i>Missed</i> <i>Understandings! chirps</i> <i>the Ballat of</i> <i>Perce-Oreille. #</i>			
201.05-20	<i># By earth end the</i> <i>cloudy but I badly</i> <i>want a brandnew</i> <i>bankside, bedamp and</i> <i>I do, and a plumper at</i> <i>that! #</i> <i># For the putty</i> <i>affair I have is wore</i> <i>out, so it is, sitting,</i> <i>yaping and waiting for</i>	Major Recalls 2		First Four Paras Motif: 187.2 {Fq 3 }



<p><i>my old Dane hodder dodderer, my life in death companion, my frugal key of our larder, my much- altered camel's hump, my jointspoiler, my maymoon's honey, my fool to the last Decemberer, to wake himself out of his winter's doze and bore me down like he used to. #</i></p> <p><i># Is there irwell a lord of the manor or a</i></p>			
---	--	--	--

	<p><i>knight of the shire at strike, I wonder, that'd dip me a dace or two in cash for washing and darning his worshipful socks for him now we're run out of horsebrose and milk?</i></p> <p>#</p> <p># <i>Only for my short Brittas bed made's as snug as it smells it's out I'd lep and off with me to the slobbs della Tolka or the plage au Clontarf to feale the</i></p>			
--	---	--	--	--



	<i>gay aire of my salt troublin bay and the race of the saywint up me ambushure. #</i>			
311.05-20	<i># It was long after once there was a lealand in the luffing ore it was less after lives thor a toyler in the tawn at all ohr it was note before he drew out the moddle of Kersse by jerkin his dressing but and or it was not before athwartships he</i>	Major Recalls 3		First Four Paras Motif: 187.3 {Fq 3 }



	<p>buttonhaled the Norweegee's capstan.</p> <p>#</p> <p># So he sought with the lobestir claw of his propencil the clue of the wickser in his ear. O, lord of the barrels, comer forth from Anow (I have not mislaide the key of Efas-Taem), O, Ana, bright lady, comer forth from Thenanow (I have not left temptation in the path</p>			
--	--	--	--	--

	<p>of the sweeper of the threshold), O! # # But first, strongbowth, they would deal death to a drinking. Link of a leadder, dubble in it, slake your thirdst thoughts awake with it. Our svalves are svalves aroon! We rescue thee, O Baass, from the damp earth and honour thee. O Connibell, with mouth burial! So was</p>			
--	--	--	--	--



	done, neat and trig. Up draught and whet them! #			
003.01:1	riverrun riverrun,			First Four Paras Motif: 188.1 {Fq 4 }
104.03:1	riverrun rill be run,			First Four Paras Motif: 188.2 {Fq 4 }
300.16:1	riverrun rinnerung			First Four Paras Motif: 188.3 {Fq 4 }
615.12:8	riverrun . Reverend.			First Four Paras Motif: 188.4 {Fq 4 }
003.09:8	bellowsed			First Four



	bellowsed			Paras Motif: 189.1 {Fq 3 }
154.35:6	bellowsed belowing things			First Four Paras Motif: 189.2 {Fq 3 }
263.21:9	bellowsed below, saith			First Four Paras Motif: 189.3 {Fq 3 }
003.09:9	mishe mishe to taufauf mishe mishe to taufauf	(mishe Gaelic : I am, I am) (taufen German : to baptise)		First Four Paras Motif: 190.1 {Fq 55 }
012.22:8	mishe mishe to taufauf swishawish satins and their taffetaffe	(mishe Gaelic : I am, I am) (taufen German : to baptise)		First Four Paras Motif: 190.2 {Fq 55 }
065.31:2	mishe mishe to taufauf	(mishe Gaelic : I am, I am) (taufen German : to baptise)		First Four Paras



	tofftoff for thee, missymissy			Motif: 190.3 {Fq 55 }
080.07:5	mishe mishe to taufauf tautaubapptossed	(mishe Gaelic : I am, I am) (taufen German : to baptise)		First Four Paras Motif: 190.4 {Fq 55 }
087.24:4	mishe mishe to taufauf meace, (mute and daft) meathe.	(mishe Gaelic : I am, I am) (taufen German : to baptise)		First Four Paras Motif: 190.5 {Fq 55 }
092.31:2	mishe mishe to taufauf wishwish of her sheeshea	(mishe Gaelic : I am, I am) (taufen German : to baptise)		First Four Paras Motif: 190.6 {Fq 55 }
096.11:7	mishe mishe to taufauf stuffstuff	(mishe Gaelic : I am, I am) (taufen German : to baptise)		First Four Paras Motif: 190.7 {Fq 55 }
102.28:2	mishe mishe to taufauf	(mishe Gaelic : I am, I am) (taufen German : to baptise)		First Four Paras

	. Tifftiff			Motif: 190.8 {Fq 55 }
104.11:5	mishe mishe to taufauf mihimihi,	(mishe Gaelic : I am, I am) (taufen German : to baptise)		First Four Paras Motif: 190.9 {Fq 55 }
117.11:7	mishe mishe to taufauf michemiche	(mishe Gaelic : I am, I am) (taufen German : to baptise)		First Four Paras Motif: 190.10 {Fq 55 }
117.18:1	mishe mishe to taufauf souffsouff	(mishe Gaelic : I am, I am) (taufen German : to baptise)		First Four Paras Motif: 190.11 {Fq 55 }
125.01:14	mishe mishe to taufauf mussmass	(mishe Gaelic : I am, I am) (taufen German : to baptise)		First Four Paras Motif: 190.12 {Fq 55 }



145.07:10	mishe mishe to taufauf toughturf I'm not a mishymissy.	(mishe <u>Gaelic</u> : I am, I am) (taufen <u>German</u> : to baptise)		First Four Paras Motif: 190.13 {Fq 55 }
145.24:5	mishe mishe to taufauf , stuffstuff?	(mishe <u>Gaelic</u> : I am, I am) (taufen <u>German</u> : to baptise)		First Four Paras Motif: 190.14 {Fq 55 }
148.02:1	mishe mishe to taufauf ? Misi misi!	(mishe <u>Gaelic</u> : I am, I am) (taufen <u>German</u> : to baptise)		First Four Paras Motif: 190.15 {Fq 55 }
167.19:5	mishe mishe to taufauf soutstuffs	(mishe <u>Gaelic</u> : I am, I am) (taufen <u>German</u> : to baptise)		First Four Paras Motif: 190.16 {Fq 55 }
191.36:8	mishe mishe to taufauf	(mishe <u>Gaelic</u> : I am, I am)		First Four



	stiffstaff and how wishywashy	(taufen <u>German</u> : to baptise)		Paras Motif: 190.17 {Fq 55 }
202.30:9	mishe mishe to taufauf daphdaph	(mishe <u>Gaelic</u> : I am, I am) (taufen <u>German</u> : to baptise)		First Four Paras Motif: 190.18 {Fq 55 }
203.30:9	mishe mishe to taufauf daphdaph	(mishe <u>Gaelic</u> : I am, I am) (taufen <u>German</u> : to baptise)		First Four Paras Motif: 190.19 {Fq 55 }
225.20:7	mishe mishe to taufauf ! Mitzymitzy! Though I did ate tough turf	(mishe <u>Gaelic</u> : I am, I am) (taufen <u>German</u> : to baptise)		First Four Paras Motif: 190.20 {Fq 55 }
228.03:2	mishe mishe to taufauf	(mishe <u>Gaelic</u> : I am, I am) (taufen <u>German</u> : to baptise)		First Four Paras



	, moush missuies from mungy monsie,			Motif: 190.21 {Fq 55 }
240.24:11	mishe mishe to tauftauf . Teufleuf	(mishe <u>Gaelic</u> : I am, I am) (taufen <u>German</u> : to baptise)		First Four Paras Motif: 190.22 {Fq 55 }
249.29:4	mishe mishe to tauftauf Misha Misha but call me Toffey Tough.	(mishe <u>Gaelic</u> : I am, I am) (taufen <u>German</u> : to baptise)		First Four Paras Motif: 190.23 {Fq 55 }
260.F1:1	mishe mishe to tauftauf # Rawmeash, quoshe with her girlic teangue.	(mishe <u>Gaelic</u> : I am, I am) (taufen <u>German</u> : to baptise)		First Four Paras Motif: 190.24 {Fq 55 }
277.10:9	mishe mishe to tauftauf Miss Mishy Mushy is	(mishe <u>Gaelic</u> : I am, I am) (taufen <u>German</u> : to baptise)		First Four Paras



	tiptupt by Toft Taft.			Motif: 190.25 {Fq 55 }
279.F34:11	mishe mishe to taufauf tough troth	(mishe Gaelic : I am, I am) (taufen German : to baptise)		First Four Paras Motif: 190.26 {Fq 55 }
290.21:5	mishe mishe to taufauf washawash tubatubtub	(mishe Gaelic : I am, I am) (taufen German : to baptise)		First Four Paras Motif: 190.27 {Fq 55 }
291.24:8	mishe mishe to taufauf (tuff, tuff,	(mishe Gaelic : I am, I am) (taufen German : to baptise)		First Four Paras Motif: 190.28 {Fq 55 }
320.23:1	mishe mishe to taufauf # – Stuff, Taaffe,	(mishe Gaelic : I am, I am) (taufen German : to baptise)		First Four Paras Motif:



	stuff!			190.29 {Fq 55 }
338.12:10	mishe mishe to taufauf <i>tifftaff toffiness</i>	(mishe <u>Gaelic</u> : I am, I am) (taufen <u>German</u> : to baptise)		First Four Paras Motif: 190.30 {Fq 55 }
341.16:8	mishe mishe to taufauf ! Piff paff for puffpuff	(mishe <u>Gaelic</u> : I am, I am) (taufen <u>German</u> : to baptise)		First Four Paras Motif: 190.31 {Fq 55 }
342.03:2	mishe mishe to taufauf <i>toughts, turffers!)</i>	(mishe <u>Gaelic</u> : I am, I am) (taufen <u>German</u> : to baptise)		First Four Paras Motif: 190.32 {Fq 55 }
349.23:3	mishe mishe to taufauf <i>puffpuff and pompom</i>	(mishe <u>Gaelic</u> : I am, I am) (taufen <u>German</u> : to baptise)		First Four Paras Motif: 190.33



				{Fq 55 }
352.12:5	mishe mishe to taufauf meest! And after meath	(mishe Gaelic : I am, I am) (taufen German : to baptise)		First Four Paras Motif: 190.34 {Fq 55 }
354.28:9	mishe mishe to taufauf scorching and screeching	(mishe Gaelic : I am, I am) (taufen German : to baptise)		First Four Paras Motif: 190.35 {Fq 55 }
366.13:4	mishe mishe to taufauf , mitsch for matsch,	(mishe Gaelic : I am, I am) (taufen German : to baptise)		First Four Paras Motif: 190.36 {Fq 55 }
434.24:1	mishe mishe to taufauf stiffstuffs	(mishe Gaelic : I am, I am) (taufen German : to baptise)		First Four Paras Motif: 190.37

				{Fq 55 }
446.18:6	mishe mishe to taufauf (touf! touf!)	(mishe Gaelic : I am, I am) (taufen German : to baptise)		First Four Paras Motif: 190.38 {Fq 55 }
457.25:1	mishe mishe to taufauf # — Meesh, meesh,	(mishe Gaelic : I am, I am) (taufen German : to baptise)		First Four Paras Motif: 190.39 {Fq 55 }
459.03:10	mishe mishe to taufauf (msch! msch!)	(mishe Gaelic : I am, I am) (taufen German : to baptise)		First Four Paras Motif: 190.40 {Fq 55 }
460.24:10	mishe mishe to taufauf kisskiss	(mishe Gaelic : I am, I am) (taufen German : to baptise)		First Four Paras Motif: 190.41 {Fq 55 }



466.12:8	mishe mishe to tauftauf mishmash	(mishe <u>Gaelic</u> : I am, I am) (taufen <u>German</u> : to baptise)		First Four Paras Motif: 190.42 {Fq 55 }
468.08:5	mishe mishe to tauftauf ! Toughtough, tootoological.	(mishe <u>Gaelic</u> : I am, I am) (taufen <u>German</u> : to baptise)		First Four Paras Motif: 190.43 {Fq 55 }
481.26:1	mishe mishe to tauftauf , Mushame, Mushame!	(mishe <u>Gaelic</u> : I am, I am) (taufen <u>German</u> : to baptise)		First Four Paras Motif: 190.44 {Fq 55 }
483.08:7	mishe mishe to tauftauf dipdip all the dindians,	(mishe <u>Gaelic</u> : I am, I am) (taufen <u>German</u> : to baptise)		First Four Paras Motif: 190.45 {Fq 55 }
486.14:4	mishe mishe to tauftauf	(mishe <u>Gaelic</u> : I am, I am)		First Four



	slingslang. Now I, the lord of Tuttu,	(taufen <u>German</u> : to baptise)		Paras Motif: 190.46 {Fq 55 }
505.19:1	mishe mishe to taufauf # —Telleth that eke the treeth? —Mushe, mushe of a mixness. #	(mishe <u>Gaelic</u> : I am, I am) (taufen <u>German</u> : to baptise)		First Four Paras Motif: 190.47 {Fq 55 }
505.23:1	mishe mishe to taufauf # —Tod, tod,	(mishe <u>Gaelic</u> : I am, I am) (taufen <u>German</u> : to baptise)		First Four Paras Motif: 190.48 {Fq 55 }
512.20:4	mishe mishe to taufauf . Taiptope	(mishe <u>Gaelic</u> : I am, I am) (taufen <u>German</u> : to baptise)		First Four Paras Motif: 190.49 {Fq 55 }



537.05:3	mishe mishe to taufauf do dope me of her miscisprinks	(mishe <u>Gaelic</u> : I am, I am) (taufen <u>German</u> : to baptise)		First Four Paras Motif: 190.50 {Fq 55 }
549.04:5	mishe mishe to taufauf dipdippingdo wnes	(mishe <u>Gaelic</u> : I am, I am) (taufen <u>German</u> : to baptise)		First Four Paras Motif: 190.51 {Fq 55 }
561.13:9	mishe mishe to taufauf missynname	(mishe <u>Gaelic</u> : I am, I am) (taufen <u>German</u> : to baptise)		First Four Paras Motif: 190.52 {Fq 55 }
604.23:2	mishe mishe to taufauf , I yam as I yam,	(mishe <u>Gaelic</u> : I am, I am) (taufen <u>German</u> : to baptise)		First Four Paras Motif: 190.53 {Fq 55 }
605.02:1	mishe mishe to taufauf	(mishe <u>Gaelic</u> : I am, I am)		First Four



	messy messy to look after our douche douche,	(taufen <u>German</u> : to baptise)		Paras Motif: 190.54 {Fq 55 }
606.36:13	mishe mishe to tauftauf tofatufa and that is how we get to Missas in Massas.	(mishe <u>Gaelic</u> : I am, I am) (taufen <u>German</u> : to baptise)		First Four Paras Motif: 190.55 {Fq 55 }
003.10:2	thuartpeatrick thuartpeatrick:	(probably contains, apart from 'Thou art Peter', peat-rick, pea- trick (?), Stuart, and possibly the Sturt Pea – an Australian desert flower)		First Four Paras Motif: 191.1 {Fq 17 }
041.05:10	thuartpeatrick insuper petroperfractus)	(probably contains, apart from 'Thou art Peter', peat-rick, pea- trick (?), Stuart, and possibly the Sturt Pea – an Australian desert flower)		First Four Paras Motif: 191.2 {Fq 17 }
077.01:2	thuartpeatrick should petrifake	(probably contains, apart from 'Thou art Peter', peat-rick, pea- trick (?), Stuart, and possibly the Sturt Pea – an Australian desert		First Four Paras Motif: 191.3



		flower)		{Fq 17 }
077.02:1	thuartpeatrick T. A. Birkett	(probably contains, apart from 'Thou art Peter', peat-rick, peatrick (?), Stuart, and possibly the Sturt Pea – an Australian desert flower)		First Four Paras Motif: 191.4 {Fq 17 }
077.03:6	thuartpeatrick , our misterbilder,	(probably contains, apart from 'Thou art Peter', peat-rick, peatrick (?), Stuart, and possibly the Sturt Pea – an Australian desert flower)		First Four Paras Motif: 191.5 {Fq 17 }
077.07:4	thuartpeatrick thorpeto,	(probably contains, apart from 'Thou art Peter', peat-rick, peatrick (?), Stuart, and possibly the Sturt Pea – an Australian desert flower)		First Four Paras Motif: 191.6 {Fq 17 }
153.24:5	thuartpeatrick hoc stone Seter	(probably contains, apart from 'Thou art Peter', peat-rick, peatrick (?), Stuart, and possibly the Sturt Pea – an Australian desert flower)		First Four Paras Motif: 191.7 {Fq 17 }
199.19:9	thuartpeatrick trueart pewter	(probably contains, apart from 'Thou art Peter', peat-rick, peatrick (?), Stuart, and possibly the Sturt Pea – an Australian desert flower)		First Four Paras Motif: 191.8 {Fq 17 }



203.30:10	thuartpeatrick teasesong petrock.	(probably contains, apart from 'Thou art Peter', peat-rick, peatrick (?), Stuart, and possibly the Sturt Pea – an Australian desert flower)		First Four Paras Motif: 191.9 {Fq 17 }
291.24:11	thuartpeatrick tu es pitre!)	(probably contains, apart from 'Thou art Peter', peat-rick, peatrick (?), Stuart, and possibly the Sturt Pea – an Australian desert flower)		First Four Paras Motif: 191.10 {Fq 17 }
372.06:6	thuartpeatrick Tuppeter Sowyer,	(probably contains, apart from 'Thou art Peter', peat-rick, peatrick (?), Stuart, and possibly the Sturt Pea – an Australian desert flower)		First Four Paras Motif: 191.11 {Fq 17 }
407.15:7	thuartpeatrick Tu es Petrus,	(probably contains, apart from 'Thou art Peter', peat-rick, peatrick (?), Stuart, and possibly the Sturt Pea – an Australian desert flower)		First Four Paras Motif: 191.12 {Fq 17 }
447.28:6	thuartpeatrick	(probably contains, apart from 'Thou art Peter', peat-rick, pea-		First Four Paras



	: I am perdrix	trick (?), Stuart, and possibly the Sturt Pea – an Australian desert flower)		Motif: 191.13 {Fq 17 }
463.04:9	thuartpeatrick Paddyouare	(probably contains, apart from 'Thou art Peter', peat-rick, peatrick (?), Stuart, and possibly the Sturt Pea – an Australian desert flower)		First Four Paras Motif: 191.14 {Fq 17 }
468.08:7	thuartpeatrick . Thou the first	(probably contains, apart from 'Thou art Peter', peat-rick, peatrick (?), Stuart, and possibly the Sturt Pea – an Australian desert flower)		First Four Paras Motif: 191.15 {Fq 17 }
497.08:3	thuartpeatrick Twoedged Petrard,	(probably contains, apart from 'Thou art Peter', peat-rick, peatrick (?), Stuart, and possibly the Sturt Pea – an Australian desert flower)		First Four Paras Motif: 191.16 {Fq 17 }
505.23:3	thuartpeatrick , too hard parted! #	(probably contains, apart from 'Thou art Peter', peat-rick, peatrick (?), Stuart, and possibly the Sturt Pea – an Australian desert		First Four Paras Motif:



		flower)		191.17 {Fq 17 }
003.10:3	not yet, though venissoon after : not yet, though venissoon after,			First Four Paras Motif: 192.1 {Fq 7 }
055.06:9	not yet, though venissoon after verysoon, if yet not, after)			First Four Paras Motif: 192.2 {Fq 7 }
124.32:6	not yet, though venissoon after . Though not yet had the sailor sipped that sup nor the humphar			First Four Paras Motif: 192.3 {Fq 7 }
170.08:7	not yet, though venissoon after their copper age was yet			First Four Paras Motif: 192.4 {Fq 7 }
175.10:1	not yet, though venissoon after			First Four



	<i>Thunder for Life Not yet</i>			Paras Motif: 192.5 {Fq 7 }
194.07:9	not yet, though venissoon after (though that royal one has not yet			First Four Paras Motif: 192.6 {Fq 7 }
244.24:7	not yet, though venissoon after . Nor yet through starland			First Four Paras Motif: 192.7 {Fq 7 }
003.11:10	all's fair in vanessy all's fair in vanessy,			First Four Paras Motif: 193.1 {Fq 5 }
233.30:1	all's fair in vanessy , aleguere come alaguerre,			First Four Paras Motif: 193.2 {Fq 5 }
279.05:7	all's fair in vanessy			First Four



	Since alls war that end war			Paras Motif: 193.3 {Fq 5 }
295.21:4	all's fair in vanessy . All's fair on all fours,			First Four Paras Motif: 193.4 {Fq 5 }
588.29:2	all's fair in vanessy Arrah Pogue it's all Killdoughall fair.			First Four Paras Motif: 193.5 {Fq 5 }
003.11:10	vanity of vanities all's fair in vanessy,	(Ecclesiastes 1.2)	Ecclesiastes 1.2 "Vanity of vanities, said the Preacher, vanity of vanities; all is vanity."	First Four Paras Motif: 194.1 {Fq 9 }
038.25:1	vanity of vanities (in vinars venitas!	(Ecclesiastes 1.2)	Ecclesiastes 1.2 "Vanity of vanities, said the Preacher, vanity of vanities; all is vanity."	First Four Paras Motif: 194.2 {Fq 9 }



239.14:10	vanity of vanities Vania, Vania Vaniorum, Domne Vanias! #	(Ecclesiastes 1.2)	Ecclesiastes 1.2 "Vanity of vanities, said the Preacher, vanity of vanities; all is vanity."	First Four Paras Motif: 194.3 {Fq 9 }
295.02:3	vanity of vanities . Vanissas Vanistatums!	(Ecclesiastes 1.2)	Ecclesiastes 1.2 "Vanity of vanities, said the Preacher, vanity of vanities; all is vanity."	First Four Paras Motif: 194.4 {Fq 9 }
354.05:2	vanity of vanities , vility of vilities,	(Ecclesiastes 1.2)	Ecclesiastes 1.2 "Vanity of vanities, said the Preacher, vanity of vanities; all is vanity."	First Four Paras Motif: 194.5 {Fq 9 }
449.04:5	vanity of vanities vanity of Vanissy!	(Ecclesiastes 1.2)	Ecclesiastes 1.2 "Vanity of vanities, said the Preacher, vanity of vanities; all is vanity."	First Four Paras Motif: 194.6 {Fq 9 }
493.18:1	vanity of vanities	(Ecclesiastes 1.2)	Ecclesiastes 1.2 "Vanity of vanities,	First Four



	# — Fantasy! funtasy on fantasy, amnaes fintasies!		said the Preacher, vanity of vanities; all is vanity."	Paras Motif: 194.7 {Fq 9 }
502.25:4	vanity of vanities amenities of the amenities	(Ecclesiastes 1.2)	Ecclesiastes 1.2 "Vanity of vanities, said the Preacher, vanity of vanities; all is vanity."	First Four Paras Motif: 194.8 {Fq 9 }
625.07:4	vanity of vanities , villities valleties.	(Ecclesiastes 1.2)	Ecclesiastes 1.2 "Vanity of vanities, said the Preacher, vanity of vanities; all is vanity."	First Four Paras Motif: 194.9 {Fq 9 }
003.10:6	<i>in vino veritas</i> venissoon			First Four Paras Motif: 195.1 {Fq 6 }
038.25:1	<i>in vino veritas</i> (in vinars venitas!			First Four Paras Motif: 195.2 {Fq 6 }



355.36:2	<i>in vino veritas</i> in venuvarities,			First Four Paras Motif: 195.3 {Fq 6 }
510.06:1	<i>in vino veritas</i> in veino condone ineptias made of veritues.			First Four Paras Motif: 195.4 {Fq 6 }
518.31:7	<i>in vino veritas</i> ? In voina viritas.			First Four Paras Motif: 195.5 {Fq 6 }
607.02:1	<i>in vino veritas</i> veriters verity			First Four Paras Motif: 195.6 {Fq 6 }
003.12:3	sosie sesthers sosie sesthers			First Four Paras Motif: 196.1



				{Fq 10 }
096.13:5	sosie sesthers saucicissters,			First Four Paras Motif: 196.2 {Fq 10 }
127.19:10	sosie sesthers sosannsos			First Four Paras Motif: 196.3 {Fq 10 }
154.08:4	sosie sesthers sissymusses			First Four Paras Motif: 196.4 {Fq 10 }
154.08 :7	sosie sesthers zozzymusses		Not included in Clive Hart's Motif listing.	First Four Paras Motif: 196.5 {Fq 10 }
192.02:4	sosie sesthers scissymaidies			First Four Paras Motif: 196.6 {Fq 10 }



308.25:1	sosie sesthers # (the babes that mean too) #			First Four Paras Motif: 196.7 {Fq 10 }
452.08:1	sosie sesthers # Sissibis			First Four Paras Motif: 196.8 {Fq 10 }
459.10:6	sosie sesthers Sosy [...] society			First Four Paras Motif: 196.9 {Fq 10 }
562.13:8	sosie sesthers saucy Susy			First Four Paras Motif: 196.10 {Fq 10 }
003.14:4	regginbrow regginbrow			First Four Paras Motif: 197.1 {Fq 4 }



011.12:4	regginbrow huemeramybows,			First Four Paras Motif: 197.2 {Fq 4 }
063.12:11	regginbrow Myramy Huey			First Four Paras Motif: 197.3 {Fq 4 }
102.27:2	regginbrow rainbow huemoures			First Four Paras Motif: 197.4 {Fq 4 }
003.14:9	ringsome on the aquaface ringsome on the aquaface.	(→ Clive Hart: <i>Structure and Motif in FW</i> , Chapter Four)		First Four Paras Motif: 198.1 {Fq 5 }
012.09:4	ringsome on the aquaface Herrschaft Whatarwelter	(→ Clive Hart: <i>Structure and Motif in FW</i> , Chapter Four)		First Four Paras Motif: 198.2 {Fq 5 }
056.18:1	ringsome on the aquaface	(→ Clive Hart: <i>Structure and</i>		First Four



	drown o'er the fate of his waters	<i>Motif in FW, Chapter Four)</i>		Paras Motif: 198.3 {Fq 5 }
361.35:3	ringsome on the aquaface Droughty! The water of the face	(→ Clive Hart: <i>Structure and Motif in FW, Chapter Four)</i>		First Four Paras Motif: 198.4 {Fq 5 }
458.16:2	ringsome on the aquaface , mercy, on the face of the waters	(→ Clive Hart: <i>Structure and Motif in FW, Chapter Four)</i>		First Four Paras Motif: 198.5 {Fq 5 }
003.15:3	Thunderword (bababadalgharaghtak amminarronnkonnbro nntonn erronntuonnthunntrov arrhounawnskawntoo hoohoordenenthurnuk			First Four Paras Motif: 199.1 {Fq 10 }



	!)			
023.05:12	Thunderword (Perkodhuskurunbarg gruauyagokgorlayorgr omgremmitghundhurt hrumathunaradid illifaititillibumullunu kkunun!)			First Four Paras Motif: 199.2 {Fq 10 }
044.20:3	Thunderword (klikkaklakkaklaskaklo patzklatschabattacreppyc rottygraddag hsemmihsammihnouitha ppluddyappladdypkonp kot!).			First Four Paras Motif: 199.3 {Fq 10 }
090.31:8	Thunderword .			First Four Paras



	Bladyughfoulmoeckle nburg whurawhorascortastru mpapornanennykocks apastippata ppatupperstrippuckpu ttanach,			Motif: 199.4 {Fq 10 }
113.09:5	Thunderword . Thingcrooklyexinever ypast uresixdixlikencehimar oundhersthemaggerby kinkinkankanwithdo wnmindlookin gated.			First Four Paras Motif: 199.5 {Fq 10 }
257.27:3	Thunderword			First Four



	<p>• Lukkedoerendunandu rra skewdylooshoofermo yportertooryzoosphal nabortanspor thaokansakroidverjka pakkapuk.</p>			<p>Paras Motif: 199.6 {Fq 10 }</p>
314.08:1	<p>Thunderword</p> <p># Bothallchoractorschu mmin aroundgansumuminar umdrumstrumtrumina humptadu mpwaultopoofoolood</p>			<p>First Four Paras Motif: 199.7 {Fq 10 }</p>

	eramaunsturnup! #			
332.05:4	Thunderword Pappappapparrassann uaragheallachnatull aghmonganmacmacm acwhackfalltherdebbl enonthedubblandadd ydoodled			First Four Paras Motif: 199.8 {Fq 10 }
414.19:1	Thunderword (husstenhasstencaffinc offintussemptossemnda mandamnacosaghcusa ghhobixhatouxpeswch bechoscashlcarcarcarac t)			First Four Paras Motif: 199.9 {Fq 10 }
424.20:6	Thunderword			First Four



	<p>· Ullhodturdenweirmud gaardgringnirurdrmol nirfenrirlukkilokkiba ugimandodrrerinsurtk rinmgernrackinarocka r!</p>			<p>Paras Motif: 199.10 {Fq 10 }</p>
003.15:3	<p>blood and thunder</p> <p>— bronntonner —</p>			<p>First Four Paras Motif: 200.1 {Fq 3 }</p>
175.09:9	<p>blood and thunder</p> <p>, Blood and Thunder</p>			<p>First Four Paras Motif: 200.2 {Fq 3 }</p>
221.20:7	<p>blood and thunder</p> <p>Thud and Blunder.</p>			<p>First Four Paras Motif: 200.3 {Fq 3 }</p>



Finnegans Wake Motifs II

The Middle 286 Motifs, from the Letter F to the Letter P

112

003.23:5	laid to rust laid to rust			First Four Paras Motif: 201.1 {Fq 4 }
006.26:3	laid to rust laid [...] alanglast			First Four Paras Motif: 201.2 {Fq 4 }
080.17:8	laid to rust laid in its last cradle			First Four Paras Motif: 201.3 {Fq 4 }
240.04:8	laid to rust , laid in his grave. #			First Four Paras Motif: 201.4 {Fq 4 }
→→→	be me fear	→→→ Anna Livia Motifs: 'Befor!'		→→→
004.07:1	Sanglorians, save!			First Four

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	! Sanglorians, save!			Paras Motif: 202.1 {Fq 2 }
594.04:8	Sanglorians, save! . Svadesia salve!			First Four Paras Motif: 202.2 {Fq 2 }
004.09:8	<i>tête à tête</i> tegotetabsolvers!			First Four Paras Motif: 203.1 {Fq 6 }
147.03:1	<i>tête à tête</i> toot-a-toot.			First Four Paras Motif: 203.2 {Fq 6 }
153.21:1	<i>tête à tête</i> phiz-à-phiz			First Four Paras Motif: 203.3 {Fq 6 }
230.12:1	<i>tête à tête</i>			First Four Paras



	teto-dous			Motif: 203.4 {Fq 6 }
432.11:4	<i>tête à tête</i> teat-a-teat			First Four Paras Motif: 203.5 {Fq 6 }
567.09:11	<i>tête à tête</i> tet-at-tet.			First Four Paras Motif: 203.6 {Fq 6 }
004.10:9	the voice is Jacob's voice, but the hands are the hands of Esau what strawng voice of false jiccup!	(Genesis 27.22)	Genesis 27.22 "And Jacob went near unto Isaac his father; and he felt him, and said, The voice is Jacob's voice, but the hands are the hands of Esau."	First Four Paras Motif: 204.1 {Fq 5 }
342.04:5	the voice is Jacob's voice, but the hands are the hands of Esau	(Genesis 27.22)	Genesis 27.22 "And Jacob went near unto Isaac his father; and he felt	First Four Paras Motif: 204.2



	<i>, (the seers are the seers of Samael but the heers are the heers of Timoth)</i>		him, and said, The voice is Jacob's voice, but the hands are the hands of Esau."	{Fq 5 }
483.03:3	the voice is Jacob's voice, but the hands are the hands of Esau . The gist is the gist of Shaum but the hand is the hand of Sameas.	(Genesis 27.22)	Genesis 27.22 "And Jacob went near unto Isaac his father; and he felt him, and said, The voice is Jacob's voice, but the hands are the hands of Esau."	First Four Paras Motif: 204.3 {Fq 5 }
487.21:10	the voice is Jacob's voice, but the hands are the hands of Esau . The voice is the voice of jokeup,	(Genesis 27.22)	Genesis 27.22 "And Jacob went near unto Isaac his father; and he felt him, and said, The voice is Jacob's voice, but the hands are the hands of Esau."	First Four Paras Motif: 204.4 {Fq 5 }



602.11:11	the voice is Jacob's voice, but the hands are the hands of Esau . It is the voice of Roga. His face is the face of a son.	(Genesis 27.22)	Genesis 27.22 "And Jacob went near unto Isaac his father; and he felt him, and said, The voice is Jacob's voice, but the hands are the hands of Esau."	First Four Paras Motif: 204.5 {Fq 5 }
004.11:6	Hear! Hear! here here			First Four Paras Motif: 205.1 {Fq 21 }
005.26:2	Hear! Hear! . Heed! Heed!			First Four Paras Motif: 205.2 {Fq 21 }
011.35:10	Hear! Hear! . Hou! Hou!			First Four Paras Motif: 205.3 {Fq 21 }
015.08:12	Hear! Hear!			First Four



	(Year! Year!			Paras Motif: 205.4 {Fq 21 }
020.36:1	Hear! Hear! . Hohore!			First Four Paras Motif: 205.5 {Fq 21 }
068.25:2	Hear! Hear! ? Hear, O hear,			First Four Paras Motif: 205.6 {Fq 21 }
096.01:3	Hear! Hear! . Harik! Harik! Harik!			First Four Paras Motif: 205.7 {Fq 21 }
117.02:2	Hear! Hear! ! Here, Ohere,			First Four Paras Motif: 205.8 {Fq 21 }
147.03:2	Hear! Hear!			First Four Paras



	. Hearhere!			Motif: 205.9 {Fq 21 }
175.27:1	Hear! Hear! # Hirp! Hirp!			First Four Paras Motif: 205.10 {Fq 21 }
189.25:2	Hear! Hear! ! Hail! Hail!			First Four Paras Motif: 205.11 {Fq 21 }
200.33:9	Hear! Hear! ! Odet! Odet!			First Four Paras Motif: 205.12 {Fq 21 }
237.12:3	Hear! Hear! herehear,			First Four Paras Motif: 205.13



				{Fq 21 }
337.26:1	Hear! Hear! , heahear!)			First Four Paras Motif: 205.14 {Fq 21 }
394.33:9	Hear! Hear! (hear, O hear,			First Four Paras Motif: 205.15 {Fq 21 }
395.12:2	Hear! Hear! , hee hee,			First Four Paras Motif: 205.16 {Fq 21 }
403.01:1	Hear! Hear! # Hark! #			First Four Paras Motif: 205.17 {Fq 21 }



409.03:5	Hear! Hear! ! Ear! Ear!			First Four Paras Motif: 205.18 {Fq 21 }
568.26:2	Hear! Hear! ! Ear! Ear!			First Four Paras Motif: 205.19 {Fq 21 }
588.27:9	Hear! Hear! here to hear.			First Four Paras Motif: 205.20 {Fq 21 }
603.02:8	Hear! Hear! . Here's heering			First Four Paras Motif: 205.21 {Fq 21 }
004.13:5	most high heaven			First Four



	most high heaven			Paras Motif: 206.1 {Fq 2 }
605.25:8	most high heaven , most holy Kevin			First Four Paras Motif: 206.2 {Fq 2 }
004.14:3	But waz iz? Iseut? Ere were sewers? ! But was iz? Iseut? Ere were sewers?	(sewers are, in one sense, an example of 'anastomosis') (→ Clive Hart: <i>Structure and Motif in FW</i> , pp. 154-160)		First Four Paras Motif: 207.1 {Fq 3 }
203.08:13	But waz iz? Iseut? Ere were sewers? ! Wasut? Izod? Are you sarthin suir?	(sewers are, in one sense, an example of 'anastomosis') (→ Clive Hart: <i>Structure and Motif in FW</i> , pp. 154-160)		First Four Paras Motif: 207.2 {Fq 3 }
223.11:4	But waz iz? Iseut? Ere were sewers? . What is that, O holytroopers?	(sewers are, in one sense, an example of 'anastomosis') (→ Clive Hart: <i>Structure and Motif in FW</i> , pp. 154-160)		First Four Paras Motif: 207.3 {Fq 3 }
004.16:4	rise you must			First Four



	, rise you must:			Paras Motif: 208.1 {Fq 2 }
628.04:11	rise you must . I see them rising!			First Four Paras Motif: 208.2 {Fq 2 }
004.17:1	pharce pharce			First Four Paras Motif: 209.1 {Fq 2 }
628.13:6	pharce . Far calls.			First Four Paras Motif: 209.2 {Fq 2 }
	First Four Paras	Motifs	end	here
	GENERAL	MOTIFS	start	again



023.09:7	the first peace of illiterative porthery...			General Motif: 210.1 {Fq 2 }
	the first peace of illiterative porthery			
509.35:3	the first peace of illiterative porthery...			General Motif: 210.2 {Fq 2 }
	a piece of first perpersonal puetry			
170.04:5	the first riddle of the universe			General Motif: 211.1 {Fq 10 }
	the first riddle of the universe:			
219.22:6	the first riddle of the universe			General Motif: 211.2 {Fq 10 }
	the riddles between the robot in his dress			
231.01:12	the first riddle of the universe			General Motif: 211.3 {Fq 10 }
	(the first rattle of his juniverse)			



274.02:7	the first riddle of the universe . The allriddle of it?			General Motif: 211.4 {Fq 10 }
307.02:6	the first riddle of the universe , When is a Pun not a Pun?			General Motif: 211.5 {Fq 10 }
324.06:6	the first riddle of the universe he reddled a ruad to riddle a rede from the sphinxish pairc while Ede was a guardin,			General Motif: 211.6 {Fq 10 }
338.08:3	the first riddle of the universe <i>the rhyttel in his hedd).</i>			General Motif: 211.7 {Fq 10 }
356.12:6	the first riddle of the universe , the farst wriggle from the ubivence,			General Motif: 211.8 {Fq 10 }



586.18:6	the first riddle of the universe . Here is a homelet not a hothel.			General Motif: 211.9 {Fq 10 }
607. <u>10</u> :9	the first riddle of the universe The first and last rittlerattle of the anniverse;			General Motif: 211.10 {Fq 10 }
→→→	First we feel. Then we fall	→→→ Last Monologue Motifs		→→→
312.24:8	fit as a fiddle as niece as a fiddle!)			General Motif: 212.1 {Fq 2 }
603.04:5	fit as a fiddle as fat as a fuddle!			General Motif: 212.2 {Fq 2 }



192.29:1	the fleshpots of Egypt and the hanging gardens of Babylon the flushpots of Euston and the hanging garments of Marylebone.			General Motif: 213.1 {Fq 2 }
347.11:8	the fleshpots of Egypt and the hanging gardens of Babylon the freshprosts of Eastchept and the dangling garters of Marrowbone			General Motif: 213.2 {Fq 2 }
292.14:9	flotsam and jetsam thoughtsam [...] jetsam	(among other things, the stage-names of a well-known English music-hall pair)		General Motif: 214.1 {Fq 4 }
312.18:8	flotsam and jetsam , plotsome to getsome.	(among other things, the stage-names of a well-known English music-hall pair)		General Motif: 214.2 {Fq 4 }



354.31:10	flotsam and jetsam flossim and jessim	(among other things, the stage-names of a well-known English music-hall pair)		General Motif: 214.3 {Fq 4 }
513.32:4	flotsam and jetsam flopsome and jerksome,	(among other things, the stage-names of a well-known English music-hall pair)		General Motif: 214.4 {Fq 4 }
→→→	the following fork	→→→ Letter Motifs		→→→
→→→	Folty and folty	→→→ Last Monologue Motifs		→→→
→→→	fondest love	→→→ Letter Motifs		→→→
427.30:4	fond Fuinn feels			General Motif: 215.1



	fond Fuinn feels.			{Fq 4 }
469.13:2	fond Fuinn feels ! We felt the fall but we'll front the defile.			General Motif: 215.2 {Fq 4 }
471.27:6	fond Fuinn feels fond floral fray			General Motif: 215.3 {Fq 4 }
627.11:5	fond Fuinn feels . First we feel. Then we fall.			General Motif: 215.4 {Fq 4 }
080.19:3	for Christ's sake for child sake!	(a 'banner' of the Four)		General Motif: 216.1 {Fq 7 }
094.32:10	for Christ's sake for port sake.	(a 'banner' of the Four)		General Motif: 216.2 {Fq 7 }
096.24:2	for Christ's sake	(a 'banner' of the Four)		General Motif: 216.3

	. For Craig sake.			{Fq 7 }
271.L4:4	for Christ's sake <i>nowfor crushsake, chawley!</i>	(a 'banner' of the Four)		General Motif: 216.4 {Fq 7 }
II.4 <i>passim:</i>	for Christ's sake	(a 'banner' of the Four)		General Motif: 216.5 {Fq 7 }
535.25:4	for Christ's sake for Christ's sake! #	(a 'banner' of the Four)		General Motif: 216.6 {Fq 7 }
561. <u>27</u> :13	for Christ's sake for ghost sake!	(a 'banner' of the Four)		General Motif: 216.7 {Fq 7 }
→→→	Forgivemequick	→→→ Anna Livia Motifs		→→→
227. <u>16</u> :7	forsake me not, and while there's life there's hope , foresake-me-nought,	(apparently two of the Seven)		General Motif: 217.1 {Fq 2 }



	while there's leaf there's hope,			
441.06:2	forsake me not, and while there's life there's hope forstake me knot where there's white lets ope.	(apparently two of the Seven)		General Motif: 217.2 {Fq 2 }
053.16:8	<i>Fortitudo Eius Rhodum Tenuit</i> fortitudinous ajaxious rowdinoisy tenuacity.	(the Sardinian motto which, however, Joyce often seems to modify by substituting <i>Rhodanum</i> (the Rhone) for <i>Rhodum</i> (Rhodes)) (the letters F.E.R.T. have a number of other significances, among them <i>Femina Erit Ruina Tua</i> -"woman will be thy undoing")		General Motif: 218.1 {Fq 10 }
093.08:2	<i>Fortitudo Eius Rhodum Tenuit</i> fortytudor ages rawdownhams tanyouhide	(the Sardinian motto which, however, Joyce often seems to modify by substituting <i>Rhodanum</i> (the Rhone) for <i>Rhodum</i> (Rhodes)) (the letters F.E.R.T. have a number of other significances, among them <i>Femina Erit Ruina Tua</i> -"woman will be thy undoing")		General Motif: 218.2 {Fq 10 }



099.23:5	<i>Fortitudo Eius Rhodum Tenuit</i> fortitudo fraught or prudentiaproven,	(the Sardinian motto which, however, Joyce often seems to modify by substituting <i>Rhodanum</i> (the Rhone) for <i>Rhodum</i> (Rhodes)) (the letters F.E.R.T. have a number of other significances, among them <i>Femina Erit Ruina Tua</i> –"woman will be thy undoing")		General Motif: 218.3 {Fq 10 }
127.09:7	<i>Fortitudo Eius Rhodum Tenuit</i> fort out of his postern and wrote F.E.R.T.	(the Sardinian motto which, however, Joyce often seems to modify by substituting <i>Rhodanum</i> (the Rhone) for <i>Rhodum</i> (Rhodes)) (the letters F.E.R.T. have a number of other significances, among them <i>Femina Erit Ruina Tua</i> –"woman will be thy undoing")		General Motif: 218.4 {Fq10 }
258.04:5	<i>Fortitudo Eius Rhodum Tenuit</i> ? Fulgitudes ejist rowdownan tonuout.	(the Sardinian motto which, however, Joyce often seems to modify by substituting <i>Rhodanum</i> (the Rhone) for <i>Rhodum</i> (Rhodes)) (the letters F.E.R.T. have a number of other significances, among them <i>Femina Erit Ruina Tua</i> –"woman will be thy undoing")		General Motif: 218.5 {Fq 10 }
350.05:3	<i>Fortitudo Eius Rhodum Tenuit</i>	(the Sardinian motto which, however, Joyce often seems to modify by substituting <i>Rhodanum</i>		General Motif: 218.6



	<i>pontofert jufuggading</i>	(the Rhone) for <i>Rhodum</i> (Rhodes)) (the letters F.E.R.T. have a number of other significances, among them <i>Femina Erit Ruina Tua</i> –"woman will be thy undoing")		{Fq 10 }
369.12:2	<i>Fortitudo Eius Rhodum Tenuit</i> , Fert Fort,	(the Sardinian motto which, however, Joyce often seems to modify by substituting <i>Rhodanum</i> (the Rhone) for <i>Rhodum</i> (Rhodes)) (the letters F.E.R.T. have a number of other significances, among them <i>Femina Erit Ruina Tua</i> –"woman will be thy undoing")		General Motif: 218.7 {Fq 10 }
515.09:1	<i>Fortitudo Eius Rhodum Tenuit</i> # — Fortitudo eius rhodammum tenuit? #	(the Sardinian motto which, however, Joyce often seems to modify by substituting <i>Rhodanum</i> (the Rhone) for <i>Rhodum</i> (Rhodes)) (the letters F.E.R.T. have a number of other significances, among them <i>Femina Erit Ruina Tua</i> –"woman will be thy undoing")		General Motif: 218.8 {Fq 10 }
596.15:3	<i>Fortitudo Eius Rhodum Tenuit</i> , fert in fort;	(the Sardinian motto which, however, Joyce often seems to modify by substituting <i>Rhodanum</i> (the Rhone) for <i>Rhodum</i> (Rhodes)) (the letters F.E.R.T. have a number of other significances, among them		General Motif: 218.9 {Fq 10 }



		<i>Femina Erit Ruina Tua</i> – "woman will be thy undoing")		
610.06:3	<i>Fortitudo Eius Rhodum Tenuit</i> ? Fulgitudo ejus Rhodonum teneat!	(the Sardinian motto which, however, Joyce often seems to modify by substituting <i>Rhodanum</i> (the Rhone) for <i>Rhodum</i> (Rhodes)) (the letters F.E.R.T. have a number of other significances, among them <i>Femina Erit Ruina Tua</i> – "woman will be thy undoing")		General Motif: 218.10 {Fq 10 }
323.20:2	the four fifths of Ireland/ five fourths the feof fife of Iseland	(the Irish word for 'province' means 'quarter') (at one stage there were, paradoxically, five of these in Ireland – the central one being Royal Meath)		General Motif: 219.1 {Fq 6 }
353.35:3	the four fifths of Ireland/ five fourths the fullfour fivefirearms	(the Irish word for 'province' means 'quarter') (at one stage there were, paradoxically, five of these in Ireland – the central one being Royal Meath)		General Motif: 219.2 {Fq 6 }
370.28:4	the four fifths of Ireland/ five fourths the feof of the foef of forfummed	(the Irish word for 'province' means 'quarter') (at one stage there were, paradoxically, five of these in Ireland – the central one being		General Motif: 219.3 {Fq 6 }



		Royal Meath)		
475.07:3	the four fifths of Ireland/ five fourths Owenmore's five quarters.	(the Irish word for 'province' means 'quarter') (at one stage there were, paradoxically, five of these in Ireland – the central one being Royal Meath)		General Motif: 219.4 {Fq 6 }
589.27:9	the four fifths of Ireland/ five fourths fives' court	(the Irish word for 'province' means 'quarter') (at one stage there were, paradoxically, five of these in Ireland – the central one being Royal Meath)		General Motif: 219.5 {Fq 6 }
596.16:6	the four fifths of Ireland/ five fourths forefivest	(the Irish word for 'province' means 'quarter') (at one stage there were, paradoxically, five of these in Ireland – the central one being Royal Meath)		General Motif: 219.6 {Fq 6 }
013.23:12	the four of them , the fear of um.			General Motif: 220.1 {Fq 12 }
057.07:11	the four of them the four of them!			General Motif: 220.2 {Fq 12 }



080. <u>19</u> :6	the four of them ! O men! #			General Motif: 220.3 {Fq 12 }
094.24:2	the four of them , the four with them,			General Motif: 220.4 {Fq 12 }
094.31:3	the four of them The four of them			General Motif: 220.5 {Fq 12 }
096. <u>9</u> :11	the four of them the four of them,			General Motif: 220.6 {Fq 12 }
214.35:3	the four of them , the four of them,			General Motif: 220.7 {Fq 12 }
377.29:11	the four of them , to fore of them.			General Motif: 220.8 {Fq 12 }
II.4 <i>passim</i>	the four of them			General Motif: 220.9 {Fq 12 }



555.08:4	the four of them , all four of them,			General Motif: 220.10 {Fq 12 }
557.01:7	the four of them , or them four			General Motif: 220.11 {Fq 12 }
621.05:8	the four of them . For them four			General Motif: 220.12 {Fq 12 }
079.15:8	a friend in need is a friend indeed a frond was a friend inneed			General Motif: 221.1 {Fq 3 }
109.17:8	a friend in need is a friend indeed a friend in need			General Motif: 221.2 {Fq 3 }
440.25:9	a friend in need is a friend indeed			General Motif: 221.3



	. A hemd in need is aye a friendly deed.			{Fq 3 }
409.03:5	from ear to ear ! Ear! Ear!			General Motif: 222.1 {Fq 3 }
568.26:2	from ear to ear ! Ear! Ear!			General Motif: 222.2 {Fq 3 }
588.27:9	from ear to ear here to hear.			General Motif: 222.3 {Fq 3 }
017.14:4	from start to finish from sturk to finnic			General Motif: 223.1 {Fq 4 }
032. <u>24</u> :13	from start to finish , from good start to happy finish			General Motif: 223.2 {Fq 4 }
322.20:6	from start to finish			General Motif: 223.3



	, from spark to phoenish.			{Fq 4 }
622.31:6	from start to finish starts to finish.			General Motif: 223.4 {Fq 4 }
→→→	<i>fruit Ilium</i>	→→→ <i>fiat lux</i>		→→→
280.33:6	full of eyes, full of balls,... . Blotsblosbblothe,	(→ Ezekiel 10.12: "the wheels were full of eyes")	Ezekiel 10.12 "And their whole body, and their backs, and their hands, and their wings, and the wheels, were full of eyes round about, even the wheels that they four had."	General Motif: 224.1 {Fq 5 }
322. 14 :7	full of eyes, full of balls,... . And his pounds that he pawned from the burning. #	(→ Ezekiel 10.12: "the wheels were full of eyes")	Ezekiel 10.12 "And their whole body, and their backs, and their hands, and their wings, and the wheels, were full of	General Motif: 224.2 {Fq 5 }



			eyes round about, even the wheels that they four had."	
339. <u>20</u> :6	full of eyes, full of balls,... <i>full of eyes, full of balls,</i>	(→ Ezekiel 10.12: "the wheels were full of eyes")	Ezekiel 10.12 "And their whole body, and their backs, and their hands, and their wings, and the wheels, were full of eyes round about, even the wheels that they four had."	General Motif: 224.3 {Fq 5 }
390.07:7	full of eyes, full of balls,... <i>full of nelts, full of keltts,</i>	(→ Ezekiel 10.12: "the wheels were full of eyes")	Ezekiel 10.12 "And their whole body, and their backs, and their hands, and their wings, and the wheels, were full of eyes round about, even the wheels that they four had."	General Motif: 224.4 {Fq 5 }
604.36:10	full of eyes, full of balls,...	(→ Ezekiel 10.12: "the wheels	Ezekiel 10.12	General



	, full of stings, fond of stones,	were full of eyes")	"And their whole body, and their backs, and their hands, and their wings, and the wheels, were full of eyes round about, even the wheels that they four had."	Motif: 224.5 {Fq 5 }
→→→	full stop	→→→ Letter Motifs		→→→
G	G	G	G	G
→→→	Gammer and gaffer	→→→ Anna Livia Motifs		→→→
081.30:8	gave up the ghost	(→ Matthew 27.50)	Matthew 27.50 "Jesus, when he had cried again with a	General Motif: 225.1



	let the blubbywail ghoats out of him,		loud voice, yielded up the ghost."	{Fq 2 }
580.11:13	gave up the ghost he gave up his goat	(→ Matthew 27.50)	Matthew 27.50 "Jesus, when he had cried again with a loud voice, yielded up the ghost."	General Motif: 225.2 {Fq 2 }
089.15:6	the gentleman who pays the rent a gent who prayed his lent.	(Anglo-Irish term for a pig)		General Motif: 226.1 {Fq 2 }
145.30:13	the gentleman who pays the rent the Lady who Pays the Rates.	(Anglo-Irish term for a pig)		General Motif: 226.2 {Fq 2 }
058.32:4	get thee behind me, Satan retro. (Terse!) Thus contenters with santoys play.	(Matthew 16.23)	Matthew 16.23 "But he turned, and said unto Peter, Get thee behind me, Satan: thou art an offence unto me: for thou savourest not	General Motif: 227.1 {Fq 2 }

			the things that be of God, but those that be of men."	
154.13:1	get thee behind me, Satan ! Gather behind me, satraps!	(Matthew 16.23)	Matthew 16.23 "But he turned, and said unto Peter, Get thee behind me, Satan: thou art an offence unto me: for thou savourest not the things that be of God, but those that be of men."	General Motif: 227.2 {Fq 2 }
008.34:8	get the wind up git the band up.	('wind up' in more than one sense)		General Motif: 228.1 {Fq 10 }
009.09:7	get the wind up git the band up.	('wind up' in more than one sense)		General Motif: 228.2 {Fq 10 }
023.14:6	get the wind up git the wind up.	('wind up' in more than one sense)		General Motif: 228.3 {Fq 10 }
090. <u>08</u> :10	get the wind up	('wind up' in more than one sense)		General Motif: 228.4



	morkernwindup,			{Fq 10 }
092.06:4	get the wind up Pegger's Windup	('wind up' in more than one sense)		General Motif: 228.5 {Fq 10 }
137.27:2	get the wind up to get a wind up;	('wind up' in more than one sense)		General Motif: 228.6 {Fq 10 }
176.01:7	get the wind up , Put the Wind up	('wind up' in more than one sense)		General Motif: 228.7 {Fq 10 }
333.18:3	get the wind up caught the wind up.	('wind up' in more than one sense)		General Motif: 228.8 {Fq 10 }
443.06:11	get the wind up get the wind up	('wind up' in more than one sense)		General Motif: 228.9 {Fq 10 }
603.27:6	get the wind up snuffing of the wind up.	('wind up' in more than one sense)		General Motif: 228.10 {Fq 10 }

069.25:4	get your goat getting at the gout,			General Motif: 229.1 {Fq 3 }
136.19:9	get your goat gates our goat;			General Motif: 229.2 {Fq 3 }
379.19:11	get your goat gegs our goad.			General Motif: 229.3 {Fq 3 }
056.16:11	the ghost of a nation , the ghost of resignation			General Motif: 230.1 {Fq 6 }
366.29:6	the ghost of a nation the gaff offmombition			General Motif: 230.2 {Fq 6 }
409.06:2	the ghost of a nation the phost of a nation!			General Motif: 230.3 {Fq 6 }
412.28:11	the ghost of a nation			General Motif: 230.4



	goats out of pension			{Fq 6 }
414.08:8	the ghost of a nation the ghuest of innation			General Motif: 230.5 {Fq 6 }
426.20:9	the ghost of a nation the ghost of an ocean's,			General Motif: 230.6 {Fq 6 }
051.13:7	G-H-O-T-I fishabed ghoatstory	(spells fish; 'gh' as in 'enough', 'o' as in 'women', 'ti' as in 'nation')		General Motif: 231.1 {Fq 3 }
081.30:11	G-H-O-T-I ghoats	(spells fish; 'gh' as in 'enough', 'o' as in 'women', 'ti' as in 'nation')		General Motif: 231.2 {Fq 3 }
299.F3:12	G-H-O-T-I Gee each owe tea eye smells fish.	(spells fish; 'gh' as in 'enough', 'o' as in 'women', 'ti' as in 'nation')		General Motif: 231.3 {Fq 3 }
314.27:8	give the devil his due			General Motif: 232.1



	give the devil his so long			{Fq 2 }
549.24:10	give the devil his due gave my devil his dues:			General Motif: 232.2 {Fq 2 }
089.35:13	<i>gloria in excelsis Deo</i> . As a gololy bit to joss?	(<i>gloria in excelsis Deo</i> Latin: glory to God in the highest)		General Motif: 233.1 {Fq 8 }
141.30:3	<i>gloria in excelsis Deo</i> . Galory bit of the sales of Cloth	(<i>gloria in excelsis Deo</i> Latin: glory to God in the highest)		General Motif: 233.2 {Fq 8 }
154.35:3	<i>gloria in excelsis Deo</i> spetial inxshellsis the belowing things ab ove.	(<i>gloria in excelsis Deo</i> Latin: glory to God in the highest)		General Motif: 233.3 {Fq 8 }
213.31:10	<i>gloria in excelsis Deo</i>	(<i>gloria in excelsis Deo</i> Latin: glory		General



	gloria be to them farther?	to God in the highest)		Motif: 233.4 {Fq 8 }
324.21:3	<i>gloria in excelsis Deo</i> . Ellers for the greeter glossary of code,	(<i>gloria in excelsis Deo</i> Latin: glory to God in the highest)		General Motif: 233.5 {Fq 8 }
327.17:1	<i>gloria in excelsis Deo</i> glowru of their god,	(<i>gloria in excelsis Deo</i> Latin: glory to God in the highest)		General Motif: 233.6 {Fq 8 }
439.16:3	<i>gloria in excelsis Deo</i> ! Glor galore and glory be!	(<i>gloria in excelsis Deo</i> Latin: glory to God in the highest)		General Motif: 233.7 {Fq 8 }
557.03:1	<i>gloria in excelsis Deo</i> , galorybit of the sanes in hevel,	(<i>gloria in excelsis Deo</i> Latin: glory to God in the highest)		General Motif: 233.8 {Fq 8 }
024.17:2	a god on pension a god on pension			General Motif: 234.1



				{Fq 2 }
373.20:1	a god on pension a gourd on puncheon.			General Motif: 234.2 {Fq 2 }
131.17:1	the god on top of the staircase ; god at the top of the staircase,	(i.e., Osiris in "the oldest representation of the god which we have", according to Wallis Budge)		General Motif: 235.1 {Fq 2 }
530.35:4	the god on top of the staircase him upon the top of the stairs.	(i.e., Osiris in "the oldest representation of the god which we have", according to Wallis Budge)		General Motif: 235.2 {Fq 2 }
343.08:4	God's truth/Gospel truth coldspell's terroth!			General Motif: 236.1 {Fq 7 }
349.16:3	God's truth/Gospel truth gospel truce			General Motif: 236.2 {Fq 7 }
358.09:9	God's truth/Gospel truth , cad's truck,			General Motif: 236.3



				{Fq 7 }
364.01:1	God's truth/Gospel truth code's proof!			General Motif: 236.4 {Fq 7 }
534.08:6	God's truth/Gospel truth . Colt's tooth!			General Motif: 236.5 {Fq 7 }
597.24:10	God's truth/Gospel truth . Cold's sleuth!			General Motif: 236.6 {Fq 7 }
613.12:7	God's truth/Gospel truth . Gudstruce! #			General Motif: 236.7 {Fq 7 }
106.33:6	good, better, best , Buttbutterbust,			General Motif: 237.1 {Fq 3 }
165.28:6	good, better, best bluebutterbust			General Motif: 237.2 {Fq 3 }
533.36:2	good, better, best			General Motif: 237.3



	. Big Butter Boost!			{Fq 3 }
118.10:7	goodness gracious! goodness gracious			General Motif: 238.1 {Fq 6 }
227.25:7	goodness gracious! goosseys gaziuous			General Motif: 238.2 {Fq 6 }
237.07:5	goodness gracious! (O my goodmiss! O my greatmess!			General Motif: 238.3 {Fq 6 }
242.09:9	goodness gracious! , gracies to goodess,			General Motif: 238.4 {Fq 6 }
424.15:9	goodness gracious! gracious one.			General Motif: 238.5 {Fq 6 }
460.06:5	goodness gracious! goodless graceless,			General Motif: 238.6 {Fq 6 }



Finnegans Wake Motifs II

The Middle 286 Motifs, from the Letter F to the Letter P

151

415.31:14	go to the ant, thou sluggard , thon sloghard,	(Proverbs 6.6)	Proverbs 6.6 "Go to the ant, thou sluggard; consider her ways, and be wise."	General Motif: 239.1 {Fq 4 }
416.20:3	go to the ant, thou sluggard , him sluggered!	(Proverbs 6.6)	Proverbs 6.6 "Go to the ant, thou sluggard; consider her ways, and be wise."	General Motif: 239.2 {Fq 4 }
515.36:8	go to the ant, thou sluggard ! Go to the end, thou slackerd!	(Proverbs 6.6)	Proverbs 6.6 "Go to the ant, thou sluggard; consider her ways, and be wise."	General Motif: 239.3 {Fq 4 }
579.12:3	go to the ant, thou sluggard . Goat to the Endth, thou slowguard!	(Proverbs 6.6)	Proverbs 6.6 "Go to the ant, thou sluggard; consider her ways, and be wise."	General Motif: 239.4 {Fq 4 }
009.27:8	<i>Gott strafe England!</i> ! Goat strip Finnlambs!	(<i>Gott strafe England!</i> German: May God punish England!)		General Motif: 240.1 {Fq 3 }
229.03:2	<i>Gott strafe England!</i>	(<i>Gott strafe England!</i> German:		General

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	! Gout strap Fenlanns!	May God punish England!)		Motif: 240.2 {Fq 3 }
451.04:1	<i>Gott strafe England!</i> cold strafe illglands!)	(<i>Gott strafe England!</i> German: May God punish England!)		General Motif: 240.3 {Fq 3 }
→→→	grand funeral	→→→ Letter Motifs		→→→
→→→	Greek or Roman	→→→ Anna Livia Motifs		→→→
088.15:10	green in his eye greeneyed			General Motif: 241.1 {Fq 5 }
162.32:5	green in his eye the green moat in Ireland's Eye.			General Motif: 241.2 {Fq 5 }
249.03:5	green in his eye greeneyed			General Motif: 241.3 {Fq 5 }



378.11:5	green in his eye Greenislender			General Motif: 241.4 {Fq 5 }
466.35:1	green in his eye green in his Ireland's eye!			General Motif: 241.5 {Fq 5 }
130.27:2	grew girther, girther and girther grew girther, girther and girther;	(HCE, the expanding universe)		General Motif: 242.1 {Fq 2 }
138.36:5	grew girther, girther and girther gird girder	(HCE, the expanding universe)		General Motif: 242.2 {Fq 2 }
016.31:8	Guinness is good for you . Ghinees hies good for you.			General Motif: 243.1 {Fq 3 }
190.17:7	Guinness is good for you (Guinness's, [...]) were			General Motif: 243.2



	just agulp for you,			{Fq 3 }
593.17:8	Guinness is good for you , genghis is ghoon for you.			General Motif: 243.3 {Fq 3 }
H	H	H	H	H
345.02:8	hadn't the heart to... , I adn't the arts to. #			General Motif: 244.1 {Fq 4 }
345.08:9	hadn't the heart to... ! You hidn't the hurts?			General Motif: 244.2 {Fq 4 }
392.19:1	hadn't the heart to... hadn't the heart in her to			General Motif: 244.3 {Fq 4 }
409.06:14	hadn't the heart to...			General



	didn't have the time to.			Motif: 244.4 {Fq 4 }
039.32:7	hail-fellow-well-met , hailfellow with meth,			General Motif: 245.1 {Fq 3 }
350. <u>36</u> :7	hail-fellow-well-met gamefellow willmate			General Motif: 245.2 {Fq 3 }
447.30:9	hail-fellow-well-met ! Hailfellow some wellmet			General Motif: 245.3 {Fq 3 }
161.30:11	handsome is as handsome does , twinsome bibs but hansome ates,			General Motif: 246.1 {Fq 8 }
236.06:8	handsome is as handsome does . Luisome his for			General Motif: 246.2 {Fq 8 }



	lissome hers.			
239.29:5	handsome is as handsome does princesome handsome			General Motif: 246.3 {Fq 8 }
270.01:5	handsome is as handsome does Lumpsome is who lumpsum pays.			General Motif: 246.4 {Fq 8 }
384.28:5	handsome is as handsome does , handson and huntsem,			General Motif: 246.5 {Fq 8 }
407.25:1	handsome is as handsome does . Helpsome hand that holemost heals!			General Motif: 246.6 {Fq 8 }
415.12:4	handsome is as handsome does , langsome heels and langsome toesis,			General Motif: 246.7 {Fq 8 }



564.12:9	handsome is as handsome does handsome [...] handsome			General Motif: 246.8 {Fq 8 }
035.03:2	happy-go-lucky morning happygogusty Ides-of- April morning (General Motif: 247.1 {Fq 4 }
332.24:10	happy-go-lucky morning hoppy-go-jumpy January morn			General Motif: 247.2 {Fq 4 }
358.09:2	happy-go-lucky morning hopeygoalucrey, my mottu			General Motif: 247.3 {Fq 4 }
499.04:1	happy-go-lucky morning # — Bappy-go-gully and gaff for us all!			General Motif: 247.4 {Fq 4 }



	And all his morties			
295.L2:	the haves and the havenots <i>The haves and the havenots:</i>			General Motif: 248.1 {Fq 4 }
358.02:9	the haves and the havenots hapsnots			General Motif: 248.2 {Fq 4 }
579.16:4	the haves and the havenots . Hatenot havenots.			General Motif: 248.3 {Fq 4 }
599.14:9	the haves and the havenots haves and havenots			General Motif: 248.4 {Fq 4 }
061.06:4	Have you ewew thought, wepowtew,... : Have you ewew thought, wepowtew,			General Motif: 249.1 {Fq 2 }
523.02:1	Have you ewew thought, wepowtew,... # —Have you ever			General Motif: 249.2



	weflected, wepowtew,			{Fq 2 }
038.17:4	he appears a funny colour he appeared a funny colour	(an Earwicker motif) ('funny colour' seems to include 'funicular')		General Motif: 250.1 {Fq 2 }
596.26:7	he appears a funny colour he appears a funny colour;	(an Earwicker motif) ('funny colour' seems to include 'funicular')		General Motif: 250.2 {Fq 2 }
→→→	Hear! Hear!	→→→ First Four Paras Motifs		→→→
152.14:6	Hear, we beseech Thee... ! Audi, Joe Peters! Exaudi facts! #	(from "The Litany", "The Litany of the Saints", etc.)	The Litany of the Saints "That Thou wouldst graciously hear us We beseech Thee, hear us. Son of God, We beseech Thee, hear us."	General Motif: 251.1 {Fq 3 }
259.03:3	Hear, we beseech Thee...	(from "The Litany", "The Litany of the Saints", etc.)	The Litany of the Saints "That Thou wouldst	General Motif: 251.2



	, hear the wee beseech of thees		graciously hear us We beseech Thee, hear us. Son of God, We beseech Thee, hear us."	{Fq 3 }
576. <u>29</u> :5	Hear, we beseech Thee... ear [...], we beseech of you,	(from "The Litany", "The Litany of the Saints", etc.)	The Litany of the Saints "That Thou wouldst graciously hear us We beseech Thee, hear us. Son of God, We beseech Thee, hear us."	General Motif: 251.3 {Fq 3 }
→→→	heat turned the milk	→→→ Letter Motifs		→→→
057.10:10	hee-haw ? Hee haw!			General Motif: 252.1 {Fq 6 }
161.25:4	hee-haw ! eh how!)			General Motif: 252.2 {Fq 6 }
201.36:3	hee-haw			General



	! Heigh ho!			Motif: 252.3 {Fq 6 }
202.04:1	hee-haw . Heehaw!			General Motif: 252.4 {Fq 6 }
520.20:1	hee-haw heehaw			General Motif: 252.5 {Fq 6 }
533.21:11	hee-haw . Aw, aw!),			General Motif: 252.6 {Fq 6 }
→→→	Heigh ho!	→→→ Last Monologue Motifs		→→→
→→→	He married his markets	→→→ Anna Livia Motifs		→→→
081. <u>31</u> :13	He points the deathbone and the quick are still			General



	he usually broke furnitures he rose the stick at him.			Motif: 253.1 {Fq 7 }
193.29:1	He points the deathbone and the quick are still # He points the deathbone and the quick are still.			General Motif: 253.2 {Fq 7 }
195.05:1	He points the deathbone and the quick are still # He lifts the lifewand and the dumb speak. #			General Motif: 253.3 {Fq 7 }
455.14:9	He points the deathbone and the quick are still raps on the bell with a			General Motif: 253.4 {Fq 7 }



	bone and his stinkers stank			
547.22:2	He points the deathbone and the quick are still , did I upreized my magicianer's puntpole, [...] and I bade those polyfizzyboisterous seas to retire			General Motif: 253.5 {Fq 7 }
595.01:10	He points the deathbone and the quick are still ? Death banes and the quick quoke.			General Motif: 253.6 {Fq 7 }
628.04:1	He points the deathbone and the quick are still seasilt saltsick and I rush,			General Motif: 253.7 {Fq 7 }



265.F2:6	he shoves his thumb and four fingers... puts two fingers into	(the pattern formed in this motif is that of five points in a ring, and hence of the circle-cross combination discussed above, in Chapters Four and Five)	General Motif: 254.1 {Fq 4 }
352.28:7	he shoves his thumb and four fingers... , he shouts his thump and feeh fauh foul finngures	(the pattern formed in this motif is that of five points in a ring, and hence of the circle-cross combination discussed above, in Chapters Four and Five)	General Motif: 254.2 {Fq 4 }
612.34:9	he shoves his thumb and four fingers... he shuck his thumping fore features	(the pattern formed in this motif is that of five points in a ring, and hence of the circle-cross combination discussed above, in Chapters Four and Five)	General Motif: 254.3 {Fq 4 }
617.02:2	he shoves his thumb and four fingers... . Meaning: one two four. Finckers.	(the pattern formed in this motif is that of five points in a ring, and hence of the circle-cross combination discussed above, in Chapters Four and Five)	General Motif: 254.4 {Fq 4 }



083.28:10	he spat in his fist... ! He spud in his faust ((a curious but clearly important motif whose significance entirely escapes me)		General Motif: 255.1 {Fq 5 }
227.09:4	he spat in his fist...) she's pot on a chap (chp!)	(a curious but clearly important motif whose significance entirely escapes me)		General Motif: 255.2 {Fq 5 }
311.31:5	he spat in his fist... . He spit in his faist ((a curious but clearly important motif whose significance entirely escapes me)		General Motif: 255.3 {Fq 5 }
326.20:1	he spat in his fist... . Spickinusand. #	(a curious but clearly important motif whose significance entirely escapes me)		General Motif: 255.4 {Fq 5 }
363.17:1	he spat in his fist... # He sprit in his phiz ((a curious but clearly important motif whose significance entirely escapes me)		General Motif: 255.5 {Fq 5 }
070.21:7	he would break his bulsheywigger's head for him he would break his bulsheywigger's head			General Motif: 256.1 {Fq 2 }



	for him,			
081.25:10	he would break his bulsheywigger's head for him he would challenge their hemosphores to exterminate them but he would cannonise the b—y b—r's life out of him			General Motif: 256.2 {Fq 2 }
035.09:4	hide and seek hideinsacks			General Motif: 257.1 {Fq 8 }
066.17:7	hide and seek Hyde and Cheek,			General Motif: 257.2 {Fq 8 }
161.22:6	hide and seek seeks and hidepence			General Motif: 257.3 {Fq 8 }
372.35:4	hide and seek			General



	. Hide! Seek! Hide! Seek!			Motif: 257.4 {Fq 8 }
374.21:2	hide and seek hyde, sack,			General Motif: 257.5 {Fq 8 }
451.26:6	hide and seek seek and scanagain!			General Motif: 257.6 {Fq 8 }
462.10:4	hide and seek hideseeks,			General Motif: 257.7 {Fq 8 }
540.34:5	hide and seek hide park seek			General Motif: 257.8 {Fq 8 }
026.09:1	Hip! Hip! Hurrah! ! Hep, hep, hurrah			General Motif: 258.1 {Fq 13 }
053.36:1	Hip! Hip! Hurrah! # Chee chee cheers			General Motif: 258.2



				{Fq 13 }
106.19:5	Hip! Hip! Hurrah! <i>, Chee Chee Cheels</i>			General Motif: 258.3 {Fq 13 }
205.01:10	Hip! Hip! Hurrah! her hips' hurrahs			General Motif: 258.4 {Fq 13 }
236.15:8	Hip! Hip! Hurrah! ! Hiphip champouree!			General Motif: 258.5 {Fq 13 }
258.09:8	Hip! Hip! Hurrah! ? Yip! Yup! Yarrah!			General Motif: 258.6 {Fq 13 }
329.04:3	Hip! Hip! Hurrah! , (hip, hip, horatia!)			General Motif: 258.7 {Fq 13 }
348.27:2	Hip! Hip! Hurrah! . Hulp, hulp, huzzars!			General Motif: 258.8 {Fq 13 }
357.06:2	Hip! Hip! Hurrah!			General Motif: 258.9



	! Chaichairs.			{Fq 13 }
377.33:7	Hip! Hip! Hurrah! ! Help, help, hurray!			General Motif: 258.10 {Fq 13 }
495.13:11	Hip! Hip! Hurrah! . Hemp, hemp, hurray!			General Motif: 258.11 {Fq 13 }
569.25:1	Hip! Hip! Hurrah! ! Poppop array!			General Motif: 258.12 {Fq 13 }
594.16:5	Hip! Hip! Hurrah! help help horizons.			General Motif: 258.13 {Fq 13 }
→→→	<i>Hircus Civis Eblanensis</i>	→→→ Anna Livia Motifs		→→→



168.05:4	his bark is worse than his bite a bite in our bark	(applied, in one sense, to Eve's tree)		General Motif: 259.1 {Fq 5 }
182.36:7	his bark is worse than his bite bark and bitter bite,	(applied, in one sense, to Eve's tree)		General Motif: 259.2 {Fq 5 }
339.09:1	his bark is worse than his bite bite his dos his hart bides the ros	(applied, in one sense, to Eve's tree)		General Motif: 259.3 {Fq 5 }
467.01:1	his bark is worse than his bite bark is still there but the molars are gone.	(applied, in one sense, to Eve's tree)		General Motif: 259.4 {Fq 5 }
542.19:2	his bark is worse than his bite my burk was no worse than their brite:	(applied, in one sense, to Eve's tree)		General Motif: 259.5 {Fq 5 }
184.20:8	his meat was locusts and wild honey locusts and wild	(Matthew 3.4)	Matthew 3.4 "And the same John had his raiment of	General Motif: 260.1



	beeswax		camel's hair, and a leathern girdle about his loins; and his meat was locusts and wild honey."	{Fq 2 }
318.15:6	his meat was locusts and wild honey lowcasts have aten of amilikan honey	(Matthew 3.4)	Matthew 3.4 "And the same John had his raiment of camel's hair, and a leathern girdle about his loins; and his meat was locusts and wild honey."	General Motif: 260.2 {Fq 2 }
005.09:8	Hohohoho Mr Finn... . Hohohoho, Mister Finn,			General Motif: 261.1 {Fq 8 }
058.16:5	Hohohoho Mr Finn... . Oho, oho, Mester Begge,			General Motif: 261.2 {Fq 8 }
194.11:3	Hohohoho Mr Finn... woe, and lo, you're			General Motif: 261.3



	doomed,			{Fq 8 }
250.19:8	Hohohoho Mr Finn... . Lolo Lolo liebermann			General Motif: 261.4 {Fq 8 }
293.19:6	Hohohoho Mr Finn... . Aha hahah, Ante Ann			General Motif: 261.5 {Fq 8 }
314.18:6	Hohohoho Mr Finn... ! Ho ho ho hoch!			General Motif: 261.6 {Fq 8 }
319. <u>09</u> :4	Hohohoho Mr Finn... . Tipotap, Mister Maut. #			General Motif: 261.7 {Fq 8 }
383.08:1	Hohohoho Mr Finn... # Hohohoho, moulty Mark! #			General Motif: 261.8 {Fq 8 }
257.15:12	hold a candle to it			General Motif: 262.1



	hold his kerosene's candle to ({Fq 3 }
271.10:6	hold a candle to it holds her candle to your caudle,			General Motif: 262.2 {Fq 3 }
459. <u>29</u> :12	hold a candle to it no candle to hold to it,			General Motif: 262.3 {Fq 3 }
→→→	Home!	→→→ Last Monologue Motifs		→→→
173.29:5	home is home, be it never so homely how howmely howme could be,			General Motif: 263.1 {Fq 4 }
245.34:5	home is home, be it never so homely			General Motif: 263.2



	, homeswab homely,			{Fq 4 }
318.05:3	home is home, be it never so homely homovirtue, duinnafeare! The ghem's to the ghoom be she nere zo zma.			General Motif: 263.3 {Fq 4 }
398.12:6	home is home, be it never so homely homeysweet homely,			General Motif: 263.4 {Fq 4 }
029.32:8	<i>Honi soit qui mal y pense</i> , (honnein suit and praisers be!)	<i>(Honi soit qui mal y pense</i> Mediaeval French: "evil be [to him] who evil thinks of this") (the motto of the Order of the Garter)		General Motif: 264.1 {Fq 6 }
035.21:1	<i>Honi soit qui mal y pense</i> to be honnisoid.	<i>(Honi soit qui mal y pense</i> Mediaeval French: "evil be [to him] who evil thinks of this") (the motto of the Order of the Garter)		General Motif: 264.2 {Fq 6 }
113.17:4	<i>Honi soit qui mal y pense</i>	<i>(Honi soit qui mal y pense</i> Mediaeval French: "evil be		General Motif: 264.3



	. Honeys wore camelia paints.	[to him] who evil thinks of this") (the motto of the Order of the Garter)		{Fq 6 }
238.33:7	<i>Honi soit qui mal y pense</i> ! Honey swarns where mellisponds.	(<i>Honi soit qui mal y pense</i> Mediaeval French: "evil be [to him] who evil thinks of this") (the motto of the Order of the Garter)		General Motif: 264.4 {Fq 6 }
325.08:9	<i>Honi soit qui mal y pense</i> honnessy,	(<i>Honi soit qui mal y pense</i> Mediaeval French: "evil be [to him] who evil thinks of this") (the motto of the Order of the Garter)		General Motif: 264.5 {Fq 6 }
495.27:8	<i>Honi soit qui mal y pense</i> : O'Neill saw Queen Molly's pants:	(<i>Honi soit qui mal y pense</i> Mediaeval French: "evil be [to him] who evil thinks of this") (the motto of the Order of the Garter)		General Motif: 264.6 {Fq 6 }
061.24:1	hook and I may/ who am I to say? hook and eye			General Motif: 265.1 {Fq 7 }
197.17:2	hook and I may/ who am I to say? hook and eye may!			General Motif: 265.2 {Fq 7 }



214.05:6	hook and I may/who am I to say? hooks in the front.			General Motif: 265.3 {Fq 7 }
239.05:9	hook and I may/who am I to say? . By the hook in your look we're eyed for aye			General Motif: 265.4 {Fq 7 }
330.26:11	hook and I may/who am I to say? Dook can eye Mae.			General Motif: 265.5 {Fq 7 }
431.07:3	hook and I may/who am I to say? hook of her hum			General Motif: 265.6 {Fq 7 }
623.34:6	hook and I may/who am I to say? , hook an oxe,			General Motif: 265.7 {Fq 7 }
→→→	hopes to soon hear	→→→ Letter Motifs		→→→



063.36:10	hop, step and jump homp, shtemp and jumphet			General Motif: 266.1 {Fq 3 }
199.01:10	hop, step and jump , hop, step and a deepend,			General Motif: 266.2 {Fq 3 }
232.30:8	hop, step and jump whoop, stop and an upalepsy			General Motif: 266.3 {Fq 3 }
127.29:3	horn of a bull, hoof of a horse, smile of a Saxon ; brain of the franks, hand of the christian, tongue of the north;	(the doctrine of 'signatures')		General Motif: 267.1 {Fq 4 }
136.32:3	horn of a bull, hoof of a horse, smile of a Saxon	(the doctrine of 'signatures')		General Motif: 267.2

	; tronf of the rep, comf of the priv, prosp of the pub;			{Fq 4 }
310.30:3	horn of a bull, hoof of a horse, smile of a Saxon , oyne of an oustman in skull of skand.	(the doctrine of 'signatures')		General Motif: 267.3 {Fq 4 }
377.04:5	horn of a bull, hoof of a horse, smile of a Saxon ! Head of a helo, chesth of champgnon, eye of a gull!	(the doctrine of 'signatures')		General Motif: 267.4 {Fq 4 }
024.04:12	the hospice for the dying auspice for the living			General Motif: 268.1 {Fq 3 }
392.07:10	the hospice for the dying the housepays for the			General Motif: 268.2 {Fq 3 }

	daying			
514.25:4	the hospice for the dying the Auspice for the Living,			General Motif: 268.3 {Fq 3 }
449. <u>28</u> :1	hour of rising hoerrisings,			General Motif: 269.1 {Fq 2 }
598.13:10	hour of rising hour or risings.			General Motif: 269.2 {Fq 2 }
029.01:1	the house of the hundred bottles haunt of the hungred bordles,	(apparently refers to a tale which I have not been able to identify)		General Motif: 270.1 {Fq 2 }
380.15:10	the house of the hundred bottles house of the hundred bottles	(apparently refers to a tale which I have not been able to identify)		General Motif: 270.2 {Fq 2 }
016.04:10	How are you today, my dark sir?			General



	, hosiered women blown monk sewer?			Motif: 271.1 {Fq 13 }
035.15:10	How are you today, my dark sir? : Guinness thaw tool in jew me dinner ouzel fin? (General Motif: 271.2 {Fq 13 }
054.10 ff.:6	How are you today, my dark sir? : Huru more Nee, minny frickans?			General Motif: 271.3 {Fq 13 }
054.11 :2	How are you today, my dark sir? ? Hwoorledes har Dee det?			General Motif: 271.4 {Fq 13 }
054.12 :5	How are you today, my dark sir? . Cha kai rotty kai makkar, sahib?			General Motif: 271.5 {Fq 13 }
093.06:7	How are you today, my dark sir?			General



	: Commodore valley O hairy, Arthre jennyrosy?:			Motif: 271.6 {Fq 13 }
095.05:4	How are you today, my dark sir? . How do you do, todo, North Mister?			General Motif: 271.7 {Fq 13 }
160.31:6	How are you today, my dark sir? . Houdian Kiel vi fartas, mia nigra sinjoro?			General Motif: 271.8 {Fq 13 }
186.32:3	How are you today, my dark sir? : Where ladies have they that a dog meansort herring?			General Motif: 271.9 {Fq 13 }
322.16:3	How are you today, my dark sir?			General



	, who did you do at doyle today, my horsey dorksey gentryman.			Motif: 271.10 {Fq 13 }
409.14:3	How are you today, my dark sir? ! Comb his tar odd gee sing your mower O meeow?			General Motif: 271.11 {Fq 13 }
466.29:7	How are you today, my dark sir? ! Fee gate has Heenan hoity, mind uncle Hare?			General Motif: 271.12 {Fq 13 }
511.21:9	How are you today, my dark sir? ? Where letties hereditate a dark mien swart hairy?			General Motif: 271.13 {Fq 13 }



010.21:10	How Copenhagen Ended !) How Copenhagen ended.			General Motif: 272.1 {Fq 2 }
324.29:1	How Copenhagen Ended , (hear kokkenhovens ekstras!)			General Motif: 272.2 {Fq 2 }
352.10:2	how goes the enemy? bung goes the enemay	(= what is the time?)		General Motif: 273.1 {Fq 2 }
469.23:5	how goes the enemy? ! Here goes the enemy!	(= what is the time?)		General Motif: 273.2 {Fq 2 }
054.12:3	how long, O Lord, how long/ <i>Tipote, Kyrie, Tipote</i> . Tippoty, kyrie, tippoty.			General Motif: 274.1 {Fq 8 }
100.22:6	how long, O Lord, how long/ <i>Tipote, Kyrie, Tipote</i>			General Motif: 274.2



	(O land, how long!)			{Fq 8 }
244.20:10	how long, O Lord, how long/ <i>Tipote</i> , <i>Kyrie</i> , <i>Tipote</i> . Tcheetchee!			General Motif: 274.3 {Fq 8 }
247.15:1	how long, O Lord, how long/ <i>Tipote</i> , <i>Kyrie</i> , <i>Tipote</i> Teapotty. Teapotty. #			General Motif: 274.4 {Fq 8 }
363.11:1	how long, O Lord, how long/ <i>Tipote</i> , <i>Kyrie</i> , <i>Tipote</i> . Howlong! #			General Motif: 274.5 {Fq 8 }
395.06:3	how long, O Lord, how long/ <i>Tipote</i> , <i>Kyrie</i> , <i>Tipote</i> , (how long tandem !)			General Motif: 274.6 {Fq 8 }
452.10:9	how long, O Lord, how long/ <i>Tipote</i> , <i>Kyrie</i> , <i>Tipote</i> how long			General Motif: 274.7 {Fq 8 }
587.36:6	how long, O Lord, how long/ <i>Tipote</i> ,			General



	<i>Kyrie, Tipote</i>			Motif: 274.8 {Fq 8 }
	! Hi, Jocko Nowlong,			
034.02:6	hue and cry (let us hue him			General Motif: 275.1 {Fq 17 }
068.20:5	hue and cry huecry			General Motif: 275.2 {Fq 17 }
103.05:8	hue and cry hues and cribies. #			General Motif: 275.3 {Fq 17 }
106.02:4	hue and cry , He's Hue to Me Cry,			General Motif: 275.4 {Fq 17 }
118.19:3	hue and cry cry it from the housetops			General Motif: 275.5 {Fq 17 }
182.08:5	hue and cry			General Motif: 275.6



	outhue to themselves in the cries			{Fq 17 }
215.17:3	hue and cry seven hues. And each hue had a differing cry.			General Motif: 275.7 {Fq 17 }
256.10:1	hue and cry hued and cried			General Motif: 275.8 {Fq 17 }
273.13:6	hue and cry hugh and guy			General Motif: 275.9 {Fq 17 }
344.03:2	hue and cry <i>cue and a tyr</i>			General Motif: 275.10 {Fq 17 }
482.25:11	hue and cry crying stinking fish.			General Motif: 275.11



				{Fq 17 }
517.19:2	hue and cry worsted crying			General Motif: 275.12 {Fq 17 }
558.23:4	hue and cry gleeful cries			General Motif: 275.13 {Fq 17 }
563.01:1	hue and cry # Hush! [...] crying			General Motif: 275.14 {Fq 17 }
609.20:13	hue and cry hue and to every hearable a cry			General Motif: 275.15 {Fq 17 }
620.17:1	hue and cry one of him sighs or one of him cries			General Motif: 275.16 {Fq 17 }



622.33:10	hue and cry hue in cry you,			General Motif: 275.17 {Fq 17 }
018.07:9	Humblady Fair ! Humblady Fair.			General Motif: 276.1 {Fq 3 }
207.25:5	Humblady Fair ? Whole lady fair?			General Motif: 276.2 {Fq 3 }
472.22:1	Humblady Fair , lampaddyfair,			General Motif: 276.3 {Fq 3 }
→→→	Humph is in his doge	→→→ Viking Father Sleeps		→→→
030.08:2	the Hundred of Manhood Laurens County's	(in England a 'hundred' is a subdivision of a county or shire) (Manhood is in south-west Sussex and contains the town of Sidlesham)		General Motif: 277.1 {Fq 10 }



054.25:3	the Hundred of Manhood yorehunderts of mamooth	(in England a 'hundred' is a subdivision of a county or shire) (Manhood is in south-west Sussex and contains the town of Sidlesham)		General Motif: 277.2 {Fq 10 }
098.01:2	the Hundred of Manhood hundred of manhood	(in England a 'hundred' is a subdivision of a county or shire) (Manhood is in south-west Sussex and contains the town of Sidlesham)		General Motif: 277.3 {Fq 10 }
264.20:9	the Hundred of Manhood hundreds of manhood	(in England a 'hundred' is a subdivision of a county or shire) (Manhood is in south-west Sussex and contains the town of Sidlesham)		General Motif: 277.4 {Fq 10 }
337. <u>01</u> :9	the Hundred of Manhood , the man of centuries,	(in England a 'hundred' is a subdivision of a county or shire) (Manhood is in south-west Sussex and contains the town of Sidlesham)		General Motif: 277.5 {Fq 10 }
375.09:5	the Hundred of Manhood hundreds of manhoods	(in England a 'hundred' is a subdivision of a county or shire) (Manhood is in south-west Sussex and contains the town of Sidlesham)		General Motif: 277.6 {Fq 10 }
376.02:1	the Hundred of Manhood	(in England a 'hundred' is a		General



	MacKundred.	subdivision of a county or shire) (Manhood is in south-west Sussex and contains the town of Sidlesham)		Motif: 277.7 {Fq 10 }
388.27:6	the Hundred of Manhood the century man	(in England a 'hundred' is a subdivision of a county or shire) (Manhood is in south-west Sussex and contains the town of Sidlesham)		General Motif: 277.8 {Fq 10 }
408.06:8	the Hundred of Manhood a hundred men's	(in England a 'hundred' is a subdivision of a county or shire) (Manhood is in south-west Sussex and contains the town of Sidlesham)		General Motif: 277.9 {Fq 10 }
596.03:4	the Hundred of Manhood plundersundered manhood;	(in England a 'hundred' is a subdivision of a county or shire) (Manhood is in south-west Sussex and contains the town of Sidlesham)		General Motif: 277.10 {Fq 10 }
I	I	I	I	I
158.33:1	I am black, but comely	(Cant. 1.5)	Song of Solomon 1.5 "I [am] black, but	General Motif: 278.1



	(though they say that she was comely, spite the cold in her heed)		comely, O ye daughters of Jerusalem, as the tents of Kedar, as the curtains of Solomon."	{Fq 2 }
550.20:10	I am black, but comely brown but combly,	(Cant. 1.5)	Song of Solomon 1.5 "I [am] black, but comely, O ye daughters of Jerusalem, as the tents of Kedar, as the curtains of Solomon."	General Motif: 278.2 {Fq 2 }
→→→	I am passing out	→→→ Last Monologue Motifs		→→→
306.F5:12	I AM THAT I AM . Nyamnyam.	(Exodus 3.14)	Exodus 3.14 "And God said unto Moses, I AM THAT I AM: and he said, Thus shalt thou say unto the children of	General Motif: 279.1 {Fq 5 }



			Israel, I AM hath sent me unto you."	
455.23:1	I AM THAT I AM Hyam Hyam's	(Exodus 3.14)	Exodus 3.14 "And God said unto Moses, I AM THAT I AM: and he said, Thus shalt thou say unto the children of Israel, I AM hath sent me unto you."	General Motif: 279.2 {Fq 5 }
481.35:9	I AM THAT I AM (I am yam,	(Exodus 3.14)	Exodus 3.14 "And God said unto Moses, I AM THAT I AM: and he said, Thus shalt thou say unto the children of Israel, I AM hath sent me unto you."	General Motif: 279.3 {Fq 5 }
484.05:8	I AM THAT I AM whomin I now am)	(Exodus 3.14)	Exodus 3.14 "And God said unto Moses, I AM THAT I AM: and he said, Thus shalt thou say unto the children of Israel, I AM hath sent me unto you."	General Motif: 279.4 {Fq 5 }
604.23:2	I AM THAT I AM	(Exodus 3.14)	Exodus 3.14	General



	, I yam as I yam,		"And God said unto Moses, I AM THAT I AM: and he said, Thus shalt thou say unto the children of Israel, I AM hath sent me unto you."	Motif: 279.5 {Fq 5 }
113.25:6	<i>ich bin so frech!</i> , ich beam so fresch,	(<i>ich bin so frech!</i> German: I am so cheeky)		General Motif: 280.1 {Fq 2 }
356.17:7	<i>ich bin so frech!</i> beam a frishfrey.	(<i>ich bin so frech!</i> German: I am so cheeky)		General Motif: 280.2 {Fq 2 }
→→→	I'd die down over his feet	→→→ Last Monologue Motifs		→→→
151.26:6	I fail to see I fail to see			General Motif: 281.1 {Fq 3 }
271.07:2	I fail to see			General



	fail to see			Motif: 281.2 {Fq 3 }
558.34:4	I fail to see . I fail to say.			General Motif: 281.3 {Fq 3 }
455.17:1	if ifs and ands were pots and pans there'd be no more work for the tinkers atoms and ifs [...] ends.			General Motif: 282.1 {Fq 2 }
463.28:6	if ifs and ands were pots and pans there'd be no more work for the tinkers ifs with puffins' ands,			General Motif: 282.2 {Fq 2 }
→→→	If I seen him bearing down on me...	→→→ Last Monologue Motifs		→→→
037.13:3	I have met you too late... ; I have met with you,	(→ the many accounts of Joyce's early meeting with Yeats)		General Motif: 283.1 {Fq 6 }

	bird, too late,			
060.29:6	I have met you too late... . We have meat two hourly,	(→ the many accounts of Joyce's early meeting with Yeats)		General Motif: 283.2 {Fq 6 }
155.12:3	I have met you too late... we first met each other newwhere so airly. ((→ the many accounts of Joyce's early meeting with Yeats)		General Motif: 283.3 {Fq 6 }
245.22:10	I have met you too late... meetings mate not as forsehn.	(→ the many accounts of Joyce's early meeting with Yeats)		General Motif: 283.4 {Fq 6 }
345.13:4	I have met you too late... ! I met with whom it was too late.	(→ the many accounts of Joyce's early meeting with Yeats)		General Motif: 283.5 {Fq 6 }
408.16:8	I have met you too late... bit his mirth too early	(→ the many accounts of Joyce's early meeting with Yeats)		General Motif: 283.6 {Fq 6 }



	or met his birth too late!			
020. <u>08</u> :9	I have trodden the winepress alone step rubrickredd out of the wordpress ?	(Isaiah 63.3)	Isaiah 63.3 "I have trodden the winepress alone; and of the people there was none with me: for I will tread them in mine anger, and trample them in my fury; and their blood shall be sprinkled upon my garments, and I will stain all my raiment."	General Motif: 284.1 {Fq 3 }
212.16:7	I have trodden the winepress alone the grapes that ripe before reason to them that devide the vinedress.	(Isaiah 63.3)	Isaiah 63.3 "I have trodden the winepress alone; and of the people there was none with me: for I will tread them in mine anger, and trample them in my	General Motif: 284.2 {Fq 3 }



			fury; and their blood shall be sprinkled upon my garments, and I will stain all my raiment."	
542.11:10	I have trodden the winepress alone : sowerpacers of the vinegarth,	(Isaiah 63.3)	Isaiah 63.3 "I have trodden the winepress alone; and of the people there was none with me: for I will tread them in mine anger, and trample them in my fury; and their blood shall be sprinkled upon my garments, and I will stain all my raiment."	General Motif: 284.3 {Fq 3 }
007.33:8	ill-hallowed hill Ill Sixty, ollollowed ill!			General Motif: 285.1 {Fq 4 }



436.29:12	ill-hallowed hill . Hill or hollow,			General Motif: 285.2 {Fq 4 }
565.02:2	ill-hallowed hill Holl Hollow.			General Motif: 285.3 {Fq 4 }
587.14:4	ill-hallowed hill allhallowed king,			General Motif: 285.4 {Fq 4 }
→→→	I'm going	→→→ Anna Livia Motifs		→→→
278.05:2	<i>Improperia</i> improperies	(<i>Improperia</i> Latin : 'the reproaches') (Christ's address to the people on Good Friday)		General Motif: 286.1 {Fq 3 }
456.09:5	<i>Improperia</i> haggis never say die!	(<i>Improperia</i> Latin : 'the reproaches') (Christ's address to the people on Good Friday)		General Motif: 286.2 {Fq 3 }
484.20:2	<i>Improperia</i>	(<i>Improperia</i> Latin : 'the reproaches')		General Motif: 286.3



	! Improperial!	(Christ's address to the people on Good Friday)		{Fq 3 }
019.31:4	<i>in diebus illis/in illo tempore</i> in nillohs dieybos	(<i>in diebus illis/in illo tempore</i> Latin : 'in those days', 'at that time') (Latin formulae used in the Mass to introduce Lesson and Gospel respectively)		General Motif: 287.1 {Fq 8 }
074.06:2	<i>in diebus illis/in illo tempore</i> in those deyes	(<i>in diebus illis/in illo tempore</i> Latin : 'in those days', 'at that time') (Latin formulae used in the Mass to introduce Lesson and Gospel respectively)		General Motif: 287.2 {Fq 8 }
082.17:11	<i>in diebus illis/in illo tempore</i> illortemperate	(<i>in diebus illis/in illo tempore</i> Latin : 'in those days', 'at that time') (Latin formulae used in the Mass to introduce Lesson and Gospel respectively)		General Motif: 287.3 {Fq 8 }
164.34:12	<i>in diebus illis/in illo tempore</i> , ill tempor.	(<i>in diebus illis/in illo tempore</i> Latin : 'in those days', 'at that time') (Latin formulae used in the Mass to introduce Lesson and Gospel respectively)		General Motif: 287.4 {Fq 8 }



310.18:4	<i>in diebus illis/in illo tempore</i> lall the bygone	(<i>in diebus illis/in illo tempore</i> Latin : 'in those days', 'at that time') (Latin formulae used in the Mass to introduce Lesson and Gospel respectively)		General Motif: 287.5 {Fq 8 }
385. <u>02</u> :9	<i>in diebus illis/in illo tempore</i> , in the good old bygone days	(<i>in diebus illis/in illo tempore</i> Latin : 'in those days', 'at that time') (Latin formulae used in the Mass to introduce Lesson and Gospel respectively)		General Motif: 287.6 {Fq 8 }
386.07:7	<i>in diebus illis/in illo tempore</i> the bygone times,	(<i>in diebus illis/in illo tempore</i> Latin : 'in those days', 'at that time') (Latin formulae used in the Mass to introduce Lesson and Gospel respectively)		General Motif: 287.7 {Fq 8 }
390.20:8	<i>in diebus illis/in illo tempore</i> , in dear byword days,	(<i>in diebus illis/in illo tempore</i> Latin : 'in those days', 'at that time') (Latin formulae used in the Mass to introduce Lesson and Gospel respectively)		General Motif: 287.8 {Fq 8 }
109.23:6	inharmonious creations...			General



	, inharmonious creations,			Motif: 288.1 {Fq 2 }
188.26:3	inharmonious creations... inharmonious detail,			General Motif: 288.2 {Fq 2 }
188.31:3	in his heart of hearts , in your art of arts,			General Motif: 289.1 {Fq 3 }
358.11:2	in his heart of hearts hindmost hearts			General Motif: 289.2 {Fq 3 }
396.11:11	in his heart of hearts in your hardup hearts!)			General Motif: 289.3 {Fq 3 }
→→→	<i>in illo tempore</i>	→→→ <i>in diebus illis</i>		→→→
158.07:10	<i>in medias res</i>			General Motif: 290.1



	in midias reeds:			{Fq 3 }
398.08:5	<i>in medias res</i> , in medios loquos,			General Motif: 290.2 {Fq 3 }
423.18:2	<i>in medias res</i> in muddyass ribalds.			General Motif: 290.3 {Fq 3 }
128.33:4	<i>in nomine Patris et Filii et Spiritus Sancti</i> ; the flawhoolagh, the grasping one, the kindler of paschal fire;			General Motif: 291.1 {Fq 16 }
153.31:7	<i>in nomine Patris et Filii et Spiritus Sancti</i> , the fetter, the summe and the haul it cost,			General Motif: 291.2 {Fq 16 }
164.11:9	<i>in nomine Patris et Filii et Spiritus Sancti</i> former son of a kish			General Motif: 291.3 {Fq 16 }
220.25:1	<i>in nomine Patris et Filii et Spiritus Sancti</i>			General



	in the programme about King Ericus of Schweden and the spirit's whispers			Motif: 291.4 {Fq 16 }
235.04:11	<i>in nomine Patris et Filii et Spiritus Sancti</i> . For the sake of the farbung and of the scent and of the holiodrops.			General Motif: 291.5 {Fq 16 }
273.F4:1	<i>in nomine Patris et Filii et Spiritus Sancti</i> # Sweet, medium and dry			General Motif: 291.6 {Fq 16 }
286.22:3	<i>in nomine Patris et Filii et Spiritus Sancti</i> . On the name of the tizzer and off the			General Motif: 291.7 {Fq 16 }



	tongs and off the mythametical tripods.			
331.14:2	<i>in nomine Patris et Filii et Spiritus Sancti</i> in the names of the balder and of the sol and of the hollichrost,			General Motif: 291.8 {Fq 16 }
339.36:1	<i>in nomine Patris et Filii et Spiritus Sancti</i> <i>the emt on the greaseshaper, a little farther, a little soon,</i>			General Motif: 291.9 {Fq 16 }
371.01:2	<i>in nomine Patris et Filii et Spiritus Sancti</i> ! Porterfillyers and spirituous suncksters,			General Motif: 291.10 {Fq 16 }
419.09:1	<i>in nomine Patris et Filii et Spiritus Sancti</i> # In the name of the former and of the			General Motif: 291.11 {Fq 16 }



	latter and of their holocaust.			
440.14:5	<i>in nomine Patris et Filii et Spiritus Sancti</i> , set up by Gill the father, put out by Gill the son and circulating disimally at Gillydehooly' Cost.			General Motif: 291.12 {Fq 16 }
482.01:4	<i>in nomine Patris et Filii et Spiritus Sancti</i> Dodgfather, Dodgson and Co) and spiriduous sanction!			General Motif: 291.13 {Fq 16 }
529.30:11	<i>in nomine Patris et Filii et Spiritus Sancti</i> Paterson and Hellicott's?			General Motif: 291.14 {Fq 16 }
612. 29 :10	<i>in nomine Patris et Filii et Spiritus Sancti</i>			General Motif:



	the firethere the sun in his halo cast.			291.15 {Fq 16 }
614.31:5	<i>in nomine Patris et Filii et Spiritus Sancti</i> the farmer, his son and their homely codes,			General Motif: 291.16 {Fq 16 }
280.26:2	<i>in other words</i> , in otherwards,			General Motif: 292.1 {Fq 2 }
285.22:7	<i>in other words</i> . In outhers wards,			General Motif: 292.2 {Fq 2 }
060.17:9	<i>in point of fact</i> grilled on the point,			General Motif: 293.1 {Fq 5 }
162.16:8	<i>in point of fact</i> the fact of wanton to weste point			General Motif: 293.2 {Fq 5 }



350.05:2	in point of fact <i>in pontofert</i>			General Motif: 293.3 {Fq 5 }
385.30:2	in point of fact in point of fact			General Motif: 293.4 {Fq 5 }
532.09:6	in point of fact , in pontofacts			General Motif: 293.5 {Fq 5 }
017.22:6	in the beginning... Inn the Byggning	(Genesis 1.1) (John 1.1) (the use of the words to begin both O.T. and a Gospel is a prime example of <i>concordia</i>)	Genesis 1.1 "In the beginning God created the heaven and the earth." John 1.1 "In the beginning was the Word, and the Word was with God, and the Word was God."	General Motif: 294.1 {Fq 18 }
030.12:3	in the beginning...	(Genesis 1.1) (John 1.1)	Genesis 1.1 "In the beginning	General Motif: 294.2



	in the beginning	(the use of the words to begin both O.T. and a Gospel is a prime example of <i>concordia</i>)	God created the heaven and the earth." John 1.1 "In the beginning was the Word, and the Word was with God, and the Word was God."	{Fq 18 }
056.20:3	in the beginning... Inn the days of the Bygning	(Genesis 1.1) (John 1.1) (the use of the words to begin both O.T. and a Gospel is a prime example of <i>concordia</i>)	Genesis 1.1 "In the beginning God created the heaven and the earth." John 1.1 "In the beginning was the Word, and the Word was with God, and the Word was God."	General Motif: 294.3 {Fq 18 }
129.10:6	in the beginning...	(Genesis 1.1) (John 1.1) (the use of the words to begin	Genesis 1.1 "In the beginning God created the	General Motif: 294.4



	in the biguinnengs	both O.T. and a Gospel is a prime example of <i>concordia</i>)	heaven and the earth." John 1.1 "In the beginning was the Word, and the Word was with God, and the Word was God."	{Fq 18 }
169.02:8	in the beginning... aboriginally	(Genesis 1.1) (John 1.1) (the use of the words to begin both O.T. and a Gospel is a prime example of <i>concordia</i>)	Genesis 1.1 "In the beginning God created the heaven and the earth." John 1.1 "In the beginning was the Word, and the Word was with God, and the Word was God."	General Motif: 294.5 {Fq 18 }
222.03:5	in the beginning... in the beginning,	(Genesis 1.1) (John 1.1) (the use of the words to begin both O.T. and a Gospel is a prime	Genesis 1.1 "In the beginning God created the heaven and the	General Motif: 294.6 {Fq 18 }



		example of <i>concordia</i>)	earth.” John 1.1 “In the beginning was the Word, and the Word was with God, and the Word was God.”	
239.23:3	in the beginning... his bigytens.	(Genesis 1.1) (John 1.1) (the use of the words to begin both O.T. and a Gospel is a prime example of <i>concordia</i>)	Genesis 1.1 “In the beginning God created the heaven and the earth.” John 1.1 “In the beginning was the Word, and the Word was with God, and the Word was God.”	General Motif: 294.7 {Fq 18 }
271.23:2	in the beginning... in their big innings	(Genesis 1.1) (John 1.1) (the use of the words to begin both O.T. and a Gospel is a prime example of <i>concordia</i>)	Genesis 1.1 “In the beginning God created the heaven and the earth.”	General Motif: 294.8 {Fq 18 }



			John 1.1 "In the beginning was the Word, and the Word was with God, and the Word was God."	
277.12:6	in the beginning... at the beginning	(Genesis 1.1) (John 1.1) (the use of the words to begin both O.T. and a Gospel is a prime example of <i>concordia</i>)	Genesis 1.1 "In the beginning God created the heaven and the earth." John 1.1 "In the beginning was the Word, and the Word was with God, and the Word was God."	General Motif: 294.9 {Fq 18 }
282.05:1	in the beginning... # Boon on begyndelse. #	(Genesis 1.1) (John 1.1) (the use of the words to begin both O.T. and a Gospel is a prime example of <i>concordia</i>)	Genesis 1.1 "In the beginning God created the heaven and the earth."	General Motif: 294.10 {Fq 18 }



			John 1.1 "In the beginning was the Word, and the Word was with God, and the Word was God."	
287.06:1	in the beginning... first beginning,	(Genesis 1.1) (John 1.1) (the use of the words to begin both O.T. and a Gospel is a prime example of <i>concordia</i>)	Genesis 1.1 "In the beginning God created the heaven and the earth." John 1.1 "In the beginning was the Word, and the Word was with God, and the Word was God."	General Motif: 294.11 {Fq 18 }
301.03:5	in the beginning... ?) Es war itwas in his priesterrite.	(Genesis 1.1) (John 1.1) (the use of the words to begin both O.T. and a Gospel is a prime example of <i>concordia</i>)	Genesis 1.1 "In the beginning God created the heaven and the earth." John 1.1	General Motif: 294.12 {Fq 18 }



			"In the beginning was the Word, and the Word was with God, and the Word was God."	
378.29:2	in the beginning... . In the buginning	(Genesis 1.1) (John 1.1) (the use of the words to begin both O.T. and a Gospel is a prime example of <i>concordia</i>)	Genesis 1.1 "In the beginning God created the heaven and the earth." John 1.1 "In the beginning was the Word, and the Word was with God, and the Word was God."	General Motif: 294.13 {Fq 18 }
468.05:1	in the beginning... . In the beginning	(Genesis 1.1) (John 1.1) (the use of the words to begin both O.T. and a Gospel is a prime example of <i>concordia</i>)	Genesis 1.1 "In the beginning God created the heaven and the earth." John 1.1 "In the beginning	General Motif: 294.14 {Fq 18 }



			was the Word, and the Word was with God, and the Word was God."	
483.15:8	in the beginning... ! This bolt in hand be my worder!	(Genesis 1.1) (John 1.1) (the use of the words to begin both O.T. and a Gospel is a prime example of <i>concordia</i>)	Genesis 1.1 "In the beginning God created the heaven and the earth." John 1.1 "In the beginning was the Word, and the Word was with God, and the Word was God."	General Motif: 294.15 {Fq 18 }
487.20:10	in the beginning... ? In the becoming	(Genesis 1.1) (John 1.1) (the use of the words to begin both O.T. and a Gospel is a prime example of <i>concordia</i>)	Genesis 1.1 "In the beginning God created the heaven and the earth." John 1.1 "In the beginning was the Word, and	General Motif: 294.16 {Fq 18 }



			the Word was with God, and the Word was God."	
594.02:7	in the beginning... ! Be! Verb umprincipiant	(Genesis 1.1) (John 1.1) (the use of the words to begin both O.T. and a Gospel is a prime example of <i>concordia</i>)	Genesis 1.1 "In the beginning God created the heaven and the earth." John 1.1 "In the beginning was the Word, and the Word was with God, and the Word was God."	General Motif: 294.17 {Fq 18 }
597.10:1	in the beginning... , in whose words were the beginnings,	(Genesis 1.1) (John 1.1) (the use of the words to begin both O.T. and a Gospel is a prime example of <i>concordia</i>)	Genesis 1.1 "In the beginning God created the heaven and the earth." John 1.1 "In the beginning was the Word, and the Word was with	General Motif: 294.18 {Fq 18 }



			God, and the Word was God."	
011.32:9	in the midst of life we are in death in our midst of debt	(from the "Order for the Burial of the Dead")		General Motif: 295.1 {Fq 6}
120.34:1	in the midst of life we are in death digamma of your bornabarbar,	(from the "Order for the Burial of the Dead")		General Motif: 295.2 {Fq 6}
187.27:1	in the midst of life we are in death . I'm the boy to bruise and braise. Baus! #	(from the "Order for the Burial of the Dead")		General Motif: 295.3 {Fq 6}
262. <u>25</u> :5	in the midst of life we are in death ? Burials be ballyhouraised!	(from the "Order for the Burial of the Dead")	(with aphorism potentialities)	General Motif: 295.4 {Fq 6}
376.28:6	in the midst of life we are in death the massus for to feed	(from the "Order for the Burial of the Dead")		General Motif: 295.5 {Fq 6}

	you living in dying.			
384.09:10	in the midst of life we are in death , bausnabeatha, in Miracle Squeer: here now we are	(from the "Order for the Burial of the Dead")		General Motif: 295.6 {Fq 6 }
024.05:5	in the sweat of thy face shalt thou eat bread he urned his dread,	(Genesis 3.19)	Genesis 3.19 "In the sweat of thy face shalt thou eat bread, till thou return unto the ground; for out of it wast thou taken: for dust thou art, and unto dust shalt thou return."	General Motif: 296.1 {Fq 8 }
198.05:6	in the sweat of thy face shalt thou eat bread ! He erved his lille Bunbath hard, our staly bred,	(Genesis 3.19)	Genesis 3.19 "In the sweat of thy face shalt thou eat bread, till thou return unto the ground; for out of it wast thou taken: for dust thou art, and	General Motif: 296.2 {Fq 8 }



			unto dust shalt thou return."	
291.06:2	in the sweat of thy face shalt thou eat bread , (she sall eurn bitter bed by thirt sweet of her face !),	(Genesis 3.19)	Genesis 3.19 "In the sweat of thy face shalt thou eat bread, till thou return unto the ground; for out of it wast thou taken: for dust thou art, and unto dust shalt thou return."	General Motif: 296.3 {Fq 8 }
324.03:8	in the sweat of thy face shalt thou eat bread , urning his breadth to the swelt of his proud	(Genesis 3.19)	Genesis 3.19 "In the sweat of thy face shalt thou eat bread, till thou return unto the ground; for out of it wast thou taken: for dust thou art, and unto dust shalt thou return."	General Motif: 296.4 {Fq 8 }
336.28:7	in the sweat of thy face shalt thou eat bread for the welt of his	(Genesis 3.19)	Genesis 3.19 "In the sweat of thy face shalt thou eat bread, till thou return unto the	General Motif: 296.5 {Fq 8 }



	plow.		ground; for out of it wast thou taken: for dust thou art, and unto dust shalt thou return."	
408.01:2	in the sweat of thy face shalt thou eat bread earning, his board in the swealth of his fate	(Genesis 3.19)	Genesis 3.19 "In the sweat of thy face shalt thou eat bread, till thou return unto the ground; for out of it wast thou taken: for dust thou art, and unto dust shalt thou return."	General Motif: 296.6 {Fq 8 }
426.15:6	in the sweat of thy face shalt thou eat bread , healing his tare be the smeyle of his oye,	(Genesis 3.19)	Genesis 3.19 "In the sweat of thy face shalt thou eat bread, till thou return unto the ground; for out of it wast thou taken: for dust thou art, and unto dust shalt thou return."	General Motif: 296.7 {Fq 8 }
563.19:10	in the sweat of thy face shalt thou eat bread	(Genesis 3.19)	Genesis 3.19 "In the sweat of thy	General



	! In the ink of his sweat he will find it yet.		face shalt thou eat bread, till thou return unto the ground; for out of it wast thou taken: for dust thou art, and unto dust shalt thou return."	Motif: 296.8 {Fq 8 }
279.F <u>32</u> :13	in the twinkling of an eye the twingling in his eye	(I Cor. 15.52)		General Motif: 297.1 {Fq 4 }
426.34:9	in the twinkling of an eye a twinkling	(I Cor. 15.52)	I Corinthians 15:52 "In a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed."	General Motif: 297.2 {Fq 4 }
524.24:5	in the twinkling of an eye the twinx of their	(I Cor. 15.52)	I Corinthians 15:52 "In a moment, in the twinkling of an eye, at the last trump: for	General Motif: 297.3 {Fq 4 }



	taylz.		the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed."	
620.14:11	in the twinkling of an eye in the twinngling of an aye.	(I Cor. 15.52)	I Corinthians 15:52 "In a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed."	General Motif: 297.4 {Fq 4 }
→→→→	<i>in vino veritas</i>	→→→→ First Four Paras Motifs		→→→→
→→→→	I see them rising	→→→→ Last Monologue		→→→→



		Motifs		
012.01:9	is life worth living? what makes lifework leaving			General Motif: 298.1 {Fq 4 }
172.09:5	is life worth living? ! His liver too is great value,			General Motif: 298.2 {Fq 4 }
230.25:5	is life worth living? . Was liffe worth leaving?			General Motif: 298.3 {Fq 4 }
269.F1:14	is life worth living? . Is love worse living?			General Motif: 298.4 {Fq 4 }
364.28:3	<i>I sørger for vandflom til verdensmarken. Jeg lægger med lyst torpédo under Arken.</i> . They seeker for	(the concluding lines of Ibsen's sonnet "Til min Venn Revolutionstalern!" – "To my friend the Revolutionary Orator") (<i>I sørger for vandflom til</i>		General Motif: 299.1 {Fq 3 }



	vannflaum all worldins merkins. I'll eager make lyst turpidump undher arkens.	<i>verdensmarken.</i> <i>Jeg lægger med lyst torpédo under</i> <i>Arken</i> Danish : "You take care of the water to cover the earth. I shall willingly put a torpedo under the Ark".) (The sonnet begins " <i>De siger, jeg er</i> <i>bleven 'konservativ' "</i> , meaning "You say I have grown 'conservative' ".)		
530.23:1	<i>I sørger for vandflom til verdensmarken.</i> <i>Jeg lægger med lyst torpédo under Arken.</i> # — Day shirker four vanfloats he verdants market. #	(the concluding lines of Ibsen's sonnet "Til min Venn Revolutionstalern!" - "To my friend the Revolutionary Orator") (<i>I sørger for vandflom til</i> <i>verdensmarken.</i> <i>Jeg lægger med lyst torpédo under</i> <i>Arken</i> Danish : "You take care of the water to cover the earth. I shall willingly put a torpedo under the Ark".) (The sonnet begins " <i>De siger, jeg er</i> <i>bleven 'konservativ' "</i> , meaning "You say I have grown 'conservative' ".)		General Motif: 299.2 {Fq 3 }
535.16:10	<i>I sørger for vandflom til verdensmarken.</i> <i>Jeg lægger med lyst torpédo under Arken.</i>	(the concluding lines of Ibsen's		General



	! Man sicker at I ere bluffet konservative?	sonnet "Til min Venn Revolutionstalern!" - "To my friend the Revolutionary Orator") (<i>I sørger for vandflom til verdensmarken.</i> <i>Jeg lægger med lyst torpédo under Arken</i> Danish : "You take care of the water to cover the earth. I shall willingly put a torpedo under the Ark".) (The sonnet begins " <i>De siger, jeg er bleven 'konservativ'</i> ", meaning "You say I have grown 'conservative' ".)		Motif: 299.3 {Fq 3 }
→→→	it begins to appear	→→→ Letter Motifs		→→→
306.07:2	Item, mizpah ends . Item, mizpah ends. #			General Motif: 300.1 {Fq 2 }
588.24:6	Item, mizpah ends ! Mizpah low,			General Motif: 300.2 {Fq 2 }



120.26:5	it is easier for a camel... to make a ghimel pass through the eye of an iota:	(Mark 10.25) (the camel is Earwicker, the 'needle' Cleopatra's)	Mark 10.25 "It is easier for a camel to go through the eye of a needle, than for a rich man to enter into the kingdom of God."	General Motif: 301.1 {Fq 3 }
143. <u>07</u> :5 .09:3	it is easier for a camel... camelot [...], throughout the eye of a noodle,	(Mark 10.25) (the camel is Earwicker, the 'needle' Cleopatra's)	Mark 10.25 "It is easier for a camel to go through the eye of a needle, than for a rich man to enter into the kingdom of God."	General Motif: 301.2 {Fq 3 }
494.03:6	it is easier for a camel... the camel got the needle.	(Mark 10.25) (the camel is Earwicker, the 'needle' Cleopatra's)	Mark 10.25 "It is easier for a camel to go through the eye of a needle, than for a rich man to enter into the kingdom of God."	General Motif: 301.3 {Fq 3 }
020.35:1	it's an ill wind... very besch Winnie blows Nay on good.	(associated with Shaun's post- horn – as in the old joke, an ill wind that nobody blows good)		General Motif: 302.1 {Fq 5 }



028.09:9	it's an ill wind... . It's allavalonche that blows nopussy food.	(associated with Shaun's post- horn – as in the old joke, an ill wind that nobody blows good)		General Motif: 302.2 {Fq 5 }
315.15:1	it's an ill wind... wind,	(associated with Shaun's post- horn – as in the old joke, an ill wind that nobody blows good)		General Motif: 302.3 {Fq 5 }
428.14:2	it's an ill wind... ! 'Tis well we know you were loth to leave us, winding	(associated with Shaun's post- horn – as in the old joke, an ill wind that nobody blows good)		General Motif: 302.4 {Fq 5 }
448.20:3	it's an ill wind... ! 'Tis an ill weed blows no poppy good.	(associated with Shaun's post- horn – as in the old joke, an ill wind that nobody blows good)		General Motif: 302.5 {Fq 5 }
269.11:7	it's a wise child that knows its own father . It's a wild's kitten,			General Motif: 303.1 {Fq 2 }



	my dear, who can tell a wilkling from a warthog.			
322.12:1	it's a wise child that knows its own father cloakses the wise, hou he pouly hung hoang tseu, his own fitter			General Motif: 303.2 {Fq 2 }
→→→	It's well I know your sort of slop	→→→ Anna Livia Motifs		→→→
J	J	J	J	J
398.19:10	Johnny I'd like to be bowling your hoop	(a song?)		General Motif: 304.1 {Fq 2 }



	roll his hoop			
454.12:12	Johnny I'd like to be bowling your hoop jolly they'd like to be trolling his whoop	(a song?)		General Motif: 304.2 {Fq 2 }
004.35:7	joygrantit! (joygrantit!),			General Motif: 305.1 {Fq 2 }
566.32:2	joygrantit! (non grant it!)			General Motif: 305.2 {Fq 2 }
202.27:2	just a young thin pale soft shy slim slip of a thing just a young thin pale soft shy slim slip of a thing	(Anna Livia)		General Motif: 306.1 {Fq 2 }
627.04:5	just a young thin pale soft shy slim slip of a thing	(Anna Livia)		General Motif: 306.2



	. Just a whisk brisk sly spry spink spank sprint of a thing			{Fq 2 }
K	K	K	K	K
007.10:6	Kennedy's bread his baken head?			General Motif: 307.1 {Fq 2 }
317.01:12	Kennedy's bread doroughbread kennedy's			General Motif: 307.2 {Fq 2 }
273.02:3	the king is dead. Long live the king! . Opprimor's down, up up Opima!			General Motif: 308.1 {Fq 2 }
499.13:9	the king is dead. Long live the king!			General Motif: 308.2



	. The keyn has passed. Lung lift the keying! #			{Fq 2 }
094.29:6	kiss the book kiss the bouc.			General Motif: 309.1 {Fq 5 }
210.06:9	kiss the book kiks the buch.			General Motif: 309.2 {Fq 5 }
313.13:5	kiss the book keeps the book! #			General Motif: 309.3 {Fq 5 }
375.1 <u>6</u> :3	kiss the book kitz the buck.			General Motif: 309.4 {Fq 5 }
445.07:11	kiss the book kiss the hurt!			General Motif: 309.5 {Fq 5 }
259.03:1	<i>Kyrie Eleison, Christe Eleison, Kyrie Eleison</i>	<i>(Kyrie Eleison, Christe Eleison, Kyrie Eleison Greek: "Lord have mercy</i>		General Motif: 310.1



	# O Loud, hear the wee beseech of thees of each of these thy unlitten ones!	upon us, Christ have mercy upon us, Lord have mercy upon us"; from the Mass)		{Fq 5 }
528.08:8	<i>Kyrie Eleison, Christe Eleison, Kyrie Eleison</i> . Kyrielle elation! Crystal elation! Kyrielle elation!	(<i>Kyrie Eleison, Christe Eleison, Kyrie Eleison</i> Greek : "Lord have mercy upon us, Christ have mercy upon us, Lord have mercy upon us"; from the Mass)		General Motif: 310.2 {Fq 5 }
552.27:11	<i>Kyrie Eleison, Christe Eleison, Kyrie Eleison</i> : gospelly pewmillieu, christous pewmillieu:	(<i>Kyrie Eleison, Christe Eleison, Kyrie Eleison</i> Greek : "Lord have mercy upon us, Christ have mercy upon us, Lord have mercy upon us"; from the Mass)		General Motif: 310.3 {Fq 5 }
552.30:5	<i>Kyrie Eleison, Christe Eleison, Kyrie Eleison</i> . May all have mossyhonours! #	(<i>Kyrie Eleison, Christe Eleison, Kyrie Eleison</i> Greek : "Lord have mercy upon us, Christ have mercy upon us, Lord have mercy upon us"; from the Mass)		General Motif: 310.4 {Fq 5 }

Finnegans Wake Motifs II

The Middle 286 Motifs, from the Letter F to the Letter P

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577.31:7	<i>Kyrie Eleison, Christe Eleison, Kyrie Eleison</i> : curious dreamers, curious dramas, curious deman,	(<i>Kyrie Eleison, Christe Eleison, Kyrie Eleison</i> Greek : "Lord have mercy upon us, Christ have mercy upon us, Lord have mercy upon us"; from the Mass)		General Motif: 310.5 {Fq 5 }
L	L	L	L	L
021.11:1	laid hands on himself , laying cold hands on himself.			General Motif: 311.1 {Fq 2 }
097.31:4	laid hands on himself ! He had laid violent hands on himself,			General Motif: 311.2 {Fq 2 }
→→→	laid to rust	→→→		→→→



		First Four Paras Motifs		
349.27:5	the lamp went out ! He blanks his oggles	(→ Clive Hart: <i>Structure and Motif in FW</i> , page 60)		General Motif: 312.1 {Fq 3 }
349.35:6	the lamp went out he codant steal no lunger,	(→ Clive Hart: <i>Structure and Motif in FW</i> , page 60)		General Motif: 312.2 {Fq 3 }
427.15:2	the lamp went out the lamp went out	(→ Clive Hart: <i>Structure and Motif in FW</i> , page 60)		General Motif: 312.3 {Fq 3 }
086.01:5	the language of flowers the fluors of sparse in the royal Irish vocabulary			General Motif: 313.1 {Fq 10 }
096.11:8	the language of flowers			General Motif: 313.2



	the languish of flowers			{Fq 10 }
107.18:4	the language of flowers from flore to flore.			General Motif: 313.3 {Fq 10 }
116.23:3	the language of flowers the language of sweet tarts			General Motif: 313.4 {Fq 10 }
117.14:4	the language of flowers , florilingua,			General Motif: 313.5 {Fq 10 }
143.04:	the language of flowers			General Motif: 313.6 {Fq 10 }
172.01:2	the language of flowers flores of speech,			General Motif: 313.7 {Fq 10 }
237.05:6	the language of flowers			General Motif: 313.8



	appling flowers,			{Fq 10 }
318.28:10	the language of flowers flowers of speech			General Motif: 313.9 {Fq 10 }
621.22:3	the language of flowers the languo of flows.			General Motif: 313.10 {Fq 10 }
120.35:4	<i>lapsus linguae</i> lipsus	(<i>lapsus linguae</i> Latin : 'a slip of the tongue')		General Motif: 314.1 {Fq 5 }
151.28:10	<i>lapsus linguae</i> lapses lequou	(<i>lapsus linguae</i> Latin : 'a slip of the tongue')		General Motif: 314.2 {Fq 5 }
178.01:10	<i>lapsus linguae</i> lapis linquo	(<i>lapsus linguae</i> Latin : 'a slip of the tongue')		General Motif: 314.3 {Fq 5 }
396. <u>30</u> :10	<i>lapsus linguae</i> lisp lapsing,	(<i>lapsus linguae</i> Latin : 'a slip of the tongue')		General Motif: 314.4 {Fq 5 }



484.25:9	<i>lapsus linguae</i> lapsus langways.	(<i>lapsus linguae</i> Latin : 'a slip of the tongue')		General Motif: 314.5 {Fq 5 }
005.03:2	larrons o'toolers clittering up and tombles a'buckets clottering down larrons o'toolers clittering up and tombles a'buckets clottering down. #			General Motif: 315.1 {Fq 4 }
059.06:5	larrons o'toolers clittering up and tombles a'buckets clottering down we now know what thimbles a baquets on lallance a talls mean),			General Motif: 315.2 {Fq 4 }
114.17:8	larrons o'toolers clittering up and tombles a'buckets clottering down lines of litters			General Motif: 315.3 {Fq 4 }

	slittering up and louds of latters slettering down,			
621.15:7	larrons o'toolers clittering up and tombles a'buckets clottering down chippy young cuppinjars cluttering round us, clottering			General Motif: 315.4 {Fq 4 }
	Last Monologue	MOTIFS	start	here
427.24:12	Soft morning, city! soo ooft and for ever doing,			Last Monologue Motif: 316.1 {Fq 7 }
619.20:1	Soft morning, city! # Soft morning, city!			Last Monologue



				Motif: 316.2 {Fq 7 }
620.15:7	Soft morning, city! . So oft. Sim.			Last Monologue Motif: 316.3 {Fq 7 }
621.08:3	Soft morning, city! ! Isma! Sft! It is the softest morning			Last Monologue Motif: 316.4 {Fq 7 }
624.21:1	Soft morning, city! Blessed shield Martin! Softly so.			Last Monologue Motif: 316.5 {Fq 7 }
628.08:1	Soft morning, city! ! So soft this morning, ours.			Last Monologue Motif: 316.6 {Fq 7 }
628.14:5	Soft morning, city! . Bussoftlhee,			Last Monologue



	mememormee!			Motif: 316.7 {Fq 7 }
279.01:4	I am leafy speafing in the treebark feigns afear.			Last Monologue Motif: 317.1 {Fq 5 }
376.11:3	I am leafy speafing ??? ! Delphin dringing!			Last Monologue Motif: 317.2 {Fq 5 }
388.34:6	I am leafy speafing , (Marcus Lyons speaking!)			Last Monologue Motif: 317.3 {Fq 5 }
462.25:8	I am leafy speafing mumble? Lumtum lumtum!			Last Monologue Motif: 317.4 {Fq 5 }
619.20:5	I am leafy speafing			Last Monologue



	! I am leafy speafing.			Motif: 317.5 {Fq 5 }
020.28:1	Folty and folty folty			Last Monologue Motif: 318.1 {Fq 4 }
342.29:11	Folty and folty <i>follteedee.</i>			Last Monologue Motif: 318.2 {Fq 4 }
519.07:2	Folty and folty , fortey and more fortey,			Last Monologue Motif: 318.3 {Fq 4 }
619.20:10	Folty and folty ! Folty and folty			Last Monologue Motif: 318.4 {Fq 4 }
428.07:5	Come!	(→ Rev. 22.17ff)	Revelation 22.17ff "And the Spirit and	Last Monologue



	. Sireland calls you.		the bride say, Come. And let him that heareth say, Come. And let him that is athirst come. And whosoever will, let him take the water of life freely."	Motif: 319.1 {Fq 7 }
527.04:2	Come! ! Come,	(→ Rev. 22.17ff)	Revelation 22.17ff "And the Spirit and the bride say, Come. And let him that heareth say, Come. And let him that is athirst come. And whosoever will, let him take the water of life freely."	Last Monologue Motif: 319.2 {Fq 7 }
527.10:8	Come! come	(→ Rev. 22.17ff)	Revelation 22.17ff "And the Spirit and the bride say, Come. And let him that heareth say, Come. And let him that is athirst come. And whosoever will, let him take the water	Last Monologue Motif: 319.3 {Fq 7 }



			of life freely."	
620.10:2	Come! . Come	(→ Rev. 22.17ff)	Revelation 22.17ff "And the Spirit and the bride say, Come. And let him that heareth say, Come. And let him that is athirst come. And whosoever will, let him take the water of life freely."	Last Monologue Motif: 319.4 {Fq 7 }
621.03:12	Come! . Come!	(→ Rev. 22.17ff)	Revelation 22.17ff "And the Spirit and the bride say, Come. And let him that heareth say, Come. And let him that is athirst come. And whosoever will, let him take the water of life freely."	Last Monologue Motif: 319.5 {Fq 7 }
621.20:6	Come! ! Come!	(→ Rev. 22.17ff)	Revelation 22.17ff "And the Spirit and the bride say, Come. And let him that heareth say, Come. And let him that is	Last Monologue Motif: 319.6 {Fq 7 }



			athirst come. And whosoever will, let him take the water of life freely."	
628.13:8	Come! . Coming,	(→ Rev. 22.17ff)	Revelation 22.17ff "And the Spirit and the bride say, Come. And let him that heareth say, Come. And let him that is athirst come. And whosoever will, let him take the water of life freely."	Last Monologue Motif: 319.7 {Fq 7 }
621.24:6	So. . So.			Last Monologue Motif: 320.1 {Fq 4 }
621.33:9	So. . So.			Last Monologue Motif: 320.2 {Fq 4 }
626.03:7	So.			Last Monologue



	. So.			Motif: 320.3 {Fq 4 }
628.06:3	So. . So.			Last Monologue Motif: 320.4 {Fq 4 }
622.17:6	Remember! remember?			Last Monologue Motif: 321.1 {Fq 6 }
623.09:2	Remember! . Remember			Last Monologue Motif: 321.2 {Fq 6 }
623.16:3	Remember! . Remember			Last Monologue Motif: 321.3 {Fq 6 }
625.29:2	Remember! , remember!			Last Monologue Motif: 321.4



				{Fq 6 }
626.08:5	Remember! . Remember!			Last Monologue Motif: 321.5 {Fq 6 }
628.14:6	Remember! , mememormee!			Last Monologue Motif: 321.6 {Fq 6 }
427.30:4	First we feel. Then we fall fond Fuinn feels.			Last Monologue Motif: 322.1 {Fq 4 }
469.13:2	First we feel. Then we fall ! We felt the fall but we'll front the defile.			Last Monologue Motif: 322.2 {Fq 4 }
471.27:4	First we feel. Then we fall , following which			Last Monologue Motif: 322.3 {Fq 4 }



	fond floral fray			
627.11:5	First we feel. Then we fall . First we feel. Then we fall.			Last Monologue Motif: 322.4 {Fq 4 }
428.24:11	let her rain now if she likes rain			Last Monologue Motif: 323.1 {Fq 2 }
627. <u>11</u> :11	let her rain now if she likes . And let her rain now if she likes. [...] let her rain <u>.12:11</u>			Last Monologue Motif: 323.2 {Fq 2 }
371.25:10	my time is come . Tids, genmen, plays,	("Time, gentlemen please") (→ "I am the long, strong Sollane; the time is come, where is my man?" – an Irish saying referring to a local belief that the river Sollane – 094.27:, 384.01: - drowns a person at stated times)		Last Monologue Motif: 324.1 {Fq 6 }



376.26:1	my time is come time, drink and hurry.	("Time, gentlemen please") (→ "I am the long, strong Sollane; the time is come, where is my man?" – an Irish saying referring to a local belief that the river Sollane – 094.27.; 384.01: - drowns a person at stated times)		Last Monologue Motif: 324.2 {Fq 6 }
546.24:3	my time is come ! Time, place!	("Time, gentlemen please") (→ "I am the long, strong Sollane; the time is come, where is my man?" – an Irish saying referring to a local belief that the river Sollane – 094.27.; 384.01: - drowns a person at stated times)		Last Monologue Motif: 324.3 {Fq 6 }
622.21:7	my time is come . Time?	("Time, gentlemen please") (→ "I am the long, strong Sollane; the time is come, where is my man?" – an Irish saying referring to a local belief that the river Sollane – 094.27.; 384.01: - drowns a person at stated times)		Last Monologue Motif: 324.4 {Fq 6 }
627.13:3	my time is come	("Time, gentlemen please") (→ "I am the long, strong		Last Monologue



	my time is come.	Sollane; the time is come, where is my man?" – an Irish saying referring to a local belief that the river Sollane – 094.27.; 384.01: - drowns a person at stated times)		Motif: 324.5 {Fq 6 }
628.11:12	my time is come . Yes, tid.	("Time, gentlemen please") (→ "I am the long, strong Sollane; the time is come, where is my man?" – an Irish saying referring to a local belief that the river Sollane – 094.27.; 384.01: - drowns a person at stated times)		Last Monologue Motif: 324.6 {Fq 6 }
215.10:7	Home! home			Last Monologue Motif: 325.1 {Fq 5 }
215.32:11	Home! ahome?			Last Monologue Motif: 325.2 {Fq 5 }
428.11:6	Home! home!			Last Monologue Motif: 325.3



				{Fq 5 }
473.05:3	Home! ahome			Last Monologue Motif: 325.4 {Fq 5 }
627.24:6	Home! . Home!			Last Monologue Motif: 325.5 {Fq 5 }
117.16:8	Heigh ho! Highho			Last Monologue Motif: 326.1 {Fq 6 }
201.36:3	Heigh ho! ! Heigh ho!			Last Monologue Motif: 326.2 {Fq 6 }
213.06:8	Heigh ho! . Hoangho,			Last Monologue Motif: 326.3 {Fq 6 }



373.07:6	Heigh ho! ! Highohigh!			Last Monologue Motif: 326.4 {Fq 6 }
373.15:5	Heigh ho! . Heigh hohse, heigh hohse,			Last Monologue Motif: 326.5 {Fq 6 }
627.31:6	Heigh ho! . Ho hang! Hang ho!			Last Monologue Motif: 326.6 {Fq 6 }
194.21:1	loothing... Loonely laughed on me, because, O me lonely			Last Monologue Motif: 327.1 {Fq 5 }
204.26:7	loothing... Loonely longing loth and loathing longing?			Last Monologue Motif: 327.2 {Fq 5 }



428.14:8	loothing... Loonely loth to leave us,			Last Monologue Motif: 327.3 {Fq 5 }
627.33:5	loothing... Loonely I'm loothing them that's here and all I lothe.			Last Monologue Motif: 327.4 {Fq 5 }
627.34:1	loothing... Loonely . Loonely in me loneness.			Last Monologue Motif: 327.5 {Fq 5 }
377.09:4	They'll never see. Nor know . Nobody will know or heed you,			Last Monologue Motif: 328.1 {Fq 3 }
427.36:3	They'll never see. Nor know one way or either			Last Monologue Motif: 328.2



	anywhere we miss			{Fq 3 }
627.35:9	They'll never see. Nor know . They'll never see. Nor know.			Last Monologue Motif: 328.3 {Fq 3 }
427.18:9	I am passing out thou art passing hence,			Last Monologue Motif: 329.1 {Fq 3 }
469.05:8	I am passing out . I'm going. I know I am.			Last Monologue Motif: 329.2 {Fq 3 }
627.34:9	I am passing out . I am passing out.			Last Monologue Motif: 329.3 {Fq 3 }
565.20:1	my cold father bad bold faathern,			Last Monologue Motif: 330.1



				{Fq 2 }
628.01:9	my cold father , my cold father, my cold mad father, my cold mad feary father,			Last Monologue Motif: 330.2 {Fq 2 }
253.35:7	moyles and moyles mauromormo milesian,			Last Monologue Motif: 331.1 {Fq 6 }
427.25:4	moyles and moyles , manomano and myriamilia even to mulimuli,			Last Monologue Motif: 331.2 {Fq 6 }
428.21:5	moyles and moyles Moylendsea			Last Monologue Motif: 331.3 {Fq 6 }
475.05:2	moyles and moyles			Last



	, ells upon ells			Monologue Motif:331.4 {Fq 6 }
545.24:6	moyles and moyles , milles on milles			Last Monologue Motif: 331.5 {Fq 6 }
628.03:4	moyles and moyles , the moyles and moyles of it,			Last Monologue Motif: 331.6 {Fq 6 }
427.25:4	moananoaning , manomano			Last Monologue Motif: 332.1 {Fq 2 }
628.03:10	moananoaning , moananoaning,			Last Monologue Motif: 332.2 {Fq 2 }
081.32:4	I see them rising!			Last Monologue



	he rose the stick at him.			Motif: 333.1 {Fq 7 }
193.29:1	I see them rising! # He points the deathbone and the quick are still.			Last Monologue Motif: 333.2 {Fq 7 }
195.05:1	I see them rising! # He lifts the lifewand and the dumb speak. #			Last Monologue Motif: 333.3 {Fq 7 }
455.14:3	I see them rising! , till one finel howdiedow Bouncer Naster raps on the bell with a bone and his			Last Monologue Motif: 333.4 {Fq 7 }



	stinkers stank			
547.22:2	I see them rising! , did I upreized my magicianer's puntpole,			Last Monologue Motif: 333.5 {Fq 7 }
595.01:10	I see them rising! ? Death banes and the quick quoke.			Last Monologue Motif: 333.6 {Fq 7 }
628. <u>04</u> :11	I see them rising! . I see them rising!			Last Monologue Motif: 333.7 {Fq 7 }
055.03:10	Two more. Onetwo moremens more ! Maeromor Mournomates!)			Last Monologue Motif: 334.1 {Fq 28 }
101. <u>16</u> :5	Two more. Onetwo moremens more sevenscore moons or			Last Monologue Motif: 334.2



	more			{Fq 28 }
102.18:4	Two more. Onetwo moremens more , plead for Morandmor!			Last Monologue Motif: 334.3 {Fq 28 }
107.35:1	Two more. Onetwo moremens more ! generations, more generations and still more generations. #			Last Monologue Motif: 334.4 {Fq 28 }
121.23:9	Two more. Onetwo moremens more more and of more morosity,			Last Monologue Motif: 334.5 {Fq 28 }
146.31:4	Two more. Onetwo moremens more , more, preciouser, more on more!			Last Monologue Motif: 334.6 {Fq 28 }



148. <u>16</u> :	Two more. Onetwo moremens more all and more,			Last Monologue Motif: 334.7 {Fq 28 }
148.31:1	Two more. Onetwo moremens more ! Always, Amory, amor andmore!			Last Monologue Motif: 334.8 {Fq 28 }
160.25:9	Two more. Onetwo moremens more mooremoore			Last Monologue Motif: 334.9 {Fq 28 }
190.03: <i>passim</i>	Two more. Onetwo moremens more the more			Last Monologue Motif: 334.10 {Fq 28 }
213.32:4	Two more. Onetwo moremens more ! Some here, more no more, more again			Last Monologue Motif: 334.11



				{Fq 28 }
225.12:8	Two more. Onetwo moremens more breath more bother and more			Last Monologue Motif: 334.12 {Fq 28 }
237.35:8	Two more. Onetwo moremens more more femmiliar			Last Monologue Motif: 334.13 {Fq 28 }
239.12:11	Two more. Onetwo moremens more . No more hoaxites! Nay more gifting			Last Monologue Motif: 334.14 {Fq 28 }
247.27:6	Two more. Onetwo moremens more moramor maenneritsch			Last Monologue Motif: 334.15 {Fq 28 }



250.17:5	Two more. Onetwo moremens more Coldours must leap no more. Lack breath must leap no more. #			Last Monologue Motif: 334.16 {Fq 28 }
253.35:7	Two more. Onetwo moremens more mauromormo milesian, how accountibus for him, moreblue? #			Last Monologue Motif: 334.17 {Fq 28 }
263.25:2	Two more. Onetwo moremens more , in a more and more			Last Monologue Motif: 334.18 {Fq 28 }
316.21:1	Two more. Onetwo moremens more . Morya Mortimor!			Last Monologue Motif: 334.19



				{Fq 28 }
354.18:6	Two more. Onetwo moremens more <i>mormor</i>			Last Monologue Motif: 334.20 {Fq 28 }
378.02:8	Two more. Onetwo moremens more ! Ones more.			Last Monologue Motif: 334.21 {Fq 28 }
382.06:8	Two more. Onetwo moremens more , more			Last Monologue Motif: 334.22 {Fq 28 }
384.12:6	Two more. Onetwo moremens more no more of us:			Last Monologue Motif: 334.23 {Fq 28 }



427.25:4	Two more. Onetwo moremens more , manomano and myriamilia even to mulimuli,			Last Monologue Motif: 334.24 {Fq 28 }
428.10:6	Two more. Onetwo moremens more , only once more!			Last Monologue Motif: 334.25 {Fq 28 }
549.08:4	Two more. Onetwo moremens more sod quaked no more,			Last Monologue Motif: 334.26 {Fq 28 }
621.24:3	Two more. Onetwo moremens more . A lil mo.			Last Monologue Motif: 334.27 {Fq 28 }



628.05:8	Two more. Onetwo moremens more ! Two more. Onetwo moremens more.			Last Monologue Motif: 334.28 {Fq 28 }
147.06:10	Avelaval <i>. Aves Selvae Acquae Valles!</i>			Last Monologue Motif: 335.1 {Fq 10 }
213.32:2	Avelaval ? Allalivial, allalluvial!			Last Monologue Motif: 335.2 {Fq 10 }
240.32:5	Avelaval after avalunch,			Last Monologue Motif: 335.3 {Fq 10 }
305.27:5	Avelaval Ave! And let it be to			Last Monologue Motif: 335.4 {Fq 10 }



	all remembrance. Vale.			
375.29:6	Avelaval aveiled.			Last Monologue Motif: 335.5 {Fq 10 }
406.09:2	Avelaval avalunch			Last Monologue Motif: 335.6 {Fq 10 }
420.25:1	Avelaval Ave. No such no. Vale.			Last Monologue Motif: 335.7 {Fq 10 }
600.07:3	Avelaval we lave 'tis alve and vale,			Last Monologue Motif: 335.8 {Fq 10 }
613.30:4	Avelaval			Last Monologue



	Aveling			Motif: 335.9 {Fq 10 }
628.06:4	Avelaval . Avelaval.			Last Monologue Motif: 335.10 {Fq 10 }
191.21:1	Carry me along, taddy... let him tome to Tindertarten,			Last Monologue Motif: 336.1 {Fq 3 }
461.28:5	Carry me along, taddy... thalk thildish, thome, theated			Last Monologue Motif: 336.2 {Fq 3 }
628.08:7	Carry me along, taddy... . Carry me along, taddy,			Last Monologue Motif: 336.3 {Fq 3 }
201.11:2	If I seen him bearing down on me...			Last



	<i>wake himself out of his winter's doze and bore me down</i>			Monologue Motif: 337.1 {Fq 2 }
628.09:6	If I seen him bearing down on me... ! If I seen him bearing down on me			Last Monologue Motif: 337.2 {Fq 2 }
025.18:2	I'd die down over his feet/at her feet he bowed... . If you were bowed	(Judges 5.27)	Judges 5.27 "At her feet he bowed, he fell, he lay down: at her feet he bowed, he fell: where he bowed, there he fell down dead."	Last Monologue Motif: 338.1 {Fq 7 }
200.35:9	I'd die down over his feet/at her feet he bowed... ! I'm dying down off my iodine feet	(Judges 5.27)	Judges 5.27 "At her feet he bowed, he fell, he lay down: at her feet he bowed, he fell: where he bowed, there he fell down dead."	Last Monologue Motif: 338.2 {Fq 7 }



258.05:4	I'd die down over his feet/at her feet he bowed... ! Of their fear they broke,	(Judges 5.27)	Judges 5.27 "At her feet he bowed, he fell, he lay down: at her feet he bowed, he fell: where he bowed, there he fell down dead."	Last Monologue Motif: 338.3 {Fq 7 }
260.F1:27	I'd die down over his feet/at her feet he bowed... I'd do nine months for his beaver beard.	(Judges 5.27)	Judges 5.27 "At her feet he bowed, he fell, he lay down: at her feet he bowed, he fell: where he bowed, there he fell down dead."	Last Monologue Motif: 338.4 {Fq 7 }
335.02:8	I'd die down over his feet/at her feet he bowed... dyed drown reign before the izba. #	(Judges 5.27)	Judges 5.27 "At her feet he bowed, he fell, he lay down: at her feet he bowed, he fell: where he bowed, there he fell down dead."	Last Monologue Motif: 338.5 {Fq 7 }
340.03:2	I'd die down over his feet/at her feet he bowed...	(Judges 5.27)	Judges 5.27 "At her feet he bowed, he fell, he	Last Monologue



	. And his boney bogey braggs.		lay down: at her feet he bowed, he fell: where he bowed, there he fell down dead."	Motif: 338.6 {Fq 7 }
628.11:1	I'd die down over his feet/at her feet he bowed... I'd die down over his feet,	(Judges 5.27)	Judges 5.27 "At her feet he bowed, he fell, he lay down: at her feet he bowed, he fell: where he bowed, there he fell down dead."	Last Monologue Motif: 338.7 {Fq 7 }
621.04:11	Yes, tid ! Yes.			Last Monologue Motif: 339.1 {Fq 4 }
627.01:5	Yes, tid . Yes,			Last Monologue Motif: 339.2 {Fq 4 }
628.08:6	Yes, tid . Yes.			Last Monologue Motif: 339.3



				{Fq 4 }
628.11:12	Yes, tid . Yes, tid.			Last Monologue Motif: 339.4 {Fq 4 }
100.36:2	behush the bush to ! Hush ye			Last Monologue Motif: 340.1 {Fq 7 }
134.28:4	behush the bush to but hush it,			Last Monologue Motif: 340.2 {Fq 7 }
201.20:6	behush the bush to <i>ambushure.</i> #			Last Monologue Motif: 340.3 {Fq 7 }
214.10:1	behush the bush to but husheth			Last Monologue Motif: 340.4 {Fq 7 }



305.24:6	behush the bush to !!! Bide in your hush! Bide in your hush, do!			Last Monologue Motif: 340.5 {Fq 7 }
562.35:10	behush the bush to . But hush!			Last Monologue Motif: 340.6 {Fq 7 }
628.12:9	behush the bush to behush the bush to.			Last Monologue Motif: 340.7 {Fq 7 }
428.07:5	Coming, far! . Sireland calls you.			Last Monologue Motif: 341.1 {Fq 3 }
621.20:5	Coming, far! ? Fy arthou! Come!			Last Monologue Motif: 341.2 {Fq 3 }
628.13:8	Coming, far!			Last



	. Coming, far!			Monologue Motif: 341.3 {Fq 3 }
028.29:3	End here... endsthee . Zee End.	('The End')		Last Monologue Motif: 342.1 {Fq 18 }
115.02:12	End here... endsthee . The end?	('The End')		Last Monologue Motif: 342.2 {Fq 18 }
127.08:6	End here... endsthee at the end of his harrow	('The End')		Last Monologue Motif: 342.3 {Fq 18 }
144.25:2	End here... endsthee at the end of the moon	('The End')		Last Monologue Motif: 342.4 {Fq 18 }
232.21:1	End here... endsthee	('The End')		Last Monologue



	means the end			Motif: 342.5 {Fq 18 }
368.35:10	End here... endsthee , end all. Ned?	('The End')		Last Monologue Motif: 342.6 {Fq 18 }
392.33:6	End here... endsthee , waiting for the end to come.	('The End')		Last Monologue Motif: 342.7 {Fq 18 }
393.22:1	End here... endsthee , in the end,	('The End')		Last Monologue Motif: 342.8 {Fq 18 }
397.09:1	End here... endsthee end of it all,	('The End')		Last Monologue Motif: 342.9 {Fq 18 }
410.21:5	End here... endsthee in the end	('The End')		Last Monologue Motif:



				342.10 {Fq 18 }
435.36:6	End here... endsthee , with the end	('The End')		Last Monologue Motif: 342.11 {Fq 18 }
460.36:11	End here... endsthee , by the end	('The End')		Last Monologue Motif: 342.12 {Fq 18 }
468.05:11	End here... endsthee the end	('The End')		Last Monologue Motif: 342.13 {Fq 18 }
493.08:1	End here... endsthee the end of time,	('The End')		Last Monologue Motif: 342.14



				{Fq 18 }
515.36:8	End here... endsthee ! Go to the end,	('The End')		Last Monologue Motif: 342.15 {Fq 18 }
540.18:11	End here... endsthee . The end	('The End')		Last Monologue Motif: 342.16 {Fq 18 }
628.13:10	End here... endsthee ! End here.	('The End')		Last Monologue Motif: 342.17 {Fq 18 }
628. 14 :8	End here... endsthee thousandsthee.	('The End')		Last Monologue Motif: 342.18 {Fq 18 }



Finnegans Wake Motifs II

The Middle 286 Motifs, from the Letter F to the Letter P

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028.34:2	Finn, again! ! Finn no more! #			Last Monologue Motif: 343.1 {Fq 2 }
628.14:2	Finn, again! . Finn, again!			Last Monologue Motif: 343.2 {Fq 2 }
462.25:2	Bussofthlee . But soft! Can't be?			Last Monologue Motif: 344.1 {Fq 2 }
628.14:5	Bussofthlee . Bussoftlhee,			Last Monologue Motif: 344.2 {Fq 2 }
148.27:1	mememormee Never that ever or I can remember	(→ the words in the final aria from Purcell's <i>Dido and Aeneas</i> : "Remember me!")	→ (<i>Hamlet</i> 1. V.: Adieu, adieu, adieu! Remember me.)	Last Monologue Motif: 345.1 {Fq 11 }
428.08:6	mememormee	(→ the words in the final aria	→ (<i>Hamlet</i> 1. V.:	Last

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	mamourneen's	from Purcell's <i>Dido and Aeneas</i> : "Remember me!")	Adieu, adieu, adieu! Remember me.)	Monologue Motif: 345.2 {Fq 11 }
527.03:2	mememormee , meme mearest!	(→ the words in the final aria from Purcell's <i>Dido and Aeneas</i> : "Remember me!")	→ (<i>Hamlet</i> 1. V.: Adieu, adieu, adieu! Remember me.)	Last Monologue Motif: 345.3 {Fq 11 }
527.21:7	mememormee , meme	(→ the words in the final aria from Purcell's <i>Dido and Aeneas</i> : "Remember me!")	→ (<i>Hamlet</i> 1. V.: Adieu, adieu, adieu! Remember me.)	Last Monologue Motif: 345.4 {Fq 11 }
527.24:4	mememormee meemly us two, meme	(→ the words in the final aria from Purcell's <i>Dido and Aeneas</i> : "Remember me!")	→ (<i>Hamlet</i> 1. V.: Adieu, adieu, adieu! Remember me.)	Last Monologue Motif: 345.5 {Fq 11 }
622.17:5	mememormee ? You remember?	(→ the words in the final aria from Purcell's <i>Dido and Aeneas</i> : "Remember me!")	→ (<i>Hamlet</i> 1. V.: Adieu, adieu, adieu! Remember me.)	Last Monologue Motif: 345.6 {Fq 11 }
623.09:2	mememormee	(→ the words in the final aria from Purcell's <i>Dido and Aeneas</i> :	→ (<i>Hamlet</i> 1. V.: Adieu, adieu, adieu!	Last Monologue



	. Remember	"Remember me!")	Remember me.)	Motif: 345.7 {Fq 11 }
623.16:3	mememormee . Remember	(→ the words in the final aria from Purcell's <i>Dido and Aeneas</i> : "Remember me!")	→ (<i>Hamlet</i> 1. V.: Adieu, adieu, adieu! Remember me.)	Last Monologue Motif: 345.8 {Fq 11 }
625.29:2	mememormee , remember!	(→ the words in the final aria from Purcell's <i>Dido and Aeneas</i> : "Remember me!")	→ (<i>Hamlet</i> 1. V.: Adieu, adieu, adieu! Remember me.)	Last Monologue Motif: 345.9 {Fq 11 }
626.08:5	mememormee . Remember!	(→ the words in the final aria from Purcell's <i>Dido and Aeneas</i> : "Remember me!")	→ (<i>Hamlet</i> 1. V.: Adieu, adieu, adieu! Remember me.)	Last Monologue Motif: 345.10 {Fq 11 }
628.14:6	mememormee , mememormee!	(→ the words in the final aria from Purcell's <i>Dido and Aeneas</i> : "Remember me!")	→ (<i>Hamlet</i> 1. V.: Adieu, adieu, adieu! Remember me.)	Last Monologue Motif: 345.11 {Fq 11 }
032.15:1	A way a lone...			Last



	only and long and always			Monologue Motif: 346.1 {Fq 6 }
148.31:1	A way a lone... ! Always, Amory,			Last Monologue Motif: 346.2 {Fq 6 }
474.01:1	A way a lone... # Lowly, longly, a wail went forth. Pure Yawn lay low.			Last Monologue Motif: 346.3 {Fq 6 }
527.34:11	A way a lone... , lips and looks lovelast.			Last Monologue Motif: 346.4 {Fq 6 }
601.15:3	A way a lone... last a lone.			Last Monologue Motif: 346.5 {Fq 6 }



628.15:7	A way a lone... ! A way a lone a last a loved a long			Last Monologue Motif: 346.6 {Fq 6 }
093.24:3	<i>Thalatta/ Thalatta!</i> . The letter! The litter!	(<i>Thalatta/ Thalatta!</i> Greek: "The sea! The sea!")		Last Monologue Motif: 347.1 {Fq 9 }
100.02:3	<i>Thalatta/ Thalatta!</i> ; The latter! The latter!	(<i>Thalatta/ Thalatta!</i> Greek: "The sea! The sea!")		Last Monologue Motif: 347.2 {Fq 9 }
324.09:10	<i>Thalatta/ Thalatta!</i> , Thallasee or Tullafilmagh,	(<i>Thalatta/ Thalatta!</i> Greek: "The sea! The sea!")		Last Monologue Motif: 347.3 {Fq 9 }
328.29:4	<i>Thalatta/ Thalatta!</i> (tha lassy! tha lassy!),	(<i>Thalatta/ Thalatta!</i> Greek: "The sea! The sea!")		Last Monologue Motif: 347.4 {Fq 9 }
367.25:5	<i>Thalatta/ Thalatta!</i>	(<i>Thalatta/ Thalatta!</i> Greek: "The		Last



	thalassocrats	sea! The sea!")		Monologue Motif: 347.5 {Fq 9 }
547.31:1	<i>Thalatta/ Thalatta!</i> (Galata! Galata!)	(<i>Thalatta/ Thalatta!</i> Greek: "The sea! The sea!")		Last Monologue Motif: 347.6 {Fq 9 }
551.35:1	<i>Thalatta/ Thalatta!</i> , kolossa kolossa!	(<i>Thalatta/ Thalatta!</i> Greek: "The sea! The sea!")		Last Monologue Motif: 347.7 {Fq 9 }
593.13:2	<i>Thalatta/ Thalatta!</i> . The leader, the leader!	(<i>Thalatta/ Thalatta!</i> Greek: "The sea! The sea!")		Last Monologue Motif: 347.8 {Fq 9 }
626.07:3	<i>Thalatta/ Thalatta!</i> ! Sea, sea!	(<i>Thalatta/ Thalatta!</i> Greek: "The sea! The sea!")		Last Monologue Motif: 347.9 {Fq 9 }



	Last Monologue	Motifs	end	here
	GENERAL	MOTIFS	start	again
→→→	the last of the first	→→→ Letter Motifs		→→→
049.29:3	the last straw the last straw			General Motif: 348.1 {Fq 4 }
323.28:3	the last straw , listed his tummelumpsk pack			General Motif: 348.2 {Fq 4 }
334.15:7	the last straw , he's as tiff as she's tight.			General Motif: 348.3 {Fq 4 }



589.36:1	the last straw the crowning barleystraw,			General Motif: 348.4 {Fq 4 }
107.02:9	LDS , L.S.D.,	(<i>Laus Deo Semper</i> Latin : "Praise be to God always", the Latin formula with which boys in Jesuit schools conclude an essay, etc.)		General Motif: 349.1 {Fq 7 }
107.36:3	LDS lousadoor,	(<i>Laus Deo Semper</i> Latin : "Praise be to God always", the Latin formula with which boys in Jesuit schools conclude an essay, etc.)		General Motif: 349.2 {Fq 7 }
282.F2:1	LDS # Lawdy Dawdy Simpers. #	(<i>Laus Deo Semper</i> Latin : "Praise be to God always", the Latin formula with which boys in Jesuit schools conclude an essay, etc.)		General Motif: 349.3 {Fq 7 }
325.03:1	LDS # Ls. De. #	(<i>Laus Deo Semper</i> Latin : "Praise be to God always", the Latin formula with which boys in Jesuit schools conclude an essay, etc.)		General Motif: 349.4 {Fq 7 }
418.04:9	LDS l.s.d.!	(<i>Laus Deo Semper</i> Latin : "Praise be to God always", the Latin formula with which boys in Jesuit schools conclude an essay, etc.)		General Motif: 349.5 {Fq 7 }



		schools conclude an essay, etc.)		
496.02:1	LDS # — Lordy Daw and Lady Don! Uncle Foozle	(<i>Laus Deo Semper</i> Latin : “Praise be to God always”, the Latin formula with which boys in Jesuit schools conclude an essay, etc.)		General Motif: 349.6 {Fq 7 }
554.04:6	LDS Lawdy Dawe	(<i>Laus Deo Semper</i> Latin : “Praise be to God always”, the Latin formula with which boys in Jesuit schools conclude an essay, etc.)		General Motif: 349.7 {Fq 7 }
011.08:3	let bygones be bygones byes will be byes.			General Motif: 350.1 {Fq 5 }
016.29:4	let bygones be bygones . Bisons is bisons.			General Motif: 350.2 {Fq 5 }
263.17:6	let bygones be bygones let bygones be bei Gunne's.			General Motif: 350.3 {Fq 5 }
406.34:4	let bygones be bygones			General



	, biestings be biestings,			Motif: 350.4 {Fq 5 }
621.01:3	let bygones be bygones . Let besoms be bosuns.			General Motif: 350.5 {Fq 5 }
→→→	let her rain now if she likes	→→→ Last Monologue Motifs		→→→
	LETTER	MOTIFS	start	here
		(Letter - the following motifs occur in the 'Boston, Mass.' letter. Finnegans Wake contains other letters, however, whose relationship to the main motif- complex is more tenuous. Such		



		letters are those at 201 and 308)		
011.01-36		(Major Statement not further identified)		Letter Motif: 351.1 {Fq 11 }
111.01-36		(Major Statement not further identified)		Letter Motif: 351.2 {Fq 11 }
113.01-36		(Major Statement not further identified)		Letter Motif: 351.3 {Fq 11 }
116.01-		(Major Statement not further identified)		Letter Motif: 351.4 {Fq 11 }
279.F1.01-37		(Major Statement not further identified)		Letter Motif: 351.5 {Fq 11 }



280.01-36		(Major Statement not further identified)		Letter Motif: 351.6 {Fq 11 }
301.01-30		(Major Statement not further identified)		Letter Motif: 351.7 {Fq 11 }
369.01- 370.36		(Major Statement not further identified)		Letter Motif: 351.8 {Fq 11 }
413.01-36		(Major Statement not further identified)		Letter Motif: 351.9 {Fq 11 }
457.01-36		(Major Statement not further identified)		Letter Motif: 351.10 {Fq 11 }



615.01-36		(Major Statement not further identified)		Letter Motif: 351.11 {Fq 11 }
111.11:5	all at home's health/some at home... more... allathome's health			Letter Motif: 352.1 {Fq 5 }
116.20:8	all at home's health/some at home... more... someathome's first and moreinausland's			Letter Motif: 352.2 {Fq 5 }
280.13:7	all at home's health/some at home... more... allhealths)			Letter Motif: 352.3 {Fq 5 }
457.35:3	all at home's health/some at home... more... allathome			Letter Motif: 352.4 {Fq 5 }



617.06:3	all at home's health/some at home... more... all at home			Letter Motif: 352.5 {Fq 5 }
113.11:6	all she wants ! All schwants (Letter Motif: 353.1 {Fq 4 }
280.10:7	all she wants . Shlicksher.		(→ 280.27:4 . Shlicksheruthr.) (→ 280.16:3 . Shrubsher.) (→ 280.19:1 . Shrubsheruthr. () (this German- looking word is a Motif in itself, as it occurs several times on the very same page!)	Letter Motif: 353.2 {Fq 4 }
378.21:6	all she wants ! All we wants			Letter Motif: 353.3 {Fq 4 }



617.36:1	all she wants Swees Auburn vogue		(→ see Oliver Goldsmith, "The Deserted Village": "Sweet Auburn! loveliest village of the plain,")	Letter Motif: 353.4 {Fq 4 }
111.11:4	ampersand well & allathome's			Letter Motif: 354.1 {Fq 3 }
122.01:1	ampersand ampersands			Letter Motif: 354.2 {Fq 3 }
241.15:4	ampersand ambersandalled,			Letter Motif: 354.3 {Fq 3 }
113.18:2	A-N-N . Add dapple inn.			Letter Motif: 355.1 {Fq 3 }
280.09:8	A-N-N , A.N.),			Letter Motif: 355.2 {Fq 3 }
575.07:7	A-N-N			Letter



	(Ann),			Motif: 355.3 {Fq 3 }
010.17:9	born gentleman , bornstable ghentleman,			Letter Motif: 356.1 {Fq 10 }
111.13:7	born gentleman born gentleman			Letter Motif: 356.2 {Fq 10 }
116.25:4	born gentleman born gentleman			Letter Motif: 356.3 {Fq 10 }
120.09:4	born gentleman mporn a gentlerman:			Letter Motif: 356.4 {Fq 10 }
150.26:5	born gentleman <i>born like a Gentileman</i>			Letter Motif: 356.5 {Fq 10 }
301.11:1	born gentleman gentlemine born,			Letter Motif: 356.6 {Fq 10 }



365.04:9	born gentleman baron gentilhomme			Letter Motif: 356.7 {Fq 10 }
370.07:9	born gentleman ungeborn yenkelmen,			Letter Motif: 356.8 {Fq 10 }
460.34:2	born gentleman born gentleman			Letter Motif: 356.9 {Fq 10 }
617.25:6	born gentleman bawl gentlemale,			Letter Motif: 356.10 {Fq 10 }
111.09:	Boston Transcript Boston (Mass.)	(apparently, in part, <i>The Boston Evening Transcript</i>) (➔ of course, Eliot)		Letter Motif: 357.1 {Fq 5 }
374.03:8	Boston Transcript trancedone boyscript	(apparently, in part, <i>The Boston Evening Transcript</i>) (➔ of course, Eliot)		Letter Motif: 357.2 {Fq 5 }
393.31:10	Boston Transcript	(apparently, in part, <i>The Boston Evening Transcript</i>)		Letter Motif: 357.3



	Transton Postscript	(→ of course, Eliot)		{Fq 5 }
617.23:5	Boston Transcript Boston transcribed.	(apparently, in part, <i>The Boston Evening Transcript</i>) (→ of course, Eliot)		Letter Motif: 357.4 {Fq 5 }
623.36:3	Boston Transcript traumscript from Maston, Boss.	(apparently, in part, <i>The Boston Evening Transcript</i>) (→ of course, Eliot)		Letter Motif: 357.5 {Fq 5 }
011.08:7	Dear, and it goes on/it begins to appear... . Here, and it goes on to appear			Letter Motif: 358.1 {Fq 12 }
018.30:3	Dear, and it goes on/it begins to appear... ; queer and it continues			Letter Motif: 358.2 {Fq 12 }
055.01:2	Dear, and it goes on/it begins to appear...			Letter Motif: 358.3 {Fq 12 }



	as he was able to add) lobe before the Great Schoolmaster's.			
111.10:9	Dear, and it goes on/it begins to appear... Dear whom it proceeded			Letter Motif: 358.4 {Fq 12 }
135.29:10	Dear, and it goes on/it begins to appear... ; Dear			Letter Motif: 358.5 {Fq 12 }
270.F3:1	Dear, and it goes on/it begins to appear... # Dear			Letter Motif: 358.6 {Fq 12 }
280.09:3	Dear, and it goes on/it begins to appear... . Dear (Letter Motif: 358.7 {Fq 12 }
292.08:2	Dear, and it goes on/it begins to appear...			Letter



	, it agins to pear			Motif: 358.8 {Fq 12 }
364.11:9	Dear, and it goes on/it begins to appear... . Dear			Letter Motif: 358.9 {Fq 12 }
369.31:4	Dear, and it goes on/it begins to appear... , is always on the who goes where,			Letter Motif: 358.10 {Fq 12 }
512.24:7	Dear, and it goes on/it begins to appear... (or so it appierce)			Letter Motif: 358.11 {Fq 12 }
615.12:1	Dear, and it goes on/it begins to appear... # Dear.			Letter Motif: 358.12 {Fq 12 }
111.14:5	dear thank you			Letter Motif: 359.1



	dear thankyou			{Fq 6 }
273.F6:17	dear thank you . Maggy thanks.			Letter Motif: 359.2 {Fq 6 }
370.11:7	dear thank you I thanked you			Letter Motif: 359.3 {Fq 6 }
458.25:12	dear thank you . And thanks			Letter Motif: 359.4 {Fq 6 }
615.14:6	dear thank you (thanks ever for it,			Letter Motif: 359.5 {Fq 6 }
619.03:1	dear thank you thanks, beloved,			Letter Motif: 359.6 {Fq 6 }
111. 15 :6	don't forget don't forget			Letter Motif: 360.1 {Fq 5 }



116.19:10	don't forget dinna forget,			Letter Motif: 360.2 {Fq 5 }
364.11:11	don't forget lest I forget			Letter Motif: 360.3 {Fq 5 }
458.10:3	don't forget , never forget,			Letter Motif: 360.4 {Fq 5 }
617.25:11	don't forget . Don't forget!			Letter Motif: 360.5 {Fq 5 }
105.06:2	the following fork , The Following Fork,			Letter Motif: 361.1 {Fq 3 }
370.12:11	the following fork fourks,			Letter Motif: 361.2 {Fq 3 }
618.25:8	the following fork followed us about			Letter Motif: 361.3 {Fq 3 }



	with a fork			
111.17:4	fondest love fondest			Letter Motif: 362.1 {Fq 5 }
334.03:3	fondest love love to melost			Letter Motif: 362.2 {Fq 5 }
458.02:6	fondest love with my fondest			Letter Motif: 362.3 {Fq 5 }
489.11:1	fondest love with my fawngest			Letter Motif: 362.4 {Fq 5 }
601.02:7	fondest love with frondest leoves,			Letter Motif: 362.5 {Fq 5 }
020.13:9	full stop . Fillstup.			Letter Motif: 363.1 {Fq 15 }
118.14:12	full stop			Letter



	, full stop.			Motif: 363.2 {Fq 15 }
144.13:6	full stop . Stoop alittle closer, fealse!			Letter Motif: 363.3 {Fq 15 }
152.16:4	full stop , fullstoppers			Letter Motif: 363.4 {Fq 15 }
210.26:7	full stop a false step;			Letter Motif: 363.5 {Fq 15 }
222.23:2	full stop . Fools top!			Letter Motif: 363.6 {Fq 15 }
222.26:1	full stop . Punct.			Letter Motif: 363.7 {Fq 15 }
263.F2:28	full stop . Punt.			Letter Motif: 363.8 {Fq 15 }



282.F4:13	full stop . Stop.			Letter Motif: 363.9 {Fq 15 }
319.15:4	full stop . Plumped. #			Letter Motif: 363.10 {Fq 15 }
319.16:4	full stop . Prompt.			Letter Motif: 363.11 {Fq 15 }
367.07:1	full stop # Punk. #			Letter Motif: 363.12 {Fq 15 }
370.13:7	full stop) Fool step!			Letter Motif: 363.13 {Fq 15 }
488.26:7	full stop			Letter Motif:



	. Punk.			363.14 {Fq 15 }
595.32:5	full stop . Fill stap. #			Letter Motif: 363.15 {Fq 15 }
111.14:10	grand funeral grand funferall			Letter Motif: 364.1 {Fq 5 }
280.11:4	grand funeral happy funeral,			Letter Motif: 364.2 {Fq 5 }
369.33:1	grand funeral ephumeral			Letter Motif: 364.3 {Fq 5 }
617.20:7	grand funeral foonerl			Letter Motif: 364.4 {Fq 5 }
617.26:3	grand funeral grand fooneral			Letter Motif: 364.5



				{Fq 5 }
111.11:9	heat turned the milk the hate turned the mild			Letter Motif: 365.1 {Fq 2 }
116.23:1	heat turned the milk milkmikey in the language of sweet tarts punch hell's hate			Letter Motif: 365.2 {Fq 2 }
111.16:7	hopes to soon hear hopes soon to hear			Letter Motif: 366.1 {Fq 5 }
280.21:1	hopes to soon hear shopes) to soon air.			Letter Motif: 366.2 {Fq 5 }
369.36:12	hopes to soon hear hopes soon to ear,			Letter Motif: 366.3 {Fq 5 }
458.25:4	hopes to soon hear			Letter



	I don't hope to soon hear from you.			Motif: 366.4 {Fq 5 }
617.28:1	hopes to soon hear earnestly conceived hopes.			Letter Motif: 366.5 {Fq 5 }
111.10:3	the last of the first the last of the first	(→ Matthew 19.30)	Matthew 19.30 "But many that are first shall be last; and the last shall be first."	Letter Motif: 367.1 {Fq 6 }
156.24:6	the last of the first the first of the last	(→ Matthew 19.30)	Matthew 19.30 "But many that are first shall be last; and the last shall be first."	Letter Motif: 367.2 {Fq 6 }
156. <u>31</u> :10	the last of the first the last of the first,	(→ Matthew 19.30)	Matthew 19.30 "But many that are first shall be last; and the last shall be first."	Letter Motif: 367.3 {Fq 6 }
519.12:8	the last of the first the first one on the	(→ Matthew 19.30)	Matthew 19.30 "But many that are first shall be last;	Letter Motif: 367.4



	last one of the first.		and the last shall be first."	{Fq 6 }
617.20:3	the last of the first stuffed last podding.	(→ Matthew 19.30)	Matthew 19.30 "But many that are first shall be last; and the last shall be first."	Letter Motif: 367.5 {Fq 6 }
617.34:1	the last of the first the first with native copper locks.	(→ Matthew 19.30)	Matthew 19.30 "But many that are first shall be last; and the last shall be first."	Letter Motif: 367.6 {Fq 6 }
011.23:9	lovely present/parcel of wedding cakes a lugly parson of cates			Letter Motif: 368.1 {Fq 14 }
111.13:10	lovely present/parcel of wedding cakes a beautiful present of wedding cakes			Letter Motif: 368.2 {Fq 14 }
116.21:7	lovely present/parcel of wedding cakes			Letter Motif: 368.3 {Fq 14 }



	beautiful presence of waiting kates			
131.14:11	lovely present/parcel of wedding cakes ; married with cakes			Letter Motif: 368.4 {Fq14 }
279.F33:8	lovely present/parcel of wedding cakes cakes in his pocket to bethroat us with			Letter Motif: 368.5 {Fq 14 }
280.14:7	lovely present/parcel of wedding cakes). A lovely [...] pershan of cates.			Letter Motif: 368.6 {Fq 14 }
287.29:2	lovely present/parcel of wedding cakes cake their chair,			Letter Motif: 368.7 {Fq 14 }
365.02:7	lovely present/parcel of wedding cakes			Letter

	a locally person of caves			Motif: 368.8 {Fq 14 }
369.34:1	lovely present/parcel of wedding cakes parcel of the same goumerral's			Letter Motif: 368.9 {Fq 14 }
370. <u>04</u> :10	lovely present/parcel of wedding cakes a nirshe persent			Letter Motif: 368.10 {Fq 14 }
617.24:10	lovely present/parcel of wedding cakes lovelade parson, of case,			Letter Motif: 368.11 {Fq 14 }
619.02:4	lovely present/parcel of wedding cakes likes that urogynal			Letter Motif: 368.12 {Fq 14 }



	pan of cakes			
619.04:9	lovely present/parcel of wedding cakes beautiful crossmess parzel. #			Letter Motif: 368.13 {Fq 14 }
620.36:6	lovely present/parcel of wedding cakes cottage cake.			Letter Motif: 368.14 {Fq 14 }
011.14:8	merry Christmas muddy kissmans			Letter Motif: 369.1 {Fq 3 }
308.17:4	merry Christmas youlldied greedings			Letter Motif: 369.2 {Fq 3 }
619.05:9	merry Christmas beautiful crossmess			Letter Motif: 369.3 {Fq 3 }
111.16:13	must now close			Letter Motif: 370.1



	must now close			{Fq 4 }
468.24:8	must now close , must now close			Letter Motif: 370.2 {Fq 4 }
616.33:10	must now close we now must close			Letter Motif: 370.3 {Fq 4 }
617.04:7	must now close will now concloose			Letter Motif: 370.4 {Fq 4 }
011.32:2	nice kettle of fish nice kettle of fruit.			Letter Motif: 371.1 {Fq 5 }
076.24:3	nice kettle of fish fairly fishy kettlekerry,			Letter Motif: 371.2 {Fq 5 }
229.24:12	nice kettle of fish fished in the kettle			Letter Motif: 371.3 {Fq 5 }



316.20:10	nice kettle of fish fine Ran's cattle of fish.			Letter Motif: 371.4 {Fq 5 }
320.16:3	nice kettle of fish a kirtle offal fisk			Letter Motif: 371.5 {Fq 5 }
003.01:1	reverend # riverrun,			Letter Motif: 372.1 {Fq 2 }
615.12:8	reverend . Reverend.			Letter Motif: 372.2 {Fq 2 }
018.17:1	stop. Please stop... # (Stoop) [...] (please stoop),			Letter Motif: 373.1 {Fq 12 }
124.04:8	stop. Please stop... stop, please stop, do please stop, and O do			Letter Motif: 373.2 {Fq 12 }



	please stop			
144.01:6	stop. Please stop... rosetop glowstop nostop.			Letter Motif: 373.3 {Fq 12 }
232.18:8	stop. Please stop... . Please stoop O to please. Stop.			Letter Motif: 373.4 {Fq 12 }
252.31:2	stop. Please stop... . Step keep. Step. Stop.			Letter Motif: 373.5 {Fq 12 }
272.09:7	stop. Please stop... , Stop,			Letter Motif: 373.6 {Fq 12 }
367.05:9	stop. Please stop... . Pink, pleas pink, two pleas pink, how to pleas pink.			Letter Motif: 373.7 {Fq 12 }



379. <u>05</u> :8	stop. Please stop... . Stop. Press stop. To press stop. All to press stop.			Letter Motif: 373.8 {Fq 12 }
411.06:1	stop. Please stop... . Weak stop work stop walk stop whoak.			Letter Motif: 373.9 {Fq 12 }
421.13:6	stop. Please stop... . Bung. Stop. Bung. Stop. Cumm Bumm. Stop. Came Baked to Auld Aireen. Stop. #			Letter Motif: 373.10 {Fq 12 }
560.16:5	stop. Please stop... . Shop! Please shop! Shop ado please! O			Letter Motif: 373.11 {Fq 12 }

	ado please shop!			
609.06:10	stop. Please stop... please with Matamaru and after please stop with Matamaruluka and after stop do please			Letter Motif: 373.12 {Fq 12 }
028.28:7	tea-stain the night she signs her final tear.			Letter Motif: 374.1 {Fq 4 }
111.19:2	tea-stain all but this sign			Letter Motif: 374.2 {Fq 4 }
112.30:6	tea-stain , (teasy dear).			Letter Motif: 374.3 {Fq 4 }
369.32:10	tea-stain			Letter



	a cupital tea			Motif: 374.4 {Fq 4 }
280.11:1	tender condolences (tender condolences			Letter Motif: 375.1 {Fq 2 }
280.20:5	tender condolences (consolation			Letter Motif: 375.2 {Fq 2 }
116.20:3	there's many a slip... there is many asleeps			Letter Motif: 376.1 {Fq 3 }
161.31:9	there's many a slip... ! But there's many a split			Letter Motif: 376.2 {Fq 3 }
171.18:7	there's many a slip... twixt his sedimental cupslips			Letter Motif: 376.3 {Fq 3 }
011.28:1	unto life's end			Letter



	. Undo lives 'end.			Motif: 377.1 {Fq 6 }
111.15:8	unto life's end unto life's &			Letter Motif: 377.2 {Fq 6 }
116.22:4	unto life's end until life's (!)			Letter Motif: 377.3 {Fq 6 }
120.24:6	unto life's end almost every line's end:			Letter Motif: 377.4 {Fq 6 }
458.08:6	unto life's end till life's e'en and,			Letter Motif: 377.5 {Fq 6 }
617.07:9	unto life's end unto lovesend			Letter Motif: 377.6 {Fq 6 }
111.16:1	well how are you? well how are you			Letter Motif: 378.1 {Fq 5 }



142.30:2	well how are you? And how war yore			Letter Motif: 378.2 {Fq 5 }
273. F5 :1	well how are you? # Who'll buy me penny babies? #			Letter Motif: 378.3 {Fq 5 }
280.14:2	well how are you?) how are you (Letter Motif: 378.4 {Fq 5 }
364.12:4	well how are you? bow to you low,			Letter Motif: 378.5 {Fq 5 }
011.27:3	XXXX !). With Kiss. Kiss Criss. Cross Criss. Kiss Cross.			Letter Motif: 379.1 {Fq 14 }
019.20:1	XXXX			Letter Motif: 379.2



	# Axe on thwacks on thracks, axenwise.			{Fq 14 }
042.08:10	XXXX p.s. ex-ex-executive			Letter Motif: 379.3 {Fq 14 }
111.17:9	XXXX four crosskisses			Letter Motif: 379.4 {Fq 14 }
114.11:4	XXXX . Such crossing is antechristian of course,			Letter Motif: 379.5 {Fq 14 }
120.19:2	XXXX crisscrossed Greek ees			Letter Motif: 379.6 {Fq 14 }
121.36:8	XXXX): the four shortened			Letter Motif: 379.7 {Fq 14 }



	ampersands			
172.08:11	XXXX ! Ex! Feel how sheap! Exex! [...]! Exexex! COMMUNICATED.]			Letter Motif: 379.8 {Fq 14 }
252.30:9	XXXX . They keep. Step keep. Step. Stop.			Letter Motif: 379.9 {Fq 14 }
280.27:1	XXXX kissists my exits.			Letter Motif: 379.10 {Fq 14 }
342.18:5	XXXX . By the hross of Xristos,			Letter Motif: 379.11 {Fq 14 }



424.13:2	XXXX ... Ex. Ex. Ex. Ex. #			Letter Motif: 379.12 {Fq 14 }
458.03:2	XXXX . X.X.X.X.			Letter Motif: 379.13 {Fq 14 }
625.02:9	XXXX exes			Letter Motif: 379.14 {Fq 14 }
	LETTER	MOTIFS	end	here
	GENERAL	MOTIFS	start	again
118.35:5	let the cat out of the bag led the cat out of the			General Motif: 380.1 {Fq 4 }



	bout)			
331.15:8	let the cat out of the bag letting the aandt out of her grosskropper			General Motif: 380.2 {Fq 4 }
344.10:7	let the cat out of the bag <i>he is lefting the gat out of the big:</i>			General Motif: 380.3 {Fq 4 }
452.04:7	let the cat out of the bag that's the truth now out of the cackling bag			General Motif: 380.4 {Fq 4 }
122.09:5	let us pray <i>, O'Remus pro Romulo,</i>			General Motif: 381.1 {Fq 11 }
188.08:1	let us pray # Let us pry.			General Motif: 381.2 {Fq 11 }
237.19:6	let us pray			General



	letters play			Motif: 381.3 {Fq 11 }
413. <u>33</u> :6	let us pray was peering			General Motif: 381.4 {Fq 11 }
418.05:7	let us pray ? Orimis,			General Motif: 381.5 {Fq 11 }
433.04:4	let us pray . Doremon's!			General Motif: 381.6 {Fq 11 }
447.29:3	let us pray . Oralmus!			General Motif: 381.7 {Fq 11 }
482.18:7	let us pray (let outers pray)			General Motif: 381.8 {Fq 11 }
489.06:2	let us pray . Oremus			General Motif: 381.9 {Fq 11 }
536.34:7	let us pray			General



	. O rhyme us!			Motif: 381.10 {Fq 11 }
598.14:3	let us pray . Lotus spray.			General Motif: 381.11 {Fq 11 }
005.18:2	let us, therefore... . Stay us wherefore			General Motif: 382.1 {Fq 3 }
488.01:4	let us, therefore... . Let us hear, therefore,			General Motif: 382.2 {Fq 3 }
582.02:1	let us, therefore... # Let us wherefore,			General Motif: 382.3 {Fq 3 }
→→→	<i>levate</i>	→→→ <i>Arise,</i> <i>sir...</i>		→→→
021.02:9	listen, listen, I am doing it	(Isolde's micturition)		General



	. Lissom! lissom! I am doing it.			Motif: 383.1 {Fq 6 }
148.26:12	listen, listen, I am doing it ! Liss, liss! I muss whiss!	(Isolde's micturition)		General Motif: 383.2 {Fq 6 }
236.06:8	listen, listen, I am doing it . Luisome his for lissome hers. He's not going	(Isolde's micturition)		General Motif: 383.3 {Fq 6 }
394.20:6	listen, listen, I am doing it , issle issle, after having	(Isolde's micturition)		General Motif: 383.4 {Fq 6 }
571.24:5	listen, listen, I am doing it . Listen, listen ! I am doing it.	(Isolde's micturition)		General Motif: 383.5 {Fq 6 }
571.34:2	listen, listen, I am doing it	(Isolde's micturition)		General



	! Hist! Let us list! #			Motif: 383.6 {Fq 6 }
027.13:9	Litany of the BVM to rekindle the flame on Felix Day.	(→ the Missal)		General Motif: 384.1 {Fq 12 }
051.31:7	Litany of the BVM , a regifugium persecutorum,	(→ the Missal)		General Motif: 384.2 {Fq 12 }
075.05:9	Litany of the BVM those liliths undeveiled	(→ the Missal)		General Motif: 384.3 {Fq 12 }
185.19:3	Litany of the BVM , quod appellavit deiectiones suas,	(→ the Missal)		General Motif: 384.4 {Fq 12 }
327.28:2	Litany of the BVM ???	(→ the Missal)		General Motif: 384.5



	house of ivary			{Fq 12 }
439.13:4	Litany of the BVM sat his seat of unwisdom with my tante's petted sister	(→ the Missal)		General Motif: 384.6 {Fq 12 }
507.33:2	Litany of the BVM ??? our arc of the covenant,	(→ the Missal)		General Motif: 384.7 {Fq 12 }
527.22:3	Litany of the BVM , ! Mirror do justice, taper of ivory, heart of the conavent, hoops of gold!	(→ the Missal)		General Motif: 384.8 {Fq 12 }
538.13:6	Litany of the BVM	(→ the Missal)		General Motif: 384.9



	white soul of gold!			{Fq 12 }
552.06:2	Litany of the BVM for covennanTERS and shinners' rifuge:	(→ the Missal)		General Motif: 384.10 {Fq 12 }
557.10:10	Litany of the BVM , tocher of davy's,	(→ the Missal)		General Motif: 384.11 {Fq 12 }
606.06:7	Litany of the BVM sat in his sate of wisdom,	(→ the Missal)		General Motif: 384.12 {Fq 12 }
→→→	Liverpoor?	→→→ Viking Father Sleeps		→→→
108.32:10	look before you leap unlookedfor conclusion leaped at,			General Motif: 385.1 {Fq 7 }



250.22:1	look before you leap , your lep's but a loop to lee.			General Motif: 385.2 {Fq 7 }
268.F6:16	look before you leap . Leap me, Locklaun,			General Motif: 385.3 {Fq 7 }
314.17:1	look before you leap , luck's leap			General Motif: 385.4 {Fq 7 }
327.11:6	look before you leap look and you leap,			General Motif: 385.5 {Fq 7 }
433.34:5	look before you leap look before you leak,			General Motif: 385.6 {Fq 7 }
586.03:5	look before you leap . Look before behind before you strip you.			General Motif: 385.7 {Fq 7 }



→→→	Look, look	→→→ Anna Livia Motifs	→→→
097.08:1	loop the loop , louping the loup,	(cyclic progress)	General Motif: 386.1 {Fq 3 }
214.04:6	loop the loop the loup of the years	(cyclic progress)	General Motif: 386.2 {Fq 3 }
578.18:7	loop the loop she's looping the lamp!	(cyclic progress)	General Motif: 386.3 {Fq 3 }
→→→	loothing...Loonely	→→→ Last Monologue Motifs	→→→
350. <u>15</u> :1	lord of creation		General Motif: 387.1



	<i>lord for cremation</i>			{Fq 2 }
457.24:2	lord of creation laird that likes creation.			General Motif: 387.2 {Fq 2 }
194.21:5	loth to leave , O me lonly son, ye are forgetting me!,			General Motif: 388.1 {Fq 4 }
204.26:8	loth to leave loth and loathing longing?			General Motif: 388.2 {Fq 4 }
428.14:8	loth to leave loth to leave us,			General Motif: 388.3 {Fq 4 }
627.33:5	loth to leave I'm loothing them that's here and all I			General Motif: 388.4 {Fq 4 }

	lothe.			
→→→	lovely present/parcel of wedding cakes	→→→ Letter Motifs		→→→
M	M	M	M	M
006.21:2	Magazine Wall Motif ! Some in kinkin corass, more, kankan keening.	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.1 {Fq 47 }
013.15:3	Magazine Wall Motif . Fimfim fimfim. With a grand funferall. Fumfum fumfum.	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.2 {Fq 47 }
048.16:3	Magazine Wall Motif	(i.e., 'Fumfum fumfum', etc.)		General



	, zimzim, zimzim.			Motif: 389.3 {Fq 47 }
057.03:7	Magazine Wall Motif Tsin tsin tsin tsin!	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.4 {Fq 47 }
058.13:10	Magazine Wall Motif ! Chin, chin! Chin, chin!	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.5 {Fq 47 }
064.28:8	Magazine Wall Motif ! Fammfamm! Fammfamm!	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.6 {Fq 47 }
075. <u>07</u> :11	Magazine Wall Motif . Fooi, fooi, chamermisies! Zeepyoepy, larcenlads! Zijnzijn Zijnzijn!	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.7 {Fq 47 }



094.19:1	Magazine Wall Motif , finfin funfun,	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.8 {Fq 47 }
097.26:8	Magazine Wall Motif ,heyheyheyhey	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.9 {Fq 47 }
101.07:12	Magazine Wall Motif . Wimwim wimwim!	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.10 {Fq 47 }
105.07:11	Magazine Wall Motif Zemzem	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.11 {Fq 47 }
106.20:8	Magazine Wall Motif , Pimpimp Pimpimp,	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.12 {Fq 47 }
116.18:6	Magazine Wall Motif	(i.e., 'Fumfum fumfum', etc.)		General Motif:



	(sinsin! sinsin!)			389.13 {Fq 47 }
116.19:5	Magazine Wall Motif (gingin! gingin!),	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.14 {Fq 47 }
178.15:3	Magazine Wall Motif , mobbu on massa, waaded and baaded	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.15 {Fq 47 }
204.16:8	Magazine Wall Motif , feefee fiefie,	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.16 {Fq 47 }
235.32:7	Magazine Wall Motif . Tintin tintin.	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.17 {Fq 47 }
236.13:4	Magazine Wall Motif ! Thin thin! Thin thin!	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.18



				{Fq 47 }
246.21:5	Magazine Wall Motif . Ninan ninan,	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.19 {Fq 47 }
257.08:8	Magazine Wall Motif nin nin nin nin	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.20 {Fq 47 }
257.09:10	Magazine Wall Motif nin nin nin nin,	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.21 {Fq 47 }
262.26:7	Magazine Wall Motif ! Inn inn! Inn inn!	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.22 {Fq 47 }
272.30:4	Magazine Wall Motif . Gringrin gringrin.	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.23 {Fq 47 }



294.24:5	Magazine Wall Motif ? (ting ting! ting ting!)	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.24 {Fq 47 }
310.02:11	Magazine Wall Motif Mimmim	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.25 {Fq 47 }
314.13:5	Magazine Wall Motif . Bimbim bimbim.	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.26 {Fq 47 }
314.14:3	Magazine Wall Motif . Himhim himhim. #	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.27 {Fq 47 }
331.30:8	Magazine Wall Motif : whimwhim whimwhim).	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.28 {Fq 47 }
334.25:3	Magazine Wall Motif	(i.e., 'Fumfum fumfum', etc.)		General



	, crimm crimms.			Motif: 389.29 {Fq 47 }
335.05:10	Magazine Wall Motif grimm grimm	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.30 {Fq 47 }
336.20:7	Magazine Wall Motif . Shinshin. Shinshin. #	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.31 {Fq 47 }
350.09:2	Magazine Wall Motif ! Dtin, dtin, dtin, dtin!]	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.32 {Fq 47 }
371.10:1	Magazine Wall Motif # Himhim. Himhim. #	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.33 {Fq 47 }
437.11:3	Magazine Wall Motif	(i.e., 'Fumfum fumfum', etc.)		General Motif:



	, vinvin, vinvin,			389.34 {Fq 47 }
443.16:9	Magazine Wall Motif . Dumnlímn wímn	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.35 {Fq 47 }
462.25:9	Magazine Wall Motif ? Lumtum lumtum!	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.36 {Fq 47 }
480.31:11	Magazine Wall Motif , vuk vuk and vuk vuk	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.37 {Fq 47 }
500.05 ff:1 500.09:1	Magazine Wall Motif # — Zinzin. Zinzin. # — Zinzin. linklink,	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.38 {Fq 47 }



500.13:1	! Title! Title!			
505.09:9	Magazine Wall Motif , sinsinsinning	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.39 {Fq 47 }
553.24:6	Magazine Wall Motif (rimrim! rimrim!)	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.40 {Fq 47 }
560.15:4	Magazine Wall Motif . Lingling, lingling.	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.41 {Fq 47 }
569.04:9	Magazine Wall Motif . Rng rng!	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.42 {Fq 47 }
598.18:3	Magazine Wall Motif	(i.e., 'Fumfum fumfum', etc.)		General Motif:



	. Panpan and vinvin are not alonety vanvan and pinpin			389.43 {Fq 47 }
598.20:6	Magazine Wall Motif . Himkim kimkim.	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.44 {Fq 47 }
608.31:8	Magazine Wall Motif , temtem tamtam,	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.45 {Fq 47 }
610.05:5	Magazine Wall Motif # ! Fing Fing! King King! #	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.46 {Fq 47 }
615.31:8	Magazine Wall Motif . Thinthin thinthin.	(i.e., 'Fumfum fumfum', etc.)		General Motif: 389.47 {Fq 47 }



→→→	main drain	→→→ Anna Livia Motifs	→→→
133.32:4	make a virtue of necessity makes a virtue of necessity		General Motif: 390.1 {Fq 2 }
510.06:4	make a virtue of necessity ineptias made of verities.		General Motif: 390.2 {Fq 2 }
192.36:7	make hay while the sun shines , he was balbettised after haymaking)		General Motif: 391.1 {Fq 3 }
202.29:6	make hay while the sun shines , making his hay for whose sun to shine on,		General Motif: 391.2 {Fq 3 }
385.10:9	make hay while the sun shines		General



	, raising hell while the sin was shining,			Motif: 391.3 {Fq 3 }
411.10:2	making faces/faeces never make face to a foe	(a further example of the meeting of extremes)		General Motif: 392.1 {Fq 6 }
415.28:2	making faces/faeces making chilly spaces	(a further example of the meeting of extremes)		General Motif: 392.2 {Fq 6 }
416.05:6	making faces/faeces he was not making spaces	(a further example of the meeting of extremes)		General Motif: 392.3 {Fq 6 }
418.11:4	making faces/faeces he would mixplace his faucets. #	(a further example of the meeting of extremes)		General Motif: 392.4 {Fq 6 }
526.30:7	making faces/faeces , making faces	(a further example of the meeting of extremes)		General Motif: 392.5 {Fq 6 }



561.31:1	making faces/faeces she draws a face.	(a further example of the meeting of extremes)		General Motif: 392.6 {Fq 6 }
428.08:6	mamourneen's mamourneen's			General Motif: 393.1 {Fq 2 }
628.14:6	mamourneen's , mememormee!			General Motif: 393.2 {Fq 2 }
041.27:1	man alive! salmon alive,			General Motif: 394.1 {Fq 6 }
083.05:2	man alive! . Heart alive!			General Motif: 394.2 {Fq 6 }
139.19:2	man alive! . Ann alive,			General Motif: 394.3 {Fq 6 }
293.20:5	man alive! annalive!			General Motif: 394.4 {Fq 6 }



500.02:1	man alive! manalive!			General Motif: 394.5 {Fq 6 }
551.22:10	man alive! made alive:			General Motif: 394.6 {Fq 6 }
017.02:3	<i>Mannequin Pisse</i> , Minnikin passe. #	(the statue in Brussels)		General Motif: 395.1 {Fq 9 }
058.10:2	<i>Mannequin Pisse</i> ! Mannequins pause!	(the statue in Brussels)		General Motif: 395.2 {Fq 9 }
207.14:2	<i>Mannequin Pisse</i> she passe of him for a minnikin.	(the statue in Brussels)		General Motif: 395.3 {Fq 9 }
267.F2:1	<i>Mannequin Pisse</i> # Mannequins' Pose. #	(the statue in Brussels)		General Motif: 395.4 {Fq 9 }
290.05:6	<i>Mannequin Pisse</i>	(the statue in Brussels)		General



	M.P.,			Motif: 395.5 {Fq 9 }
329.04:1	<i>Mannequin Pisse</i> mimmykin puss, ((the statue in Brussels)		General Motif: 395.6 {Fq 9 }
334.35:4	<i>Mannequin Pisse</i> . Millikin's Pass.	(the statue in Brussels)		General Motif: 395.7 {Fq 9 }
532.33:10	<i>Mannequin Pisse</i> , Mannequins Passe,	(the statue in Brussels)		General Motif: 395.8 {Fq 9 }
576.15:2	<i>Mannequin Pisse</i> my wee mee mannikin,	(the statue in Brussels)		General Motif: 395.9 {Fq 9 }
057.02:11	manners makyth man the mode the manners plicyman,			General Motif: 396.1 {Fq 2 }
369.20:2	manners makyth man			General Motif: 396.2



	mannarks maketh man			{Fq 2 }
298.20:5	mantissa minus mantissa minus,	(a mantis is a prophet) (a mantissa a makeweight) (the motif seems to establish Shem's sterility)		General Motif: 397.1 {Fq 2 }
417.34:3	mantissa minus , sans mantis	(a mantis is a prophet) (a mantissa a makeweight) (the motif seems to establish Shem's sterility)		General Motif: 397.2 {Fq 2 }
020.17:1	The Marriage Ceremony would sunder!)			General Motif: 398.1 {Fq 15 }
062.10:4	The Marriage Ceremony I thee giftake and bind my hosenband			General Motif: 398.2 {Fq 15 }
148.30:3	The Marriage Ceremony I thee woo			General Motif: 398.3 {Fq 15 }
167.29:4	The Marriage Ceremony			General Motif: 398.4



	my Wife, to expone and expound, to vend and to velnerate, and may the curlews crown our nuptias! Till Breath us depart!			{Fq 15 }
203.04:6	The Marriage Ceremony , to wend her			General Motif: 398.5 {Fq 15 }
318.13:11	The Marriage Ceremony , robecca or worse, to spin and to grind, to swab and to thrash,			General Motif: 398.6 {Fq 15 }
325.21:4	The Marriage Ceremony , by my main makeshift, he sayd, one fisk and one flesk,			General Motif: 398.7 {Fq 15 }



331.05:1	The Marriage Ceremony deaf do his part			General Motif: 398.8 {Fq 15 }
348.01:7	The Marriage Ceremony ? Whom battles joined no bottles sever!			General Motif: 398.9 {Fq 15 }
380.25:	The Marriage Ceremony for better and worse until he went under the grass			General Motif: 398.10 {Fq 15 }
438.26:3	The Marriage Ceremony to have and to hold, to pig and to pay			General Motif: 398.11 {Fq 15 }
547.27:7	The Marriage Ceremony did I her whorship,			General Motif: 398.12 {Fq 15 }



571.29:3	The Marriage Ceremony . Haveandholdpp.			General Motif: 398.13 {Fq 15 }
617.07:6	The Marriage Ceremony wheel be true			General Motif: 398.14 {Fq 15 }
626.31:6	The Marriage Ceremony till delth to uspart.			General Motif: 398.15 {Fq 15 }
131.14:11	marry in haste; repent at leisure ; married with cakes and repunked with pleasure;			General Motif: 399.1 {Fq 3 }
328.09:1	marry in haste; repent at leisure , tie up in hates and			General Motif: 399.2 {Fq 3 }

	repeat at luxure,			
441.35:7	marry in haste; repent at leisure , the marrying hand that his leisure repents of,			General Motif: 399.3 {Fq 3 }
340.07:8	mate a game make a game).	('meet again', from 'Loch Lomond') (also the game of intellectual chess which is <i>Finnegans Wake</i>)		General Motif: 400.1 {Fq 2 }
520.26:2	mate a game mate a game	('meet again', from 'Loch Lomond') (also the game of intellectual chess which is <i>Finnegans Wake</i>)		General Motif: 400.2 {Fq 2 }
037.10:2	a matter of course , as a metter of corse (General Motif: 401.1 {Fq 5 }
077.33:1	a matter of course matter, javel also,			General Motif: 401.2 {Fq 5 }
254.32:3	a matter of course			General Motif: 401.3



	as a murder of corpse			{Fq 5 }
443.06:2	a matter of course . Or for that matter,			General Motif: 401.4 {Fq 5 }
575.33:4	a matter of course a matter of courts			General Motif: 401.5 {Fq 5 }
308.R1:	Mawmaw, luk, your beeftay's fizzin over! MAWMAW, LUK, YOUR BEEFTAY'S FIZZIN OVER!	(one of many phrases from <i>Ulysses</i> – <i>Ulysses</i> 15.3851- which are quoted virtually verbatim in <i>Finnegans Wake</i>)	<i>Ulysses</i> 15.3851 "Mamma, the beeftea is fizzing over!"	General Motif: 402.1 {Fq 2 }
421.09:6	Mawmaw, luk, your beeftay's fizzin over! . His Bouf Toe is Frozen Over.	(one of many phrases from <i>Ulysses</i> – <i>Ulysses</i> 15.3851- which are quoted virtually verbatim in <i>Finnegans Wake</i>)	<i>Ulysses</i> 15.3851 "Mamma, the beeftea is fizzing over!"	General Motif: 402.2 {Fq 2 }

267.03:2	the meaning of meaning , the maymeamining of maimoomeining!			General Motif: 403.1 {Fq 3 }
313.23:6	the meaning of meaning mimic miening.			General Motif: 403.2 {Fq 3 }
546.29:8	the meaning of meaning ! I may may mean to say.			General Motif: 403.3 {Fq 3 }
→→→	mememormee	→→→ Last Monologue Motifs		→→→
→→→	merry Christmas	→→→ Letter Motifs		→→→
→→→	Michaelmas	→→→ Anna		→→→



		Livia Motifs		
048.10:6	the Mime of Mick, Nick and the Maggies the mime mumming the mick and his nick miming their maggies,			General Motif: 404.1 {Fq 5 }
106.10:7	the Mime of Mick, Nick and the Maggies , The Mimic of Meg Neg end the Mackeys,			General Motif: 404.2 {Fq 5 }
219.18:11	the Mime of Mick, Nick and the Maggies . The Mime of Mick, Nick and the Maggies,			General Motif: 404.3 {Fq 5 }
399.26:3	the Mime of Mick, Nick and the Maggies me, Mick, Nick the			General Motif: 404.4 {Fq 5 }



	Maggot			
422.33:1	the Mime of Mick, Nick and the Maggies Nickies and			General Motif: 404.5 {Fq 5 }
259.07:1	<i>miserere nobis</i> # Loud, heap miseries upon us	(<i>miserere nobis</i> Latin : “have mercy upon us”)		General Motif: 405.1 {Fq 3 }
466.32:1	<i>miserere nobis</i> . Miserere mei in miserabilibus!	(<i>miserere nobis</i> Latin : “have mercy upon us”)		General Motif: 405.2 {Fq 3 }
470.21:4	<i>miserere nobis</i> misery unnoticed! #	(<i>miserere nobis</i> Latin : “have mercy upon us”)		General Motif: 405.3 {Fq 3 }
→→→	mishe mishe to tauftauf	→→→ First Four Paras Motifs		→→→
070.03:9	mix business with pleasure			General



	, swishing beesnest with blessure,			Motif: 406.1 {Fq 5 }
127.20:10	mix business with pleasure ; business, [...], pleasure,			General Motif: 406.2 {Fq 5 }
174.30:3	mix business with pleasure , busnis hits busnis, [...] pleasant			General Motif: 406.3 {Fq 5 }
268.05:5	mix business with pleasure , the pleasure each will preen her for, the business each was bred to breed by.			General Motif: 406.4 {Fq 5 }
618.36:10	mix business with pleasure bestness of pleisure			General Motif: 406.5 {Fq 5 }



→→→	moananoaning	→→→ Last Monologue Motifs		→→→
315.06:10	more by token same tokens,			General Motif: 407.1 {Fq 5 }
350.18:11	more by token mere betoken			General Motif: 407.2 {Fq 5 }
360.08:5	more by token , more beethoken,			General Motif: 407.3 {Fq 5 }
541.12:9	more by token morely by token:			General Motif: 407.4 {Fq 5 }
608.26:10	more by token mere by token			General Motif: 407.5 {Fq 5 }
190.03:9	the more carrots you chop...			General



	the more carrots you chop,			Motif: 408.1 {Fq 2 }
566.02:	the more carrots you chop... riches from poormen.			General Motif: 408.2 {Fq 2 }
140.34:7	more power to his elbow (more power to you),	(Power's is a well known brand of Irish whiskey)		General Motif: 409.1 {Fq 5 }
190.08:3	more power to his elbow more grease to your elbow	(Power's is a well known brand of Irish whiskey)		General Motif: 409.2 {Fq 5 }
274.10:4	more power to his elbow (more livepower elbow him !)	(Power's is a well known brand of Irish whiskey)		General Motif: 409.3 {Fq 5 }
303.04:4	more power to his elbow . Fourth power to her	(Power's is a well known brand of Irish whiskey)		General Motif: 409.4 {Fq 5 }



	illpogue!			
321.01:8	more power to his elbow no more powers to their elbow.	(Power's is a well known brand of Irish whiskey)		General Motif: 409.5 {Fq 5 }
190.03:9	the more the merrier the more [...] the merrier			General Motif: 410.1 {Fq 3 }
202.01:1	the more the merrier more and merrier,			General Motif: 410.2 {Fq 3 }
468.27:10	the more the merrier the moore the melodest!		(This is an allusion to Thomas Moore (1779-1852), <i>Irish Melodies</i> (1834))	General Motif: 410.3 {Fq 3 }
167.24:5	<i>morituri te salutant</i> ! Moriture, te salutat!	(<i>morituri te salutant</i> Latin : "those about to die salute you") (the gladiators' salutation to the royal spectators)		General Motif: 411.1 {Fq 2 }
237.12:7	<i>morituri te salutant</i>	(<i>morituri te salutant</i> Latin : "those about to die salute you")		General Motif: 411.2



	, thee salutamt.	(the gladiators' salutation to the royal spectators)		{Fq 2 }
→→→	most high heaven	→→→ First Four Paras Motifs		→→→
093.28:2	mote in thy brother's eye...beam in thy own the beam in her eye,	(Matthew 7.3)	Matthew 7.3 "And why beholdest thou the mote that is in thy brother's eye, but considerest not the beam that is in thine own eye?"	General Motif: 412.1 {Fq 3 }
162.32:5	mote in thy brother's eye...beam in thy own the green moat in Ireland's Eye.	(Matthew 7.3)	Matthew 7.3 "And why beholdest thou the mote that is in thy brother's eye, but considerest not the beam that is in thine own eye?"	General Motif: 412.2 {Fq 3 }
512.08:8	mote in thy brother's eye...beam in thy own ! The must of his	(Matthew 7.3)	Matthew 7.3 "And why beholdest thou the mote that is in thy brother's eye, but	General Motif: 412.3 {Fq 3 }



	glancefull coaxing the beam in her eye?		considerest not the beam that is in thine own eye?"	
→→→	Mother Gossip	→→→ Anna Livia Motifs		→→→
012.24:10	move up...make room for... . Stand up, mickos! Make strake for minnas!			General Motif: 413.1 {Fq 5 }
099.19:8	move up...make room for... : Move up. Mumpty! Mike room for Rumpty!			General Motif: 413.2 {Fq 5 }
101.09:4	move up...make room for... ? Toemaas, mark oom for yor ounckel!			General Motif: 413.3 {Fq 5 }



264.L2:	move up...make room for... <i>Move up, Mackinerny! Make room for Muckinurney!</i>			General Motif: 413.4 {Fq 5 }
593.14:4	move up...make room for... <i>. Quake up, dim dusky, wook doom for husky!</i>			General Motif: 413.5 {Fq 5 }
→→→	moyles and moyles	→→→ Last Monologue Motifs		→→→
230.12:7	muddy ass <i>mudheeldy</i>			General Motif: 414.1 {Fq 2 }



	wheesindonk			
423.15:2	muddy ass unbloody housewarmer,			General Motif: 414.2 {Fq 2 }
144.35:4	Mummum . Mummum.			General Motif: 415.1 {Fq 6 }
193.30:3	Mummum . Awmawm. #			General Motif: 415.2 {Fq 6 }
259.10:1	Mummum # Mummum. #			General Motif: 415.3 {Fq 6 }
365.26:8	Mummum ? Mom mom.			General Motif: 415.4 {Fq 6 }
371.01:6	Mummum , oooom oooom! #			General Motif: 415.5 {Fq 6 }



416.02:5	Mummum ! Hummum. #			General Motif: 415.6 {Fq 6 }
017.24:7	murdering Irish . Morthering rue.			General Motif: 416.1 {Fq 5 }
063.21:6	murdering Irish , muttering Irish,			General Motif: 416.2 {Fq 5 }
320.13:3	murdering Irish (mundering eeriesk,			General Motif: 416.3 {Fq 5 }
354.24:9	murdering Irish mutthering ivies and their murdhering idies and their mouldhering iries			General Motif: 416.4 {Fq 5 }
498.15:4	murdering Irish			General



	murdering Irish,			Motif: 416.5 {Fq 5 }
111.30:6	Museyroom . Tip.	Major Recalls 1	(Clive Hart does not indicate the length of the Museyroom Motif in point of number of lexical items involved)	General Motif: 417.1 {Fq 8 }
141.30:2	Museyroom : Tok.	Major Recalls 2	(Clive Hart does not indicate the length of the Museyroom Motif in point of number of lexical items involved)	General Motif: 417.2 {Fq 8 }
273. <u>20</u> :3	Museyroom (tep)	Major Recalls 3	(Clive Hart does not indicate the length of the Museyroom Motif in point of number of lexical items involved)	General Motif: 417.3 {Fq 8 }
303.05:6	Museyroom ! Tip!	Major Recalls 4	(Clive Hart does not indicate the length of the Museyroom Motif in point of number of lexical items involved)	General Motif: 417.4 {Fq 8 }



333.06:1	Museyroom # The aged crafty nummifeed confusionary overinsured everlapsing accentuated katekattershin clopped, clopped, clopped,	Major Recalls 5	(Clive Hart does not indicate the length of the Museyroom Motif in point of number of lexical items involved)	General Motif: 417.5 {Fq 8 }
376. <u>05</u> :	Museyroom . Tik.	Major Recalls 6	(Clive Hart does not indicate the length of the Museyroom Motif in point of number of lexical items involved)	General Motif: 417.6 {Fq 8 }
510. <u>30</u> :7	Museyroom . Sip? #	Major Recalls 7	(Clive Hart does not indicate the length of the Museyroom	General Motif: 417.7 {Fq 8 }



			Motif in point of number of lexical items involved)	
599.23:1	Museyroom # Tip. Take Tamotimo's topical. Tip. Browne yet Noland. Tip.	Major Recalls 8	(Clive Hart does not indicate the length of the Museyroom Motif in point of number of lexical items involved)	General Motif: 417.8 {Fq 8 }
→→→	must now close	→→→ Letter Motifs		→→→
060.33:2	<i>mutatis mutandis</i> : mutatus mutandus.			General Motif: 418.1 {Fq 3 }
281.R1:1	<i>mutatis mutandis</i> Main maintenant			General Motif: 418.2 {Fq 3 }
508.23:7	<i>mutatis mutandis</i> , mutatis mutandis,			General Motif: 418.3



				{Fq 3 }
→→→	my back, my back, my bach	→→→ Anna Livia Motifs		→→→
→→→	my cold father	→→→ Last Monologue Motifs		→→→
072.34:5	my granvilled brandold Dublin lindub... his groundould diablen lionndub,			General Motif: 419.1 {Fq 2 }
553.26:5	my granvilled brandold Dublin lindub... !) my granvilled brandold Dublin lindub,			General Motif: 419.2 {Fq 2 }



→→→	my time is come	→→→ Last Monologue Motifs		→→→
N	N	N	N	N
123.24:7	a nation of shopkeepers shapekeeper)	(Napoleon's comment on the English)	(as Napoleon did not have good English at all, at all, his actual statement had been "une nation de boutiquiers"; the fact is that the term ' <u>boutiquier</u> ' in French is a far more complex lexical item than is ' <u>shopkeeper</u> ' in English: I leave it to the reader to sort it out!)	General Motif: 420.1 {Fq 5 }



128.16:1	a nation of shopkeepers no notion of shopkeepers	(Napoleon's comment on the English)	(as Napoleon did not have good English at all, at all, his actual statement had been "une nation de boutiquiers"; the fact is that the term ' <u>boutiquier</u> ' in French is a far more complex lexical item than is ' <u>shopkeeper</u> ' in English: I leave it to the reader to sort it out!)	General Motif: 420.2 {Fq 5 }
229.08:11	a nation of shopkeepers nation of sheepcopers	(Napoleon's comment on the English)	(as Napoleon did not have good English at all, at all, his actual statement had been "une nation de boutiquiers"; the fact is that the term ' <u>boutiquier</u> ' in French is a far more complex lexical item than is ' <u>shopkeeper</u> '	General Motif: 420.3 {Fq 5 }



			in English: I leave it to the reader to sort it out!)	
352.26:2	a nation of shopkeepers counterination oho of shorpshoopers. #	(Napoleon's comment on the English)	(as Napoleon did not have good English at all, at all, his actual statement had been "une nation de boutiquiers"; the fact is that the term ' <u>boutiquier</u> ' in French is a far more complex lexical item than is ' <u>shopkeeper</u> ' in English: I leave it to the reader to sort it out!)	General Motif: 420.4 {Fq 5 }
539.06:7	a nation of shopkeepers Shopkeeper,	(Napoleon's comment on the English)	(as Napoleon did not have good English at all, at all, his actual statement had been "une nation de boutiquiers"; the fact is that the term ' <u>boutiquier</u> ' in	General Motif: 420.5 {Fq 5 }



			French is a far more complex lexical item than is ' <u>shopkeeper</u> ' in English: I leave it to the reader to sort it out!)	
→→→	natural selection	→→→ the struggle for life		→→→
133.32:4	necessity is the mother of invention makes a virtue of necessity			General Motif: 421.1 {Fq 5 }
207.29:7	necessity is the mother of invention Moppa Necessity, angin mother of injons.			General Motif: 421.2 {Fq 5 }
266.11:4	necessity is the mother of invention Morningtop's			General Motif: 421.3



	necessity and Harington's invention,			{Fq 5 }
341.14:1	necessity is the mother of invention making a venture out of the murder of investment.			General Motif: 421.4 {Fq 5 }
526.34:9	necessity is the mother of invention ! Nircississies are as the doaters of inversion.			General Motif: 421.5 {Fq 5 }
007.18:9	neither fowl, nor flesh, nor good red herring , schlook, schlice and goodridhirring. #			General Motif: 422.1 {Fq 2 }
563.34:12	neither fowl, nor flesh, nor good red herring			General Motif: 422.2 {Fq 2 }



	neither fish nor flesh.			
203.14:4	nenni no! , nen, nonni, nos!			General Motif: 423.1 {Fq 2 }
307.F8:7	nenni no! ? Nenni No,			General Motif: 423.2 {Fq 2 }
376.29:8	never say die never say dog.			General Motif: 424.1 {Fq 3 }
453.34:2	never say die ! Deck the diamants that never die!			General Motif: 424.2 {Fq 3 }
456.09:6	never say die never say die!			General Motif: 424.3 {Fq 3 }
230.08:7	never too late to mend			General Motif: 425.1



	, mind never mend,			{Fq 4 }
329.35:5	never too late to mend . Nevertoletta! Evertomind!			General Motif: 425.2 {Fq 4 }
346.09:3	never too late to mend , never to mate to lend,			General Motif: 425.3 {Fq 4 }
472.19:7	never too late to mend nevertoolatetolove			General Motif: 425.4 {Fq 4 }
→→→	nice kettle of fish	→→→ Letter Motifs		→→→
196.21:1	<i>nisi prius</i> , nicies and priers,	(<i>nisi prius</i> Latin : “unless previously...”) (refers to the holding of assize courts in England)		General Motif: 426.1 {Fq 3 }



375.18:6	<i>nisi prius</i> Nazi Priers.	(<i>nisi prius</i> Latin : “unless previously...”) (refers to the holding of assize courts in England)		General Motif: 426.2 {Fq 3 }
422.36:5	<i>nisi prius</i> noisy priors	(<i>nisi prius</i> Latin : “unless previously...”) (refers to the holding of assize courts in England)		General Motif: 426.3 {Fq 3 }
359.07:4	no better than she should be he wassand no better than he would have been	(i.e., Issy)		General Motif: 427.1 {Fq 2 }
464.32:8	no better than she should be , no bigger than she should be,	(i.e., Issy)		General Motif: 427.2 {Fq 2 }
277.11:8	<i>noblesse oblige</i> . Boblesse gobleeege.			General Motif: 428.1 {Fq 4}



306.04:6	<i>noblesse oblige</i> Noblett's surprize.			General Motif: 428.2 {Fq 4 }
495.26:7	<i>noblesse oblige</i> noblesse of leechers			General Motif: 428.3 {Fq 4 }
567.26:1	<i>noblesse oblige</i> poblesse noblige.			General Motif: 428.4 {Fq 4 }
077.12:2	nobody appeared to have the same time of beard nobody appeared to have the same time of beard,			General Motif: 429.1 {Fq 2 }
309.15:5	nobody appeared to have the same time of beard in appearance up to the minute (hearing			General Motif: 429.2 {Fq 2 }
099.02:10	no concern of the Guinnesses			General



	no concern of the Guinnesses.			Motif: 430.1 {Fq 2 }
309.01:7	no concern of the Guinnesses no concern of the Guinnesses			General Motif: 430.2 {Fq 2 }
143.14:1	nodebinding ayes nodebinding ayes,			General Motif: 431.1 {Fq 2 }
267.08:8	nodebinding ayes endspeaking nots for yestures,			General Motif: 431.2 {Fq 2 }
005.21:7	a nod is as good as a wink to a blind horse ! For a nod to the nabir is better than wink to the wabsanti.			General Motif: 432.1 {Fq 2 }



273.25:2	a nod is as good as a wink to a blind horse ! With is the winker for the muckwits of willesly and nith is the nod [...] piebold hoerse.			General Motif: 432.2 {Fq 2 }
041.35:7	no man has a right to fix the boundary to the march of a nation setting a match to the march of a maker ((Parnell's dictum, which is carved below his statue in Dublin)		General Motif: 433.1 {Fq 5 }
292.26:5	no man has a right to fix the boundary to the march of a nation , no mouth has the might to set a mearbound to the march of a landsmaul,	(Parnell's dictum, which is carved below his statue in Dublin)		General Motif: 433.2 {Fq 5 }



365.26:10	no man has a right to fix the boundary to the march of a nation . No mum has the rod to pud a stub to the lurch of amotion.	(Parnell's dictum, which is carved below his statue in Dublin)		General Motif: 433.3 {Fq 5 }
420.32:3	no man has a right to fix the boundary to the march of a nation the March past of Civilisation.	(Parnell's dictum, which is carved below his statue in Dublin)		General Motif: 433.4 {Fq 5 }
614.17:2	no man has a right to fix the boundary to the march of a nation newmanmaun set a marge to the merge of unnotions.	(Parnell's dictum, which is carved below his statue in Dublin)		General Motif: 433.5 {Fq 5 }
136.13:8	no man is a hero to his valet ; ruz the halo off his varlet			General Motif: 434.1 {Fq 3 }



184.11:3	no man is a hero to his valet our low hero was a self valeter			General Motif: 434.2 {Fq 3 }
271.L3:1	no man is a hero to his valet <i>The Eroico Furioso makes the valet like smiling.</i>			General Motif: 434.3 {Fq 3 }
117.02:2	None but the brave deserves the fair ! Here, Ohere, insult the fair! Traitor, bad hearer, brave!	(Dryden: "Alexander's Feast")		General Motif: 435.1 {Fq 3 }
366.10:8	None but the brave deserves the fair on with the ballsdid disserve the fain,	(Dryden: "Alexander's Feast")		General Motif: 435.2 {Fq 3 }
625.31:9	None but the brave deserves the fair	(Dryden: "Alexander's Feast")		General



	. The brave that gave their. The fair that wore.			Motif: 435.3 {Fq 3 }
063.11:4	no such thing . No such parson. No such fender. No such lumber. No such race.			General Motif: 436.1 {Fq 3 }
420.24:5	no such thing . Noon sick parson.			General Motif: 436.2 {Fq 3 }
420.28:7	no such thing . None so strait.			General Motif: 436.3 {Fq 3 }
253.08:7	nothing new under the sun newthing wealthshowever for a silly old Sol,			General Motif: 437.1 {Fq 2 }



493.18:8	nothing new under the sun there is nihil nuder under the clothing moon.			General Motif: 437.2 {Fq 2 }
→→→	not yet, though venissoon after	→→→ First Four Paras Motifs		→→→
018.36:5	now we see through a glass darkly; but then face to face ! Upwap and dump em, 'face to 'face!	(I Corinthians 13.12)	I Corinthians 13.12 "For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known."	General Motif: 438.1 {Fq 10 }
077.18:2	now we see through a glass darkly; but then face to face , fassed to fossed,	(I Corinthians 13.12)	I Corinthians 13.12 "For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known."	General Motif: 438.2 {Fq 10 }



153.21:1	now we see through a glass darkly; but then face to face phiz-à-phiz	(I Corinthians 13.12)	I Corinthians 13.12 "For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known."	General Motif: 438.3 {Fq 10 }
177.36:1	now we see through a glass darkly; but then face to face foxed fux to fux	(I Corinthians 13.12)	I Corinthians 13.12 "For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known."	General Motif: 438.4 {Fq 10 }
223.15:1	now we see through a glass darkly; but then face to face # And they are met, face a facing.	(I Corinthians 13.12)	I Corinthians 13.12 "For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known."	General Motif: 438.5 {Fq 10 }
266.22:1	now we see through a glass darkly; but then face to face	(I Corinthians 13.12)	I Corinthians 13.12 "For now we see through a glass,	General Motif: 438.6



	wready are, F 𐄂 , (darkly; but then face to face: now I know in part; but then shall I know even as also I am known."	{Fq 10 }
355.09:1	now we see through a glass darkly; but then face to face in his glass darkly speech lit face to face	(I Corinthians 13.12)	I Corinthians 13.12 "For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known."	General Motif: 438.7 {Fq 10 }
374.11:2	now we see through a glass darkly; but then face to face , forced to farce!	(I Corinthians 13.12)	I Corinthians 13.12 "For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known."	General Motif: 438.8 {Fq 10 }
403. <u>23</u> :8	now we see through a glass darkly; but then face to face nonviewable to human watchers	(I Corinthians 13.12)	I Corinthians 13.12 "For now we see through a glass, darkly; but then face to face: now I know in part; but then	General Motif: 438.9 {Fq 10 }



			shall I know even as also I am known."	
434. 31:1	now we see through a glass darkly; but then face to face your eyes darkled [...] please sit still face to face.	(I Corinthians 13.12)	I Corinthians 13.12 "For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known."	General Motif: 438.10 {Fq 10 }
O	O	O	O	O
023.14:10	<i>Obedientia Civium Urbis Felicitas</i> . Thus the hearsomeness of the burger felicitates the whole of the polis. #	(<i>Obedientia Civium Urbis Felicitas</i> Latin : "the obedience of the citizens is the good of the town") (Dublin's motto)		General Motif: 439.1 {Fq 12 }
073.15:5	<i>Obedientia Civium Urbis Felicitas</i>	(<i>Obedientia Civium Urbis Felicitas</i> Latin : "the obedience of the		General Motif: 439.2



	: My schemes into obeyance	citizens is the good of the town") (Dublin's motto)		{Fq 12 }
076.09:1	<i>Obedientia Civium Urbis Felicitas</i> obedience of the citizens elp the ealth of the ole. #	(<i>Obedientia Civium Urbis Felicitas</i> Latin : "the obedience of the citizens is the good of the town") (Dublin's motto)		General Motif: 439.3 {Fq 12 }
140.06:2	<i>Obedientia Civium Urbis Felicitas</i> : Thine obesity, O civilian, hits the felicitude of our orb! #	(<i>Obedientia Civium Urbis Felicitas</i> Latin : "the obedience of the citizens is the good of the town") (Dublin's motto)		General Motif: 439.4 {Fq 12 }
266.01:1	<i>Obedientia Civium Urbis Felicitas</i> boxomeness of the bedelias makes hobbyhodge happy in his hole.	(<i>Obedientia Civium Urbis Felicitas</i> Latin : "the obedience of the citizens is the good of the town") (Dublin's motto)		General Motif: 439.5 {Fq 12 }



277.08:1	<i>Obedientia Civium Urbis Felicitas</i> obedient of civicity in urbanious at felicity	(<i>Obedientia Civium Urbis Felicitas</i> Latin : “the obedience of the citizens is the good of the town”) (Dublin’s motto)		General Motif: 439.6 {Fq 12 }
347.35:4	<i>Obedientia Civium Urbis Felicitas</i> , while durblinly obasiant to the felicias of the skivis,	(<i>Obedientia Civium Urbis Felicitas</i> Latin : “the obedience of the citizens is the good of the town”) (Dublin’s motto)		General Motif: 439.7 {Fq 12 }
358.08:2	<i>Obedientia Civium Urbis Felicitas</i> , happy burgages abeyance would make homesweetstown hopeygoalucrey,	(<i>Obedientia Civium Urbis Felicitas</i> Latin : “the obedience of the citizens is the good of the town”) (Dublin’s motto)		General Motif: 439.8 {Fq 12 }
371.22:3	<i>Obedientia Civium Urbis Felicitas</i> Obesume Burgearse Benefice,	(<i>Obedientia Civium Urbis Felicitas</i> Latin : “the obedience of the citizens is the good of the town”) (Dublin’s motto)		General Motif: 439.9 {Fq 12 }
494.21:9	<i>Obedientia Civium Urbis Felicitas</i>	(<i>Obedientia Civium Urbis Felicitas</i>		General



	! Obeisance so their sitinins is the follicity of this Orp!	Latin : “the obedience of the citizens is the good of the town”) (Dublin’s motto)		Motif: 439.10 {Fq 12 }
540.25:8	<i>Obedientia Civium Urbis Felicitas</i> . Obeysance from the townsmen spills felicity by the toun.	(<i>Obedientia Civium Urbis Felicitas</i> Latin : “the obedience of the citizens is the good of the town”) (Dublin’s motto)		General Motif: 439.11 {Fq 12 }
610.07:9	<i>Obedientia Civium Urbis Felicitas</i> . And the ubideintia of the savium is our ervics fenicitas. #	(<i>Obedientia Civium Urbis Felicitas</i> Latin : “the obedience of the citizens is the good of the town”) (Dublin’s motto)		General Motif: 439.12 {Fq 12 }
523.34:6	obscene licence epscene licence			General Motif: 440.1 {Fq 2 }
535.19:1	obscene licence ! Ibscenest nansence!			General Motif: 440.2 {Fq 2 }



122.22:6	obviously inspiring... , plainly inspiring			General Motif: 441.1 {Fq 2 }
374.08:1	obviously inspiring... obviously inspiter ebbed			General Motif: 441.2 {Fq 2 }
023.16:1	<i>O felix culpa!</i> # O foenix culprit!	(<i>O felix culpa!</i> Latin : "O happy Fault") (Augustine's comment on the fall of man)		General Motif: 442.1 {Fq 24 }
027.13:13	<i>O felix culpa!</i> on Felix Day.	(<i>O felix culpa!</i> Latin : "O happy Fault") (Augustine's comment on the fall of man)		General Motif: 442.2 {Fq 24 }
032.25:3	<i>O felix culpa!</i> happy finish	(<i>O felix culpa!</i> Latin : "O happy Fault") (Augustine's comment on the fall of man)		General Motif: 442.3 {Fq 24 }
072.04:5	<i>O felix culpa!</i> , O'Phelim's Cutprice,	(<i>O felix culpa!</i> Latin : "O happy Fault") (Augustine's comment on the fall of man)		General Motif: 442.4 {Fq 24 }



105.18:1	<i>O felix culpa!</i> , Ophelia's Culpreints,	(<i>O felix culpa!</i> Latin : "O happy Fault") (Augustine's comment on the fall of man)		General Motif: 442.5 {Fq 24 }
139.35:6	<i>O felix culpa!</i> O'Faynix Coalprince	(<i>O felix culpa!</i> Latin : "O happy Fault") (Augustine's comment on the fall of man)		General Motif: 442.6 {Fq 24 }
175.29:1	<i>O felix culpa!</i> # O fortunate casualitas!	(<i>O felix culpa!</i> Latin : "O happy Fault") (Augustine's comment on the fall of man)		General Motif: 442.7 {Fq 24 }
202.34:3	<i>O felix culpa!</i> ! O happy fault !	(<i>O felix culpa!</i> Latin : "O happy Fault") (Augustine's comment on the fall of man)		General Motif: 442.8 {Fq 24 }
246.31:6	<i>O felix culpa!</i> felixed is who culpas does	(<i>O felix culpa!</i> Latin : "O happy Fault") (Augustine's comment on the fall of man)	(with aphorism potentialities)	General Motif: 442.9 {Fq 24 }
263.29:1	<i>O felix culpa!</i> O felicitous	(<i>O felix culpa!</i> Latin : "O happy Fault") (Augustine's comment on the fall		General Motif: 442.10



	culpability,	of man)		{Fq 24 }
297.10:5	<i>O felix culpa!</i> fillies calpered.	(<i>O felix culpa!</i> Latin : “O happy Fault”) (Augustine’s comment on the fall of man)		General Motif: 442.11 {Fq 24 }
311.26:3	<i>O felix culpa!</i> finixed cculpure,	(<i>O felix culpa!</i> Latin : “O happy Fault”) (Augustine’s comment on the fall of man)		General Motif: 442.12 {Fq 24 }
331.02:10	<i>O felix culpa!</i> phaymix cupplerts?	(<i>O felix culpa!</i> Latin : “O happy Fault”) (Augustine’s comment on the fall of man)		General Motif: 442.13 {Fq 24 }
332.31:9	<i>O felix culpa!</i> phoenix his calipers	(<i>O felix culpa!</i> Latin : “O happy Fault”) (Augustine’s comment on the fall of man)		General Motif: 442.14 {Fq 24 }
346.35:8	<i>O felix culpa!</i> Colporal Phailinx	(<i>O felix culpa!</i> Latin : “O happy Fault”) (Augustine’s comment on the fall of man)		General Motif: 442.15



Finnegans Wake Motifs II

The Middle 286 Motifs, from the Letter F to the Letter P

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				{Fq 24 }
363.20:3	<i>O felix culpa!</i> fellows culpows!	(<i>O felix culpa!</i> Latin : “O happy Fault”) (Augustine’s comment on the fall of man)		General Motif: 442.16 {Fq 24 }
406.10:8	<i>O felix culpa!</i> old phoenix portar,	(<i>O felix culpa!</i> Latin : “O happy Fault”) (Augustine’s comment on the fall of man)		General Motif: 442.17 {Fq 24 }
426.17:3	<i>O felix culpa!</i> . Fu Li's gulpa.	(<i>O felix culpa!</i> Latin : “O happy Fault”) (Augustine’s comment on the fall of man)		General Motif: 442.18 {Fq 24 }
454.34:6	<i>O felix culpa!</i> felixed come	(<i>O felix culpa!</i> Latin : “O happy Fault”) (Augustine’s comment on the fall of man)		General Motif: 442.19 {Fq 24 }
506.09:1	<i>O felix culpa!</i> # — Oh Finlay's coldpalled! #	(<i>O felix culpa!</i> Latin : “O happy Fault”) (Augustine’s comment on the fall of man)		General Motif: 442.20 {Fq 24 }

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536.08:11	<i>O felix culpa!</i> ! Poor Felix Culapert!	(<i>O felix culpa!</i> Latin : “O happy Fault”) (Augustine’s comment on the fall of man)		General Motif: 442.21 {Fq 24 }
563.10:1	<i>O felix culpa!</i> . O, foetal sleep! Ah, fatal slip!	(<i>O felix culpa!</i> Latin : “O happy Fault”) (Augustine’s comment on the fall of man)		General Motif: 442.22 {Fq 24 }
606.23:3	<i>O felix culpa!</i> . O ferax cupla!	(<i>O felix culpa!</i> Latin : “O happy Fault”) (Augustine’s comment on the fall of man)		General Motif: 442.23 {Fq 24 }
618.01:3	<i>O felix culpa!</i> . O, felicious coolpose!	(<i>O felix culpa!</i> Latin : “O happy Fault”) (Augustine’s comment on the fall of man)		General Motif: 442.24 {Fq 24 }
041.32:8	Old Sots’ Hole Old Sots' Hole	(The Old Men’s Home) (also a chop-house which stood in a recess between Essex Bridge and the Custom House in Dublin, and which from the first years of the eighteenth century maintained the		General Motif: 443.1 {Fq 3 }



		reputation of having the best ale and beef-stakes in the city)		
147.05:3	Old Sots' Hole . The Old Sot's Hole	(The Old Men's Home) (also a chop-house which stood in a recess between Essex Bridge and the Custom House in Dublin, and which from the first years of the eighteenth century maintained the reputation of having the best ale and beef-stakes in the city)		General Motif: 443.2 {Fq 3 }
169.23:9	Old Sots' Hole , Old Hoeland, ((The Old Men's Home) (also a chop-house which stood in a recess between Essex Bridge and the Custom House in Dublin, and which from the first years of the eighteenth century maintained the reputation of having the best ale and beef-stakes in the city)		General Motif: 443.3 {Fq 3 }
020.23:13	once upon a time . One's upon a thyme			General Motif: 444.1 {Fq 9 }
069. <u>07</u> :1	once upon a time once upon a wall			General Motif: 444.2 {Fq 9 }
152.18:1	once upon a time			General



	# Eins within a space			Motif: 444.3 {Fq 9 }
153.10:7	once upon a time , parched on a limb of the olum,			General Motif: 444.4 {Fq 9 }
319.14:5	once upon a time once upon a spray			General Motif: 444.5 {Fq 9 }
322.27:6	once upon a time ones upon a toppers			General Motif: 444.6 {Fq 9 }
356.16:1	once upon a time # — A time. And a find time.			General Motif: 444.7 {Fq 9 }
453.20:1	once upon a time ! Once upon a drunk			General Motif: 444.8 {Fq 9 }
516.01:3	once upon a time			General



	! Once upon a grass			Motif: 444.9 {Fq 9 }
085. <u>28</u> :11	one man's meat is another man's poison , the one fellow's fetch being the other fellow's person)	('meat' is often to be understood here in the slang sense of 'penis')		General Motif: 445.1 {Fq 7 }
143.18:13	one man's meat is another man's poison once meet melts in tother wants poignings,	('meat' is often to be understood here in the slang sense of 'penis')		General Motif: 445.2 {Fq 7 }
151.34:11	one man's meat is another man's poison his man's when is no otherman's <i>quandour</i> (('meat' is often to be understood here in the slang sense of 'penis')		General Motif: 445.3 {Fq 7 }
165.10:3	one man's meat is another man's poison	('meat' is often to be understood here in the slang sense of 'penis')		General Motif: 445.4



	one plant's breaf is a lunger planner's byscent			{Fq 7 }
177.11:4	one man's meat is another man's poison) at a bare (O!) mention of the scaly poison rybald exclaimed: Puisse! #	('meat' is often to be understood here in the slang sense of 'penis')		General Motif: 445.5 {Fq 7 }
209.06:8	one man's meat is another man's , Avondale's fish and Clarence's poison,	('meat' is often to be understood here in the slang sense of 'penis')		General Motif: 445.6 {Fq 7 }
451. <u>05</u> :15	one man's meat is another man's poison one man's fish and a dozen men's poissons,	('meat' is often to be understood here in the slang sense of 'penis')		General Motif: 445.7 {Fq 7 }



169.12:10	one numb arm up a sleeve , one numb arm up a sleeve,	(Shem)		General Motif: 446.1 {Fq 2 }
305.22:5	one numb arm up a sleeve a solver arm up your sleep.	(Shem)		General Motif: 446.2 {Fq 2 }
115.17:6	one, two, three and away! one to see and awoh!	(four Viconian Ages)		General Motif: 447.1 {Fq 6 }
236.12:1	one, two, three and away! . One two three. Chours!	(four Viconian Ages)		General Motif: 447.2 {Fq 6 }
272.20:4	one, two, three and away! . Whoan, tug, trace, stirrup!	(four Viconian Ages)		General Motif: 447.3 {Fq 6 }
285.14:2	one, two, three and away!	(four Viconian Ages)		General



	(madahoy, morahoy, lugahoy, jogahoyaway)			Motif: 447.4 {Fq 6 }
360.29:5	one, two, three and away! , onto three and away.	(four Viconian Ages)		General Motif: 447.5 {Fq 6 }
469.27:7	one, two, three and away! . Won. Toe. Adry.	(four Viconian Ages)		General Motif: 447.6 {Fq 6 }
095.15:4	open sesame! sesameseed,			General Motif: 448.1 {Fq 5 }
098.04:10	open sesame! (open shunshema!)			General Motif: 448.2 {Fq 5 }
302.L2:1	open sesame! Sesama			General Motif: 448.3 {Fq 5 }
331.04:4	open sesame!			General Motif: 448.4



	seeming sames			{Fq 5 }
333.01:6	open sesame! o szeszame open,			General Motif: 448.5 {Fq 5 }
357.15:11	...or, as others say... ! Ars we say	(a phrase occurring frequently in the Egyptian <i>Book of the Dead</i> and referring to the numerous variant readings)		General Motif: 449.1 {Fq 3 }
482.18:6	...or, as others say... , or (let outers pray)	(a phrase occurring frequently in the Egyptian <i>Book of the Dead</i> and referring to the numerous variant readings)		General Motif: 449.2 {Fq 3 }
507.34:2	...or, as others say... , as others say,	(a phrase occurring frequently in the Egyptian <i>Book of the Dead</i> and referring to the numerous variant readings)		General Motif: 449.3 {Fq 3 }
→→→	Ordovico or viricordo	→→→ Anna Livia Motifs		→→→
→→→	O tell me all about...	→→→ Anna Livia Motifs		→→→



209.31:2	out of the frying pan into the fire . Out of the paunschaup on to the pyre.			General Motif: 450.1 {Fq 3 }
438.16:8	out of the frying pan into the fire ! Off of that praying fan on to them priars!			General Motif: 450.2 {Fq 3 }
538.26:10	out of the frying pan into the fire . Ous of their freiung pfann into myne foyer.			General Motif: 450.3 {Fq 3 }
023.30:7	out of the mouth of babes and sucklings , sables and suckers,	(Psalms 8.2)	Psalms 8.2 “Out of the mouth of babes and sucklings hast thou ordained strength because of thine enemies, that thou mightest still the	General Motif: 451.1 {Fq 2 }



			enemy and the avenger."	
086.18:3	out of the mouth of babes and sucklings , amadst camel and ass, greybeard and suckling,	(Psalms 8.2)	Psalms 8.2 "Out of the mouth of babes and sucklings hast thou ordained strength because of thine enemies, that thou mightest still the enemy and the avenger."	General Motif: 451.2 {Fq 2 }
227.23:3	the outward and visible sign of an inward and spiritual grace the oathword science of his visible disgrace.	(the definition of a sacrament)		General Motif: 452.1 {Fq 2 }
378.33:1	the outward and visible sign of an inward and spiritual grace anartful of outer nocense!	(the definition of a sacrament)		General Motif: 452.2 {Fq 2 }
085.31:4	Oyez! Oyez! Oyez!			General Motif: 453.1



	. Oyeh! Oyeh!			{Fq 9 }
101.19:6	Oyez! Oyez! Oyez! yayas			General Motif: 453.2 {Fq 9 }
101.35:3	Oyez! Oyez! Oyez! , O me and O ye!			General Motif: 453.3 {Fq 9 }
184.02:9	Oyez! Oyez! Oyez! , yeses and yeses and yeses,			General Motif: 453.4 {Fq 9 }
193.03:8	Oyez! Oyez! Oyez! ? Yes? Yes? Yes?			General Motif: 453.5 {Fq 9 }
488.19:1	Oyez! Oyez! Oyez! # — Oyessoyess!			General Motif: 453.6 {Fq 9 }
553.04:2	Oyez! Oyez! Oyez! ; ooah, oyir, oyir, oyir:			General Motif: 453.7 {Fq 9 }



585.26:4	Oyez! Oyez! Oyez! . O yes! O yes!			General Motif: 453.8 {Fq 9 }
604.22:1	Oyez! Oyez! Oyez! # Oyes! Oyeses! Oyesesyases!			General Motif: 453.9 {Fq 9 }
P	P	P	P	P
434.18:10	paint the lily point a lily	(→ "Consider the lilies of the field") (Clive Hart: <i>Structure and Motif in FW</i>)	(→ Shakespeare: <i>King John</i> , 4.2.11-12 : "To gild refined gold, to paint the lily, To throw a perfume on the violet ")	General Motif: 454.1 {Fq 2 }
452.19:7	paint the lily — efferfreshpainted	(→ "Consider the lilies of the field") (Clive Hart: <i>Structure and Motif in</i>)	(→ Shakespeare: <i>King John</i> , 4.2.11-12 :	General Motif: 454.2



	livy,	FW)	"To gild refined gold, to paint the lily, To throw a perfume on the violet ")	{Fq 2 }
007.07:14	pass the fish pass the kish for crawsake.	(a catch-phrase of the Four) (the fish is, of course, both Christ and Finn's salmon)		General Motif: 455.1 {Fq 6 }
080.18:13	pass the fish ! So pass the pick for child sake!	(a catch-phrase of the Four) (the fish is, of course, both Christ and Finn's salmon)		General Motif: 455.2 {Fq 6 }
094.32:7	pass the fish pass the push for port sake.	(a catch-phrase of the Four) (the fish is, of course, both Christ and Finn's salmon)		General Motif: 455.3 {Fq 6 }
377.30:10	pass the fish pass the grace for	(a catch-phrase of the Four) (the fish is, of course, both Christ and Finn's salmon)		General Motif: 455.4 {Fq 6 }



	Gard sake!			
II.4, <i>passim</i> especially 384.06.1 to 384.15	pass the fish # They were the big four, the four maaster waves of Erin, all listening, four. There was old Matt Gregory and then besides old Matt there was old Marcus Lyons, the four waves, and oftentimes they used to be saying grace together, right enough,	(a catch-phrase of the Four) (the fish is, of course, both Christ and Finn's salmon)	(the address of this entry, given as such by Clive Hart himself in his book, is, indeed, circumstantial evidence that the Motif listing is deliberately incomplete)	General Motif: 455.5 {Fq 6 }



	<p>bausnabeatha, in Miracle Squeer: here now we are the four of us: old Matt Gregory and old Marcus and old Luke Tarpey: the four of us and sure, thank God, there are no more of us: and, sure now, you wouldn't go and forget and leave out the other fellow and old Johnny MacDougall: the four of us and no more of us and so now pass</p>			
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	the fish for Christ sake, Amen:			
535.25:1	pass the fish # — Pass the fish for Christ's sake! #	(a catch-phrase of the Four) (the fish is, of course, both Christ and Finn's salmon)		General Motif: 455.6 {Fq 6 }
031.07:6	<i>Paternoster</i> paternoster			Paternoster Motif: 456.1 {Fq 44 }
032.02:1	<i>Paternoster</i> our kingable khan?			Paternoster Motif: 456.2 {Fq 44 }
052.16:9	<i>Paternoster</i> Our Farfar			Paternoster Motif: 456.3 {Fq 44 }
078.16:8	<i>Paternoster</i> , Foughtarundser (Paternoster Motif: 456.4



				{Fq 44 }
081.28:2	<i>Paternoster</i> , three patrecknocksters			Paternoster Motif: 456.5 {Fq 44 }
089.25:7	<i>Paternoster</i> ? Father ourder			Paternoster Motif: 456.6 {Fq 44 }
093.20:7	<i>Paternoster</i> our Farvver!			Paternoster Motif: 456.7 {Fq 44 }
104.01:1	<i>Paternoster</i> # In the name of Annah the Allmaziful, the Everliving, the Bringer of			Paternoster Motif: 456.8 {Fq 44 }



	Plurabilities, haloed be her eve, her singtime sung, her rill be run, unhemmed as it is uneven! #			
126.20:6	<i>Paternoster</i> Willbeforce			Paternoster Motif: 456.9 {Fq 44 }
128.34:3	<i>Paternoster</i> ; forbids us our trespassers as we forgate him;			Paternoster Motif: 456.10 {Fq 44 }
139.27:3	<i>Paternoster</i> , and renounce their ruings, and denounce their doings, for river		Not included in Clive Hart's Motif listing.	Paternoster Motif: 456.11 {Fq 44 }



	and iver, and a night. Amin! #			
175.19:9	<i>Paternoster</i> theirs is Will			Paternoster Motif: 456.12 {Fq 44 }
182.18:3	<i>Paternoster</i> Uldfadar			Paternoster Motif: 456.13 {Fq 44 }
198.06:2	<i>Paternoster</i> , our staly bred,			Paternoster Motif: 456.14 {Fq 44 }
213.31:2	<i>Paternoster</i>			Paternoster Motif:



	? In kingdom gone			456.15 {Fq 44 }
222.23:8	<i>Paternoster</i> , defendy nous from prowlabouts.		Not included in Clive Hart's Motif listing.	Paternoster Motif: 456.16 {Fq 44 }
238. <u>14</u> :6	<i>Paternoster</i> , you dreadful temptation!			Paternoster Motif: 456.17 {Fq 44 }
244.34:1	<i>Paternoster</i> . Panther monster.			Paternoster Motif: 456.18 {Fq 44 }
276.14:6	<i>Paternoster</i> fadervor			Paternoster Motif:



				456.19 {Fq 44 }
326.07:1	<i>Paternoster</i> , Oscarvaughther,			Paternoster Motif: 456.20 {Fq 44 }
328.36:9	<i>Paternoster</i> willbedone			Paternoster Motif: 456.21 {Fq 44 }
329.33:9	<i>Paternoster</i> Ould Fathach			Paternoster Motif: 456.22 {Fq 44 }
333.26:2	<i>Paternoster</i> fader huncher			Paternoster Motif:



				456.23 {Fq 44 }
333.30:5	<i>Paternoster</i> (lead us not into reformication			Paternoster Motif: 456.24 {Fq 44 }
345.28:1	<i>Paternoster</i> the foregiver of trosstpassers			Paternoster Motif: 456.25 {Fq 44 }
411.11:7	<i>Paternoster</i> ! His hungry will be done!			Paternoster Motif: 456.26 {Fq 44 }
419.09:1	<i>Paternoster</i> # In the name of the		Not included in Clive Hart's Motif listing.	Paternoster Motif:



	former and of the latter and of their holocaust. Allmen. #			456.27 {Fq 44 }
444.29:9	<i>Paternoster</i> Potanasty Rod		Not included in Clive Hart's Motif listing.	Paternoster Motif: 456.28 {Fq 44 }
467.03:12	<i>Paternoster</i> your will be done			Paternoster Motif: 456.29 {Fq 44 }
500.19:2	<i>Paternoster</i> ! Cloudy father!			Paternoster Motif: 456.30 {Fq 44 }
518.10:9	<i>Paternoster</i>			Paternoster



	the will of Whose B. Dunn.			Motif: 456.31 {Fq 44 }
530.36:1	<i>Paternoster</i> # — A farternoiser			Paternoster Motif: 456.32 {Fq 44 }
530.36:7	<i>Paternoster</i> . Ouhr Former who erred in having		(Not included in Clive Hart's Motif listing.)	Paternoster Motif: 456.33 {Fq 44 }
536.34:10	<i>Paternoster</i> ! Haar Faagher, wild heart in Homelan; Harrod's be the naun. Mine kinder come,			Paternoster Motif: 456.34 {Fq 44 }



	mine wohl be won.			
551. <u>35</u> :8	<i>Paternoster</i> , voter, early voter,			Paternoster Motif: 456.35 {Fq 44 }
561.22:1	<i>Paternoster</i> . Add lightest knot unto tiptition.			Paternoster Motif: 456.36 {Fq 44 }
587.28:5	<i>Paternoster</i> giving up their fogging trespasses			Paternoster Motif: 456.37 {Fq 44 }
587.35.3	<i>Paternoster</i> , afore this winecast come,		(Not included in Clive Hart's Motif listing.)	Paternoster Motif: 456.38



				{Fq 44 }
590.13:9	<i>Paternoster</i> on earn as in hiving,		(Not included in Clive Hart's Motif listing.)	Paternoster Motif: 456.39 {Fq 44 }
594.06:2	<i>Paternoster</i> , dimdom done			Paternoster Motif: 456.40 {Fq 44 }
596.10:7	<i>Paternoster</i> ; pesternost,			Paternoster Motif: 456.41 {Fq 44 }
599.05:2	<i>Paternoster</i> , oura vatars that arred in Himmal, harruad			Paternoster Motif: 456.42



	bathar namas,			{Fq 44 }
603.07:7	<i>Paternoster</i> ! Butter butter! Bring us this days our maily bag!			Paternoster Motif: 456.43 {Fq 44 }
615.36:5	<i>Paternoster</i> ! So may the low forget him their trespasses			Paternoster Motif: 456.44 {Fq 44 }
051.30:4	Patrick's Purgatory , pats' and pigs' older inselt,	(on Station Island in Lough Derg St. Patrick had a vision of Purgatory; he discovered a cave once thought to give real access to Purgatory)		General Motif: 457.1 {Fq 9 }
071.29:10	Patrick's Purgatory , Purged out of Burke's,	(on Station Island in Lough Derg St. Patrick had a vision of Purgatory; he discovered a cave once thought to give real access to Purgatory)		General Motif: 457.2 {Fq 9 }
080.07:6	Patrick's Purgatory	(on Station Island in Lough Derg		General



	Pat's Purge),	St. Patrick had a vision of Purgatory; he discovered a cave once thought to give real access to Purgatory)		Motif: 457.3 {Fq 9 }
117.17:2	Patrick's Purgatory there's a spurtfire turf a'kind o'kindling	(on Station Island in Lough Derg St. Patrick had a vision of Purgatory; he discovered a cave once thought to give real access to Purgatory)		General Motif: 457.4 {Fq 9 }
177.04:2	Patrick's Purgatory pawdry's purgatory	(on Station Island in Lough Derg St. Patrick had a vision of Purgatory; he discovered a cave once thought to give real access to Purgatory)		General Motif: 457.5 {Fq 9 }
352.36:7	Patrick's Purgatory all the pungataries of sin praktice	(on Station Island in Lough Derg St. Patrick had a vision of Purgatory; he discovered a cave once thought to give real access to Purgatory)		General Motif: 457.6 {Fq 9 }
463.01:4	Patrick's Purgatory Pat's pig,	(on Station Island in Lough Derg St. Patrick had a vision of Purgatory; he discovered a cave once thought to give real access to Purgatory)		General Motif: 457.7 {Fq 9 }
582.29:1	Patrick's Purgatory	(on Station Island in Lough Derg St. Patrick had a vision of		General



	patrick's purge.	Purgatory; he discovered a cave once thought to give real access to Purgatory)		Motif: 457.8 {Fq 9 }
618.15:6	Patrick's Purgatory sympowdhericks purge,	(on Station Island in Lough Derg St. Patrick had a vision of Purgatory; he discovered a cave once thought to give real access to Purgatory)		General Motif: 457.9 {Fq 9 }
188.20:3	pay the piper , pay the piety,			General Motif: 458.1 {Fq 2 }
418.16:4	pay the piper played the piper			General Motif: 458.2 {Fq 2 }
015.09:5	'Peace' paxsealing			General Motif: 459.1 {Fq 6 }
093.21:1	'Peace' : Hon! Verg! Nau! Putor! Skam! Schams! Shames! #		(there seems to be a misfit , in this particular case, between the Type and the set of seven near identical Tokens representing	General Motif: 459.2 {Fq 6 }



			the whole line)	
175.16:6	'Peace' <i>Peacepeace</i>			General Motif: 459.3 {Fq 6 }
470.36:2	'Peace' <i>pacifettes</i>			General Motif: 459.4 {Fq 6 }
470.36:7	(Frida! Freda! Paza! Paisy! Irine! Areinette! Bridomay! Bentamai! Sososopky! Bebebekka! Bababadkessy! Ghugugoothoyou! Dama! Damadomina! Takiya! Tokaya! Scioccara! Siuccherillina!			General Motif: 459.5 {Fq 6 }



	Peocchia! Peucchia! Ho Mi Hoping! Ha Me Happinice! Mirra! Myrha! Solyma! Salemita! Santa! Sianta! O Peace!),)			
499.04:1	'Peace' # — Bappy-go-gully and gaff for us all! And all his morties calisenic, tripping a trepas, neniawantyng: Mulo Mulelo! Homo Humilo! Dauncy a deady O! Dood dood dood! O Bawse! O			General Motif: 459.6 {Fq 6 }



<p>Boese! O Muerther! O Mord! Mahmato! Moutmaro! O Smirtsch! O Smertz! Woh Hillill! Woe Hallall! Thou Thuoni I Thou Thaunaton! Umartir! Udamnor! Tschitt! Mergue! Eulumu! Huam Khuam! Malawinga! Malawunga! Ser Oh Ser! See ah See! Hamovs! Hemoves! Mamor! Rockquiem eternuel give donal</p>			
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	aye in dolmeny! Bat luck's perpepperpot loosen his eyis! (Psich!). #			
222.19:1	peace, perfect peace Peace, Pure, Perfect and Perpetual,			General Motif: 460.1 {Fq 2 }
549.12:4	peace, perfect peace : peace, perfect peace:			General Motif: 460.2 {Fq 2 }
013. <u>27</u> :9	the pen is mightier than the sword .) A penn no weightier nor a polepost.			General Motif: 461.1 {Fq 4 }
150.04:4	the pen is mightier than the sword , the swordswallower,			General Motif: 461.2 {Fq 4 }
212.18:10	the pen is mightier than the sword			General Motif: 461.3

	, her penmight,			{Fq 4 }
306.18:7	the pen is mightier than the sword , Is the Pen Mightier than the Sword?			General Motif: 461.4 {Fq 4 }
342.02:8	a penny for your thoughts (a pinnance for your thoughts,			General Motif: 462.1 {Fq 2 }
603.05:2	a penny for your thoughts ! A penny for your thought abouts!			General Motif: 462.2 {Fq 2 }
048.08:6	<i>Perierunt...</i> be they not	(<i>Perierunt...</i> Latin : "they shall perish...") (Ecclesiastes 9.5)	Ecclesiastes 9.5 " For the living know that they shall die: but the dead know not any thing, neither have they any more a reward; for the memory of them is forgotten."	General Motif: 463.1 {Fq 2 }



361.28:6	Perierunt... they were as were they never ere.	(Perierunt... Latin : "they shall perish..."; Ecclesiastes 9.5)	Ecclesiastes 9.5 " For the living know that they shall die: but the dead know not any thing, neither have they any more a reward; for the memory of them is forgotten."	General Motif: 463.2 {Fq 2 }
013.02:6	Peter's Pence petery pence.	(an annual contribution of one penny formerly paid to Rome) (in modern usage, voluntary contributions paid by Roman Catholics to the Papal Treasury since 1860)		General Motif: 464.1 {Fq 6 }
098.14:6	Peter's Pence para's pence.	(an annual contribution of one penny formerly paid to Rome) (in modern usage, voluntary contributions paid by Roman Catholics to the Papal Treasury since 1860)		General Motif: 464.2 {Fq 6 }
210.22:7	Peter's Pence Penceless Peter;	(an annual contribution of one penny formerly paid to Rome) (in modern usage, voluntary contributions paid by Roman Catholics to the Papal Treasury since 1860)		General Motif: 464.3 {Fq 6 }



350.27:4	Peter's Pence Petrie Spence	(an annual contribution of one penny formerly paid to Rome) (in modern usage, voluntary contributions paid by Roman Catholics to the Papal Treasury since 1860)		General Motif: 464.4 {Fq 6 }
520.14:4	Peter's Pence three shielings Peter's pelf off	(an annual contribution of one penny formerly paid to Rome) (in modern usage, voluntary contributions paid by Roman Catholics to the Papal Treasury since 1860)		General Motif: 464.5 {Fq 6 }
618.33:2	Peter's Pence potter's pance	(an annual contribution of one penny formerly paid to Rome) (in modern usage, voluntary contributions paid by Roman Catholics to the Papal Treasury since 1860)		General Motif: 464.6 {Fq 6 }
→→→	pharce	→→→ First Four Paras Motifs		→→→
027.16:6	<i>pia e pura bella</i> Pia de Purebelle	(<i>pia e pura bella</i> Latin : “pious and pure wars”) (Vico's Latin catch-phrase for holy wars)		General Motif: 465.1 {Fq 10 }



178.17:5	<i>pia e pura bella</i> , O pura e pia bella!	(<i>pia e pura bella</i> Latin : “pious and pure wars”) (Vico’s Latin catch-phrase for holy wars)		General Motif: 465.2 {Fq 10 }
243.07:12	<i>pia e pura bella</i> pialabellars	(<i>pia e pura bella</i> Latin : “pious and pure wars”) (Vico’s Latin catch-phrase for holy wars)		General Motif: 465.3 {Fq 10 }
280.28:2	<i>pia e pura bella</i> . Pious and pure fair one,	(<i>pia e pura bella</i> Latin : “pious and pure wars”) (Vico’s Latin catch-phrase for holy wars)		General Motif: 465.4 {Fq 10 }
389.03:7	<i>pia e pura bella</i> , per pioja at pulga bollas,	(<i>pia e pura bella</i> Latin : “pious and pure wars”) (Vico’s Latin catch-phrase for holy wars)		General Motif: 465.5 {Fq 10 }
486.20:1	<i>pia e pura bella</i> # — Pious, a pious person.	(<i>pia e pura bella</i> Latin : “pious and pure wars”) (Vico’s Latin catch-phrase for holy wars)		General Motif: 465.6 {Fq 10 }
518.33:1	<i>pia e pura bella</i>	(<i>pia e pura bella</i> Latin : “pious and pure wars”)		General Motif:



	# — O bella! O pia! O pura!	(Vico's Latin catch-phrase for holy wars)		465.7 {Fq 10 }
533.03:8	<i>pia e pura bella</i> the pu pure beauty	(<i>pia e pura bella</i> Latin : "pious and pure wars") (Vico's Latin catch-phrase for holy wars)		General Motif: 465.8 {Fq 10 }
535.19:4	<i>pia e pura bella</i> ! Per Peeler and Pawr!	(<i>pia e pura bella</i> Latin : "pious and pure wars") (Vico's Latin catch-phrase for holy wars)		General Motif: 465.9 {Fq 10 }
610.21:3	<i>pia e pura bella</i> Piabelle et Purabelle?	(<i>pia e pura bella</i> Latin : "pious and pure wars") (Vico's Latin catch-phrase for holy wars)		General Motif: 465.10 {Fq 10 }
→→→	Pingpong! There's the Belle...	→→→ Anna Livia Motifs		→→→
210.34:4	the pitcher that goes to the well her foolish pitcher;			General Motif: 466.1 {Fq 5 }
233.01:13	the pitcher that goes to the well			General



	his pitcher on a wall			Motif: 466.2 {Fq 5 }
438.13:9	the pitcher that goes to the well pitchers to the well			General Motif: 466.3 {Fq 5 }
587.14:6	the pitcher that goes to the well , the pitchur that he's turned to weld the wall, (General Motif: 466.4 {Fq 5 }
598.21:10	the pitcher that goes to the well the pitcher go to aftoms on the wall.			General Motif: 466.5 {Fq 5 }
119.34:4	the pot calling the kettle black more blame the soot			General Motif: 467.1 {Fq 7 }
151.14:11	the pot calling the kettle black Ket's rebollions			General Motif: 467.2 {Fq 7 }



	cooling the Popes back,			
267.F5:20	the pot calling the kettle black I thinks more of my pottles and ketts.			General Motif: 467.3 {Fq 7 }
276.F4:11	the pot calling the kettle black call the cattle black. Moopetsi meepotsi. #			General Motif: 467.4 {Fq 7 }
340.31:3	the pot calling the kettle black , kittyys, and howdeddoh, pan!			General Motif: 467.5 {Fq 7 }
596.32:2	the pot calling the kettle black a pfan coalding the keddle mickwhite;			General Motif: 467.6 {Fq 7 }
622.06:12	the pot calling the kettle black			General Motif: 467.7



	potting the po to shambe on the dresser			{Fq 7 }
214.06:7	pray for us . Orara por Orbe			General Motif: 468.1 {Fq 4 }
492.12:1	pray for us , ara poog neighbours! #			General Motif: 468.2 {Fq 4 }
514.22:2	pray for us . Hora pro Nubis,			General Motif: 468.3 {Fq 4 }
601.29:1	pray for us # Prayfulness! Prayfulness! #			General Motif: 468.4 {Fq 4 }
112.04:4	pure and simple puling sample	(i.e., Issy)		General Motif: 469.1 {Fq 6 }
204.12:9	pure and simple	(i.e., Issy)		General



	, pure and simple,			Motif: 469.2 {Fq 6 }
241.25:3	pure and simple , purely simply	(i.e., Issy)		General Motif: 469.3 {Fq 6 }
364.24:1	pure and simple perensempry	(i.e., Issy)		General Motif: 469.4 {Fq 6 }
491.03:2	pure and simple . Simply and samply. #	(i.e., Issy)		General Motif: 469.5 {Fq 6 }
561.09:4	pure and simple , purr esimple.	(i.e., Issy)		General Motif: 469.6 {Fq 6 }
164.17:11	put the cart before the horse pudding the carp before doevre hors)			General Motif: 470.1 {Fq 3 }
377.33:3	put the cart before the horse			General

	the aaskart, see, behind!			Motif: 470.2 {Fq 3 }
594.29:3	put the cart before the horse pit the cur afore the nox?			General Motif: 470.3 {Fq 3 }
009.16:7	put your best foot foremost stampforth foremost,			General Motif: 471.1 {Fq 4 }
072.13:6	put your best foot foremost , Born Burst Feet Foremost,			General Motif: 471.2 {Fq 4 }
434.19:6	put your best foot foremost ! Put your swell foot foremost			General Motif: 471.3 {Fq 4 }
519.21:1	put your best foot foremost yur last foot			General Motif: 471.4 {Fq 4 }

	foremouthst,			
128.12:3	put your trust in God and keep your powder dry ; stocks dry puder for the Ill people	(Cromwell)		General Motif: 472.1 {Fq 3 }
313.05:6	put your trust in God and keep your powder dry . Godeown moseys and skeep thy beebled bee! #	(Cromwell)		General Motif: 472.2 {Fq 3 }
540.36:1	put your trust in God and keep your powder dry kepp your poudies drier!	(Cromwell)		General Motif: 472.3 {Fq 3 }



Appendix:

C. George Sandulescu

The Joycean Archetype

C.G. Sandulescu: Finn

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THE JOYCEAN ARCHETYPE

C. George Sandulescu

Mundi fabricator non a semetipso fecit
haec, sed de alienis archetypis transtulit¹.
Irenaeus²

ABSTRACT: Archetype might best be summarized as 'paragon-cliché', — closely correlated with the type/token opposition in mathematics, semiotics and even phonological theory (as TOKEN roughly and remotely corresponds to the phone, whereas TYPE should be taken to be the counterpart of the phone-me).

Certain religious texts have in course of time acquired special institutionalized status, the Christian Church requiring of its devotees to learn and say them by heart — aloud or silently — in situations of ritual. Such text may, for example, be The Paternoster, The Apostles' Creed, The Ten Commandments, or The Beatitudes.

James Joyce makes use of all these four closed texts in *Ulysses* and *Finnegans Wake* as religious 'paragon-clichés', with effects which are not exactly sacramental, and goes back for them to the 1611 Authorized Version — published at the peak of the 'mannerist' epoch.

Whereas The Paternoster is sprinkled evenly all over *Finnegans Wake*, The Apostles' Creed occurs almost in full in one block in *Ulysses* 12 (427), with its title paraphrased as «Apostates' Creed» about 150 pages later; the so very alliterative «British Beatitudes» — or B-Attitudes — occur, very compressed, on the same page of *Ulysses* 14 (556).

This seemingly blasphemous attitude is highly reminiscent of the tone of Joyce's 1936 letter-story to Stephen when he refers to the Devil as 'speaking quite bad French with a strong Dublin accent'.

My opening gambit consists of three acts of Tightrope Walking, very much in the manner of Giorgio Melchiori's *Funamboli* of 1956 (subtitled «Il manierismo nella letteratura inglese da Joyce ai giovani arrabbiati»). These three strategic moves are: The Text, The Author, The Method.

The «text» I focus on was authorized for publication in 1611 by His Majesty King James, exactly at a time which, to quote Gisèle Mathieu Castellani, «on peut appeler l'Age Maniériste»...

Secondly, the Author: within the framework of reference of the papers

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given here yesterday by Riccardo Scrivano and by Hana Jechova, I feel very tempted to paraphrase the name of Joyce not only as «James Labyrinth Joyce» and «James Daedalus Joyce», but also — especially in the light of Marie-France Tristan's «mythème du navigateur» this morning — «James Ulysses Joyce». Finally, and perhaps most usefully for me, he should also be «James Diavolo Joyce» — for I am thinking of a sentence uttered yesterday afternoon again when «Jehovah dit: 'Le Labyrinthe est le royaume du diable'!». In my opinion, if Joyce himself had been alive and had been here in this room, this statement would for sure have gone into the making of *Finnegans Wake*... If it has not already!

Thirdly, as to The Method, I would like to point out that the way I am looking at the two texts — the mannerist & the Joycean — is not only complementary to the «Critères formels» and the theory of figures presented here the other day by Yves Giraud, but also, in a sense, analogous to the Kepler Approach of Fernand Hallyn of Gand.

* * *

The Joycean archetype³ — as I view it in this theory of archetypes — is intrinsically lexical. Hence, Clive Hart's repeated insistence on the semanteme⁴ is absolutely correct. The other two varieties of archetypes are widely different: for the one propounded by C.G. Jung is at bottom conceptual, which accounts for his insistence on the ancients, particularly on Plato⁵, in the explaining of it, as well as psychological and psychoanalytical, of course; whereas the essence of what is advanced by Northrop Frye (1950; 1957) is poetico-imagistic. The direct outcome of this statement is that, in dealing with the Joycean archetype, one is not so much in the area of poetics and of literary undertakings — be they creative or critical — but rather in the crucible where language is being forged. It is on this particular point that many critics went wrong, and took for poetics what was in its substance a question of pure language studies⁶. This close connection with linguistics also accounts for the seeming overemphasis on exegesis which turns out to be the not uncommon bee in the average lexicographer's bonnet. For Joyce's primary job in *Finnegans Wake* is to convey meaning, even perhaps far above normal limits: and the researcher's primary job is, of course, to record it, first of all, in lexicographic form. Hence, a natural justification for the plethora of dictionaries and explications on the market in the first forty years of the work's existence. Thus, in the stage of analysis, synthesis is still a long way away.

To make things very clear from the very start therefore, positing the existence of a Joycean archetype does not at all mean to establish any associa-

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tion between Joyce's art and the theories of Carl G. Jung, or to suggest that in the genesis of *Finnegans Wake* there is a debt owed to Northrop Frye, however extraordinarily anachronistic that may sound. This discussion merely wishes to spell out the fact that (a) the Joycean archetype is lexical, and hence to be relegated to linguistics and language studies, (b) the Jungian archetype is primarily conceptual, and by its very genesis is relegated to psychology and psychoanalysis, and finally (c) the Frye-ite archetype is imagistic and is further carefully restricted to the territory of poetry and the assessment of poetry in verse (sic!).

Once this distinction is established with the neatness and accuracy characterizing, say, a British immigration officer, we can proceed to find out what interesting analogies there are to be set up among the three types. To begin with Jung, it must be pointed out from the start that he is — as has already been hinted at — very careful to point to the ancients as his forerunners:

(JUNG - 1972:9) In former times, despite some dissenting opinion and the influence of Aristotle, it was not too difficult to understand Plato's conception of the idea as supraordinate and pre-existent to all phenomena. 'Archetype', far from being a modern term, was already in use before the time of St. Augustine, and was synonymous with 'Idea' in the Platonic usage. When the *Corpus Hermeticum*, which probably dates from the third century, describes God as /tō archetypon fos /¹, the 'archetypal light', it expresses the idea that he is the prototype of all light; that is to say, pre-existent and supraordinate to the phenomenon of 'light'.

The typical 'Encyclopaedia' definition of the archetype is 'a term in psychology and literary criticism, meaning a pattern from which copies are made'⁸. In the case of Jung, the initial pattern, as can easily be inferred from the above quotation, is on the Plato's-idea side of the coin. Turning now to the reverse side of the same coin, which is literary criticism, the reference is not so much to primordial abstractions as to 'unifying' elements, such as images, heroes or even story patterns. Here is a typical way of denoting the phenomenon on the literary side, with particular reference to 'Blake's treatment of the archetype'⁹:

(FRYE - 1950:191) By an archetype I mean an element in a work of literature, whether a character, an image, a narrative formula, or an idea, which can be assimilated to a larger unifying category. The existence of such a category depends on the existence of a unified conception of art.¹⁰

The lexical archetype is here defined as the correlation between one string of words — in this case by Joyce in *Finnegans Wake* — employed expressly in order to recall another string of words from somewhere else (i.e. by

another author, e.g. Shakespeare or Samuel Butler, or from another book, e.g. *The Book of the Dead*, etc.). From an amateur's point of view, this process of correlation might be called 'allusion' — though the phenomenon is far more comprehensive and considerably more complex, for Joyce, particularly within the texture of *Finnegans Wake* does not merely 'allude' to something in the conventional sense of the word. The process is fundamentally different from a 'conversational' allusion or 'discursive' allusion — be it to a concept, a naughty girl or a philosophical system. Jung's archetype is cerebrally evolved, essentially conceptual and profoundly psychological, even psychoanalytical. Northrop Frye's archetype is basically imagistic, and as such exclusively poetic. Joyce's archetype, however, is fundamentally inherent to his language, in very much the sense in which Max Muller¹¹ in his lectures and in his books published too many years ago was considering all language — or rather in *in* language — to be at bottom metaphorical:

(MULLER - 1891:448) Metaphor is one of the most powerful engines in the construction of human speech, and without it we can hardly imagine how any language could have progressed beyond the simplest rudiments. /.../ No advance was possible in the intellectual life of man without metaphor. Most roots that have yet been discovered had originally a material meaning.

The only major difference is that, with Joyce, the phenomenon functions as a deliberate 'textural *renvoi*', not as an arbitrary or semi-arbitrary correlation. It is only by means of a digression that this distinction can be explained: when a native speaker of English makes use in casual discourse of the word *window*, he is in no way aware that it goes back to *windes eage* in Old English, which in its turn is a particularly vivid metaphor; in other words, the correlation is not only arbitrary, but extensive language change has made it semantically opaque. And even if an expert is aware professionally of this correlation, he may not wish to put it across to absolutely all his daily interlocutors without endangering his academic position.

In English, however, unlike most other languages, archetype indeed becomes a mannerism of daily — or weekly — written usage of the media. Here, for instance, are the archetypal tokens I happened to discover in a couple of major Sunday newspapers in London in mid-April 1983:

- (1) «The Importance of Being Oscar» RENOI «The Importance of Being Earnest» (Play).
- (2) «How Green Was My Washing» RENOI «How Green Was My Valley» (Novel).
- (3) «Close Encounters of the Friendly Kind» RENOI «Close Encounters of the Third Kind» (Film).

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- (4) «Paradise Retained» RENVOI «Paradise Regained» (Long Poem).
- (5) «Deep-sea Throat» RENVOI «Deep Throat» (Film).
- (6) «The Fall of the House of Getty» RENVOI «The Fall of the House of Usher» (Short Story).
- (7) «The Money-Go-Round» RENVOI «The merry-go-round» (compound).
- (8) «The Writer over Your Shoulder» RENVOI «The Reader Over Your Shoulder» (set phrase).
- (9) «Arms and the Man» RENVOI ONE (One of Bernard Shaw's plays). RENVOI TWO (Opening word of Virgil's *Aeneid*).

Joyce, too, was very much aware of this «mannerism» of English prose when he handled the Beatitudes (cf Matthew 5:2-12) as the «British Beatitudes» (*Ulysses* 14:556), or B-Attitudes, for short:

Beer, beef, business, bibles, bulldogs, battleships, buggery and bishops.

In fact, he did the same with The Apostles' Creed, which he paraphrased as «The Apostates' Creed» (*Ulysses* 14:556), and prefaced it, in its *en bloc* occurrence, by the sentence «The unfortunate yahoos believe it» (*Ulysses* 12:427):

They believe in rod, the scourger almighty, creator of hell upon earth and in Jacky Tar, the son of a gun, who was conceived of unholy boast, born of the fighting navy, suffered under rump and dozen, was scarified, flayed and curried, yelled like bloody hell, the third day he arose again from the bed, steered into haven, sitteth on his beamend till further orders whence he shall come to drudge for a living and be paid.

Things in *Finnegans Wake* become far, far more complicated than the printed-page reality of *Ulysses* largely on account of highly unpredictable «distortions» in the conventional arrangement of letters.

If the average reader comes across the string of words (621.33:1.2.3.4.5) 'the weight of old fletch', he is expressly invited by Joyce to associate it culturally, though this should by no means be taken to be a highly intellectualized 'allusion' to the literary and fictional outlook of a reasonably modern British writer called Samuel Butler, in the way that a highbrow critic like T.S. Eliot might choose to allude to one or another of the metaphysical poets, while he is embarked on a discourse on the merits and demerits of a particular type of verse.

Allusion is either intellectual or purely conversational — as when one speaks of someone else's girl-friend's behaviour in that particular someone else's absence. Joyce's device is neither of these two, and is as organic to his

language, or rather discourse, as Max Muller's metaphor is supposed to lie at the very basis of all language communication. In consequence, it is safe to assert that Joyce's archetypal tokens, like (162.35 - A king off duty and a jaw for ever! -), are more akin to the kennings of Anglo-Saxon poetry¹² than to anything else. Even the Lewis Carroll analogies so often made by the critics are far more off the mark than the kenning hypothesis. For kennings are part and parcel of the very texture of that poetry in exactly the same way — and perhaps even more so — in which the lexical archetypes constitute the very texture of *Finnegans Wake*. To put it in slightly more technical terms, Joyce's archetype is purely semiotic, and as such it corresponds fully to Roman Jakobson's definition of the sign, when he says in untranslatable French that 'le signe est un renvoi'¹³. If one is to proceed to a consistent semiotic analysis of constitutive elements, it is quite easy to discover a token and a type, a Signifiant Sa and a Signifié Sé, forming a process of semiosis. What is lacking, and what Joyce himself most certainly wanted to be lacking is in the first place the absolutely arbitrary character of the relation between Signifiant and Signifié¹⁴, and, in the second place, and even more importantly, the conventional nature of the relation, viz. its stability, something that Roman Jakobson would bring under his principle of invariance. For if one particular speaker calls something *green* in one particular instance, and *indigo* in another instance, and then, in the immediately subsequent instance he calls it *carbon*, to replace it by *diamond* the day after, all linguistic communication between humans does indeed go to the dogs. For we are supposed by God Almighty to call a spade a spade. Well, in *Finnegans Wake* Joyce chose — and that was a major deliberately chosen axiom — to exert again his sense of freedom (as he had done in personal life in selecting place of temporarily permanent residence) and prefer linguistic fluidity to linguistic stability, or invariance. Barnacle goose becomes a thing of beauty becomes the weight of old fletch becomes anything else without essentially affecting the semantic component of human communication — this is the essence of the Joycean archetype. His only major problem — and it was by no means an easy one — was how to preserve the 'renvoi' feature of the linguistic sign, by concurrently managing to eliminate at least a large amount of Sa-Sé stability. His answer was large scale interlanguage incorporation (just in order not to say borrowing), and the conveyance of huge amounts of cultural information by superimposing another, more remote, type on to a more immediately accessible type, usually operating at phrase level, in order to convey something which neither the remote type by itself, in the case alluded to just now 'A thing of beauty is a joy for ever', nor the immediate type by itself (which in our case was the linguistic items, taken separately, of the FW phrase) could satisfactorily convey on their own. What the theore-



tical status is of that entity to be conveyed is still very elusive. But it most certainly is a semantic component of the texture. And it is here suggested that the FW-specific carrier of a certain type of meaning is the archetype formula, such as Joyce devised it for the express purpose of his *grand oeuvre*, in the sense Roger Caillois (1948-1978:373) gives it. The Joycean archetype either radiates meaning, epiphany-like, or it doesn't. The unique thing about it, however, and that is what makes it so Joycean, is that a particular unit of archetypal meaning may dawn upon one, not on the first reading, not even on the fifth reading, but, all of a sudden, as a semantics-oriented brilliancy on the twentieth reading. And it is then the moment that the reader exclaims with delight 'Now it does make sense!', and even 'Now it all begins to make sense!'. Which literally means (628.15) 'The keys to. Given!'. This phenomenon applies ideally to both linguistic information and cultural information.

By way of digression it should be said that a case could be made in support of the fact that there are two types — two distinct types — of Joycean archetype, namely (a) the linguistic variety, and (b) the cultural variety. For whereas (a) requires a knowledge of the English language pure and simple, in other words, it merely requires the linguistic competence, as advanced by N. Chomsky (1965:5), the (b) variety is far more complex, for it requires *in addition*, and superimposed upon the former, a wide knowledge of literature, culture, religion, history, etc. If the frame were restricted to one nation only, then the again untranslatable French phrase 'langue et civilisation', so often used in French language-teaching situations, would be perfectly applicable to cover both the distinction and the correlation between (a) and (b). But the trouble is that *Finnegans Wake* is not restricted to one entity of 'civilisation' in that specifically French sense. Being pan-'civilisation', if that phrase were possible, the book makes everybody almost equally handicapped, or incompetent. For in addition to Chomsky's linguistic competence, one must also take into account the cultural competence. This is most firmly rejected by Chomsky in most of his writings, though quite encouraged by Dell Hymes (1971) under the label of 'communicative competence'. What Joyce requires of his readers of *Finnegans Wake* is, therefore, a pan-'civilisation' communicative competence. And that is not only accessible, but also democratic. For man should be an all-round man, this is for sure a neat Joycean philosophical bullet. The knowledge that he requires of the average reader takes an all-round man to have it. A reader reaction of the type 'Moby Dick — I never know whether it's the man or the whale!' is definitely out with anybody Joyce would have liked to see having a go at the texture of *Finnegans Wake*. It takes mere linguistic competence for anybody to disentangle (145.16 - contempt of courting) and nothing more. It would give no trouble to the Moby-Dick-undecidability per-

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son. Though he may begin to be in trouble even with such a straightforward token as (569.31 - two genitalmen of Veruno -), and it is certain that he or she is going to be completely at sea with (385.26 - in draughts of purest air serene). On the basis of such instantiations an easy case is being made for cultural competence v linguistic competence as well as for a linguistic archetype v a cultural archetype. The two phenomena do have a distinct and independent existence, but things are not so simple — they may become indeed very complex — when we take into account border-line cases, such as (145.28 - once upon a week)¹⁵, which strangely approximates Dylan Thomas's 'his room so noisy to my own', or even (453.20 - Once upon a drunk and a fairly good drunk it was) clearly require fairy-tale, or folklore, competence, which may be quite developed among totally unschooled country folk. Though some sort of folklore competence may be quite sufficient to unravel the first instance of semi-linguistic semi-cultural archetype, the latter instance is considerably more complex and posits a competence at second remove, by virtue of its pointing to the opening segment of Joyce's *Portrait* as well; this second-remove competence must cover in addition to the area of the author's literary productions also the area of the author's drinking against the archetypal background of Irish, Triestine, Zurich and Parisian opening hours.

So far I have restricted the discussion of (423.09) 'the idioglossary he invented' to the area which is so comfortable to mid-Atlantic research, and which might go by the name of 'la civilisation anglophone' - with Melville, and Shakespeare, and Keats, and Thomas Gray and what not, which certainly includes the folk-tale tradition. But we have just agreed that the idioglossary he invented is a pan-'civilisation' device, rather than a uni-'civilisation' one, and in this formula, we have also agreed, everybody is supposed to be almost equally handicapped in point of type of information. All this is clearly too heavy a semantic load in point of theoretical implications for the flimsy word *allusion* to carry, for things are not what they seem and I tend to suggest that full many a theoretical construct the deep unfathomed caves of oceans bear.

To include the linguistic archetype within the theoretical model that I propose here would be an unnecessary complication. I propose, therefore, merely for reasons of expediency, to restrict and considerably simplify the theory, rather than (385.10 - raise hell while the sin was shining). The modification proposed here is that linguistic information is going to be handled as non-archetypal information (with all the dangers of oversimplification the solution may entail) and the notion of the Joycean archetype be restricted to cultural information only. Leaving linguistic-lexical archetype outside the scope of the archetype discussion is in the first place the outcome of a simplicity requirement imposed upon the theory, but it also presents great methodological ad-



vantages on account of the severe restrictions of space imposed on this study. Two problems arise in connection with this separation of linguistic from cultural information. The first one is that the distinction is very easy to establish in the case of modern languages, which go on being alive via the 'collective' competence of living individual speakers, whereas it is almost impossible to establish the distinction in the case of dead languages, like ancient Greek, Latin, and Sanskrit. In these languages, almost all lexical items are traceable to manifest occurrences in one text or another and as such eligible to the status of cultural archetypes. Quite aware of this dilemma the imposition of artificial simplicity of theory proves to be even more vulnerable. The second problem is in part an answer to the above decision: all linguistic information is left outside the scope of the Joycean archetype for the reason that it is not in any way traceable to a single and unique instance of actual performance (again in the sense given it by N. Chomsky - 1965:5), which must necessarily function as a 'stabilizer of the *renvoi*'. In other words, the Joycean archetype is — unlike its Jungian counterpart — purely linguistic and lexical; however, it is constituted culturally, and it is not at all part of the linguistic competence of any single individual¹⁶.

The succinct and operative way to conduct a convincing discussion of the Joycean archetype is via lists, charts and diagrams, once the phenomenon is well understood. And I have selected that particular option in order to go rather exhaustively through one of the most interesting varieties of the Joycean archetype, namely the Paternoster archetype. The discussion begins with an inventory of Paternoster tokens in the order of occurrence in the FW text. There are forty-six such occurrences so far identified in the whole of the book. This is indeed a fairly high rate of occurrence of a closed text, which is itself made up of about sixty words only. For the purpose of the analysis this text is not divided into the component words, but rather into phrasal segments, each of which in its turn functions as at least one archetype. Further, these segments are not established on the basis of any natural linguistic criteria, be they orthographic, syntactic, or derived from actual ritual processes of chanting the prayer aloud or silently; neither are they independent units of meaning in the proper sense of the word. These segments are directly derived from their identifiability properties as archetypes in the FW text: thus, *Thy will* is one such one, and (*will*) *be done* another, as the former is actually identified as such, and the latter usually incorporates part of the former in its tokens. The segments are all very typical instances of what is here defined as a communicative phenomenon far larger and more comprehensive than allusion. In the Inventory which follows, they are arranged in the order of occurrence in the book, location being indicated by mentioning not only the number of the

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page and the number of the line, but also giving the exact position in the line of the item or items under scrutiny. As in computer terminology this is called *address*, the term has been found useful and adopted as such. The other three charts attempt to provide an answer to the question 'What is the spread of this particular archetype over the text of the whole book?'. It goes without saying that one might expect that most of the tokens should be clustered in one particular section or area of the book, or at least be very unevenly distributed. In order to better examine that problem two kinds of distribution of the tokens are given in two different charts. There is, on the one hand, the distribution of the Paternoster tokens over the natural segments of *Finnegans Wake*, which are the seventeen subdivisions which the author himself imposed upon the book, but there is, on the other hand, the distribution of the same tokens over arbitrary segments of fifty pages.

Here first, however, is the text of the *Lord's Prayer* as it appears in an ordinary English Bible¹⁷:

(MATTHEW 6.9-13) Our Father which art in heaven, Hallowed be thy name.
Thy kingdom come.
Thy will be done in earth, as *it is* in heaven.
Give us this day our daily bread.
And forgive us our trespasses, as we forgive them that trespass against us.
And lead us not into temptation, but deliver us from evil, for ever and ever.
Amen.

To which one usually adds in a normal prayer situation

In the name of the Father, and of the Son, and of the Holy Ghost. Amen.

One of the most interesting things about this prayer is its punctuation and even paragraphing. A casual glance at the printed text shows that there are ever so many full-stops in places where I as a child applied a 'comma', having learnt the prayer from hear-say, and never having bothered to check it against an authorized printed version. Full-stops after *name, come, heaven, bread* — to refer to the first three paragraphs only — make it far easier for the analyst to segment it, in the way in which perhaps Joyce himself would have liked his reader to, and then passing on to the next and far more important stage, take each of these segments to stand for the whole. *Pars pro toto*, in other words. In this way, we are back to Roman Jakobson's Part/Whole Correlation (1962), and his theory of metonymy. In other words, one of the very first almost diabolical things that is expected of the reader prepared to approach the FW text is to require of him to be prepared to receive openly the idea of a Paternoster archetype, and then to have digested the linguistic sub-

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stance of the Lord's Prayer so well, and in far more than one language, that the reader can chop it up, dissect it into still recognizable bits, and constantly receive it metonymically. Once the convention is somehow established that every little bit of it — even the syntactic parallelism generated by 'and ... and ... and ...' in the latter part of the prayer — stands symbolically, archetypally, metonymically, what you will, for the entire whole, for identifiability purposes at least, the textural device is there and the communicative purpose has been achieved. The reader is now very much in the position of Coleridge's Wedding-Guest, hypnotized into looking for bits and pieces absolutely everywhere. The jigsaw puzzle I find a vulgar analogy: it is rather like the 'glittering eye' of an Almighty — be he Black, or be he White —, holding him there in his quest for more and more and more meaning. And it is through this fixation upon it that meaning becomes a truly and genuinely diabolical instrument.

But the Lord's Prayer in English is not enough, as I was just saying. There is need of the one in French for at least one instance, and of the one in German for at least five tokens. In the present stage of research, which is theoretical and demonstrative, rather than exhaustive and exegetic, I have refrained, primarily for reasons of space, from looking at the Lord's Prayer in its Latin, Italian, or Dutch versions (and perhaps even Irish too, why not?). But the point has been made. Here, by way of sample, is the French version; taken from a Bible at random on my shelf:

(MATTHIEU 6.9-13) Notre Père qui es aux cieux! Que ton nom soit sanctifié; que ton règne vienne; que ta volonté soit faite sur la terre comme au ciel. Donne-nous aujourd'hui notre pain quotidien; pardonne-nous nos offenses, comme nous aussi nous pardonnons à ceux qui nous ont offensés; ne nous induis pas en tentation mais délivre-nous du malin. Car c'est à toi qu'appartient, dans tous les siècles, le règne, la puissance et la gloire. Amen!

It is interesting to note that in this French edition of the Bible, which has nothing special about it, except that it is bound in Black, and goes back to 1910, and 1937, paragraphing has completely disappeared, and many of the periods are toned down to a semi-colon, which definitely enhances, alongside non-paragraphing, the run-on effect. Then two exclamation marks emerge out of the blue, and they are clearly there for theatrical effect, which is a good thing among good Catholics.

Our next task would be to begin to reduce this text to archetype-identifiable segments, which, in the linguistic terminology adopted here are, in their turn, types. These types are materialized in the FW text in the shape of tokens. There is a very close correlation between type and token, because in order to be able to establish type boundary, each segment must be matched



against an exhaustive inventory of tokens. As there are 46 tokens of the Paternoster archetype so far discovered, which certainly place it in the top five¹⁸, here first is an inventory in the order of occurrence, followed by two charts showing the distribution of the tokens first according to the seventeen natural segments of the book, and then according to arbitrary segments of 50 pages. Subsequently, there will be some comments linking the distribution over the FW text with that of the same tokens over the Paternoster text.

INVENTORY OF PATERNOSTER TOKENS
in the order of occurrence in the FW text

(No.)	(page/line/item address)	(token)
(1)	(024.05:12.(:6))	(and delivered us to boll weevils amain)
(2)	(031.07:6)	(paternoster)
(3)	(032.02:1.2.3)	(our kingable khan)
(4)	(052.16:9.10)	(Our Farfar)
(5)	(078.16:8)	(Foughtarundser)
(6)	(081.28:2.3)	((three) patrecknocksters)
(7)	(089.25:7.8)	(Father ourder)
(8)	(093.20:7.8)	(our Farvver)
(9)	(104.01:1.(:28))	(In the name of Annah the Allmaziful, the Everliving, the Bringer of Plurabilities, halloed be her eve, her singtime sung, her rill be run, unhemmed as it is uneven!
(10)	(126.20:6)	(Willbeforce)
(11)	(128.34:3.(:7))	(forbids us our trespassers as we forgate them)
(12)	(139.27:3.(:15))	(and renounce their ruings, and denounce their doings, for river and iver, and a night. Amin!)
(13)	(167.31:3)	(Wamen.)
(14)	(175.19:9.10.11)	(theirs is Will)
(15)	(182.18:3)	(Uldfadar)
(16)	(198.06:2.3.4)	(our staly bred)
(17)	(213.31:2.3.4)	(In kingdome gone)
(18)	(222.23:8.9.10.1)	(defendy nous from prowlabouts)
(19)	(238.14:6.7.8)	(you dreadful temptation)
(20)	(244.34:1.2)	(Panther monster.)
(21)	(276.14:6)	(fadervor)
(22)	(326.07:1)	(Oscarvaughther)
(23)	(328.36:9)	(willbedone)
(24)	(329.33:9.10)	(Ould Fathach)
(25)	(333.26:2.3)	(fader huncher)
(26)	(333.30:5.(:4))	(lead us not into reformation)
(27)	(345.28:1.2.3.4)	(the foregiver of trosstpassers)
(28)	(411.11:7.(:4))	(His hungry will be done!)
(29)	(419.09:1.(:14))	(In the name of the former and of the latter and of their holocaust. Allmen.)

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(30)	(444.29:9.1)	(Potanasty Rod)
(31)	(467.03:12.(:3))	(your will be done)
(32)	(500.19:2.3)	(Cloudy father!)
(33)	(518.10:9.(:5))	(the will of Whose B. Dunn)
(34)	(530.36:1.2)	(A farternoiser)
(35)	(530.36:7.(:5))	(Ouhr Former who erred in having)
(36)	(536.34:10.(:16))	(Haar Faagher, wild heart in Homelan; Harrod's be the naun. Mine kinder come, mine wohl be won.)
(37)	(551.35:8.(:3))	(Voter, voter, early voter)
(38)	(561.22:1.(:4))	(Add lightest knot unto tiptition)
(39)	(587.28:5.(:4))	(giving up their fogging trespasses)
(40)	(587.35:3.(:3))	(afore this winecast come)
(41)	(590.13:9.(:4))	(on earn as in hiving)
(42)	(594.06:2.3)	(dimdom done)
(43)	(596.10:7)	(pesternost)
(44)	(599.05:2.(:9))	(oura vatars that arred in Himmal, harruad bathar namas)
(45)	(603.07:7.(:8))	(Butter butter! Bring us this days our maily bag!)
(46)	(615.36:5.(:7))	(So may the low forget him their trespasses)

Note 1: This inventory adds ten new instances (SEE Nos. 1, 12, 13, 14, 18, 29, 30, 34, 39, 41) of *Pateroster* archetypes to the 36 ones, interpreted as motifs, already listed by Clive Hart (1962:237), bringing the total to 46 tokens.

Note 2: The Lord's Prayer is not so much taken here as a 'text', but rather as 'a discourse in a situation of ritual' (cf Social Anthropology). This accounts for the inclusion of tokens Nos. 13 and 29.

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DISTRIBUTION OF THE PATERNOSTER ARCHETYPE
OVER THE NATURAL SEGMENTS OF FW

Natural Segment	Page Limits	Instantiation Defined by Page Number Only							Total per Segment
		(1)	(2)	(3)	(4)	(5)	(6)	(7)	
I . 1	003 - 029	024							1
2	030 - 047	031	032						2
3	048 - 074	052							1
4	075 - 103	078	081	089	093				4
5	104 - 125	104							1
6	126 - 168	126	128	139	167				4
7	169 - 195	175	182						2
8	196 - 216	198	213						2
II . 1	219 - 259	222	238	244					3
2	260 - 308	276							1
3	309 - 382	326	328	329	333a	333b	345		6
4	308 - 399	Ø							Ø
III. 1	403 - 428	411	419						2
2	429 - 473	444	467						2
3	474 - 554	500	518	530a	530b	536	551		6
4	555 - 590	561	587a	587b	590				4
IV. 0	593 - 628	594	596	599	603	615			5
									46

Cursorily examining the spread of the Paternoster archetype in these two charts, let us dismiss the former as, quite paradoxically, less relevant — though it is less arbitrary — than the latter.

Focusing now on the chart segmenting the book into arbitrary chunks of 50 pages each, there is one clear conclusion, which is absolutely valid for the first 250 pages, i.e. the first five segments:

(1) There is an invariable rate of four occurrences of the Paternoster archetype per every 50 pages.

It must be emphasized that this is a very astonishing conclusion regarding symmetry of spread, and it is indeed a strong argument in favour of a potential proposal that the Paternoster archetype might indeed function as one of the minor loose structures of the whole book. It is true that after Segment 6 this perfect symmetry of spread breaks down; perhaps genetic researchers might one day find an explanation in the Manuscripts for that phenomenon.

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**DISTRIBUTION OF THE PATERNOSTER ARCHETYPE
OVER ARBITRARY SEGMENTS OF FIFTY PAGES**

Arbitrary Segment	Page Limits	Instantiation Defined by Page Number Only							Total per Segment
		(1)	(2)	(3)	(4)	(5)	(6)	(7)	
1	003 - 053	024	031	032	052				4
2	053 - 103	078	081	089	093				4
3	103 - 153	104	126	128	139				4
4	153 - 203	167	175	182	198				4
5	203 - 253	213	222	238	244				4
6	253 - 303	276							1
7	303 - 353	326	328	329	333a	333b	345		6
8	353 - 403	Ø							Ø
9	403 - 453	411	419	444					3
10	453 - 503	467	500						2
11	503 - 553	518	530a	530b	536				4
12	553 - 603	551	561	587a	587b	590	594	596	8
13	603 - 628	603	615						2
									46

Segment 13, however, being exactly half the normal length, evinces the conventional frequency of half of four. Segment 11, too, rigorously observes the same conventional rate of four tokens per fifty pages. Rephrasing the initial conclusion then, one might state that -

(2) Out of 13 segments of 50 pages, seven of them, which is more than half, do show a very accurate symmetry of spread, stabilized at a steady four, of the Paternoster archetype. These seven segments are Nos. 1, 2, 3, 4, 5, 11, 13.

Let us now have a closer look at the remaining six segments. One of them - no. 8 - is eliminated from the start as containing no occurrence of the token, and we are left with five. There is again a striking regularity here: for one of them - No. 10 - shows exactly half the normal frequency, and two others - nos. 7 and 12 - show clear overgrowth approximating one-and-a-half to twice normal frequency (a maximum of eight instead of a normal four, in the case of Segment 12). In other words, the conclusion at this stage is that -

(3) Underpopulated segments roughly compensate overpopulated ones (Nos. 7 and 12). Taking these segments together, the frequency quotient for the whole bunch is 4.25, which is already .25 above the conventional frequency of four.

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Over these fused segments, symmetry of spread of the archetype is replaced by symmetry of occurrence of the archetype, with a frequency quotient slightly above normal. In this way, we are left with only one segment unaccounted for, and that is No. 6. One possible conclusion would be that a certain amount of asymmetry, particularly of the marginal kind (i.e. one or two in twelve out of step), is part and parcel of the symmetry¹⁹. My personal conclusion, however, is that Segments 6 and 8 ask for a closer scrutiny in search of this particular archetype before any definitive statement is made. It is perhaps worth pointing out that this exercise in archetypal frequency is not based on any systematic and exhaustive scanning of the whole text on my part, having this sole archetype in mind. What is being said here, therefore, is in the nature of a prediction. But it must be made before any subject-matter considerations are brought into the picture²⁰.

As regards the spread of the tokens over the archetypal Paternoster text, the situation is very clear indeed:

(4) There is no segment of the Lord's Prayer whatever — not even one conjunction *and* (though the exception is possibly *but* in 14.0, which is replaced by *and*) — that is not matched against at least one FW token. If the type/token ratio is investigated for the Paternoster text as a whole, the overall frequency quotient is 2.588.

In plain words, all in all, there are almost three tokens to one type. The minimum is, therefore, at one, the average is at three, and the upper limit is at 15 for the first two words of the Prayer, which in itself roughly accounts for 33 per cent of total number of tokens.

The symmetry of spread in the case of this text of 60 words, which is the Lord's Prayer is overwhelming. In a less restrictive frame of mind, the following chart could easily be rearranged in order to give each and every archetypal segment a minimum of two occurrences. The natural outcome would then be that each and every Paternoster segment becomes, on formal grounds, a leitmotiv in its own right (as there is a definitional constraint of a minimum of two imposed upon the motif)²¹; instead of one motif entity there would then be 17 different ones to cope with under one umbrella.

This symmetrical spread of something over the whole text makes that entity in itself cease to function as 'allusion', for allusions are essentially digressive nonce occurrences: equidistance is a feature of structure. Hence, the archetype.

The following chart can give the average FW reader sound training. If circular permutations are applied to it, a considerable number of Joycean paternosters could be obtained, to the absolute delight, I'm sure, of Mr Whose B. Dunn, who masterminded it.

THE FW PATERNOSTER PIECED TOGETHER

NOTE: The simple rule to bear in mind is that subsequent segments may incorporate previous ones, never the other way round. The reason is that all token segments form single units, and no such segments have been here split to suit the argument.

1.1	(031)	paternoster	1.0 <i>Paternoster</i>
1.2	(081)	(three) patrecknocksters	
1.3	(244)	Panther monster	
1.4	(530a)	A farternoiser	
1.5	(596)	pesternost	
1.6	(444)	Potanasty Rod	
2.1	(032)	our kingable khan	2.0 Our Father
2.2	(052)	Our Farfar	SEE also 3.1
2.3	(078)	Foughtarundser	4.1
2.4	(089)	Father ourder	5.4
2.5	(093)	our Farvver	
2.6	(182)	Uldfadar	
2.7	(276)	fadervor	
2.8	(326)	Oscarvaughther	
2.9	(329)	Ould Fathach	
2.10	(333a)	fader huncher	
2.11	(500)	Cloudy father!	
2.12	(551)	Voter, voter, early voter,	
3.1	(530b)	Ouhr Former who erred in having	3.0 which art in heaven,
4.1	(599)	oura vatars that arred in Himmal, harruad bathar namas	4.0 Hallowed be thy name.
5.1	(213)	In kingdome gone	5.0 Thy kingdom come.
5.2	(536)	Haar Faagher, wild heart in Homelan; Harrod's be the naun. Mine kinder come, mine wohl be won.	
5.3	(587b)	afore this wineact come	
5.4	(594)	dimdom done	
6.1	(175)	theirs is Will (D 1 (his Wall))	6.0 Thy will
7.1	(126)	Willbeforce	7.0 be done
7.2	(328)	Willbedone	
7.3	(411)	His hungry will be done	
7.4	(467)	your will be done	
7.5	(518)	the will of Whose B. Dunn	
8.1	(590)	on earn as in hiving	8.0 in earth, as it is in heaven.



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8.2 (104)	(In the name of Annah the Allmaziful, the Everliving, the Bringer of Plurabilities,) haloed be her eve, her singtime sung, her rill be run, unhemmed as it is uneven!	
	SEE 10.2	9.0 Give us this day
10.1 (198)	our staly bred	10.0 our daily bread.
10.2 (603)	Butter butter! Bring us this days our maily bag!	
11.1 (345)	the foregiver of trosst-passers	11.0 And forgive us our trespasses,
12.1 (128)	forbids us our trespassers as we forgate him	12.0 as we forgive them that trespass against us.
12.2 (587a)	giving up their fogging trespasses	
12.3 (615)	So may the low forget him their trespasses	
13.1 (238)	your dreadful temptation	13.0 And lead us not into temptation,
13.2 (333b)	lead us not into reformication	
13.3 (561)	Add lightest knot unto tiptition	
14.1 (222)	Defendy nous from prowlabouts	14.0 but deliver us from evil,
14.2 (024)	and delivered us to boll weevils amain	
	SEE 16.2	15.0 for ever and ever,
16.1 (167)	Wamen.	16.0 Amen.
16.2 (139)	and renounce their ruings, and denounce their doings, for river and iver, and a night. Amin!	
17.1 (419)	In the name of the former and of the latter and of their holocaust. Allmen.	17.0 In the name of the Father, and of the Son, and of the Holy Ghost. Amen.

It is the hallmark of the Devil to have humans say Paternoster backwards, or in any way fiddle with it by way of parody. The supreme test before

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burning a witch in the dark Middle Ages, down to the times of Urbain Grandier, was to have her say the *Paternoster* by rote and without help: if she refused, or if she made the slightest distortion or omission, which was not uncommon with old women prone to forgetfulness and exposed to a plethora of dialects, then she was sure to be confined to fast in fires on the spot and instantaneously. When I was small and at school I faintly remember children turning the sacramental into the banal or the vulgar; our common, very crude way of debasing verse was to insert the phrase 'without trousers' at the end of every line in any of the languages we could minimally master. The device worked particularly well with certain national anthems too: 'Pater noster utan byxor qui in caelis es utan byxor veniat regnum tuum utan byxor ... et ne induces nos in temptationem utan byxor ...'²². I remember only too well a brave little man who was ordered on his knees on broken nut-shells in a corner for two hours or so for having been too stentorial. My purpose here is to prove anecdotally that what James Joyce is doing with the *Paternoster* archetype is tantamount to a very serious offence in any normal communicative situation in church or at school. One of the dangerous consequences of the permissive attitude in Western civilization is that it demagnetizes axiological compasses into shrugs of indifference. But in Ayatollah contexts, the offence turns from opinion into hard fact, and becomes a grave hand-chopping reality. This is indeed what the use of the *Paternoster* in an *à rebours* diabolic function points to: it certainly annihilates 'prayer' impact, and might even go far beyond that.



NOTES

¹ The epigraph reads in English as follows: 'The creator of the world did not fashion these things directly from himself but copied them from archetypes outside himself.' The authors of this translation are indicated in the next Note.

² Saint Irenaeus, 9999, *Adversus* (or *Contra*) *haereses libri quinque*. SEE Jacques PAUL Migne, *Patrologiae cursus completus*, Greek series, Paris 1857-66, vol 7, cols. 433-1224. For translation, SEE *The Writings of Irenaeus*, translated by Alexander Roberts and W.H. Rambaut (Ante-Nicene Christian Library, 5, 9) Edinburgh, 1868, 2 vols.

³ The phrase means 'the phenomenon that Joyce made use of', rather than 'a concept that Joyce himself had evolved'. SEE separate preparatory discussions of the Type/Token correlation in linguistics, mathematics, and statistical linguistics. SEE also the discussion which can be summarized as an analysis of the Type/Archetype correlation. The third possibility — an investigation of an unmediated Token/Archetype correlation does not come very much in the focus of attention of the present study, though its relevance to the FW text remains to be examined.

⁴ (HART - 1962:32 -) 'The manuscripts show Joyce in the process of adding to his text not music or colour or emotive overtones, but *semantemes*.' (HART - 1963/1968:12 -) 'Every syllable is meaningful. FW contains no nonsense, and very little onomatopoeia, etc. Joyce deals principally in *semantemes*.'

⁵ SEE C.G. JUNG (1972), *Four Archetypes*, I, Psychological Aspects of the Mother Archetype, I. On the concept of the archetype.

⁶ On the correlation between Linguistics & Poetics, SEE Russian, rather than American, research - the former evincing greater *poetics* awareness.

⁷ The phrase is in Greek lettering in C.G. Jung's original. It is here transliterated for the sake of typographic simplification.

⁸ SEE *Encyclopedia Americana*, the 1977 edition.

⁹ Northrop Frye, 1950, 'Blake's Treatments of the Archetype'.

¹⁰ My personal emphasis, however, as will be seen from what follows, is on neither of these two aspects - ideational or imagistic. Rather, it takes the shape of a word - 'renvoi', traceable, more often than not, to a particularly identifiable segment in a definite text, which functions as a 'stabilizer of the *renvoi*'. Hence, it is, relatively speaking, very real, very tangible, and ... very lexicographic.

¹¹ The Russians have always had a linguistic tradition in which poetics and linguistics formed a unitary whole. Within that tradition, there are three types of metaphors, established according to variations on a transparency/opacity scale, coupled with specific poetic force. I distinguish, for instance, live, fading, and dead metaphors. Etymology is primarily concerned with dissection-work on the dead ones (viz. the very point that Max Muller is trying to make here). Idomaticity — a very new field of language studies — deals with the fading ones, e.g. a cock-and-bull story. Live metaphors are, of course, the realm of poetics. SEE C.G. SANDULESCU, 1957, *The Lexical Metaphor*, B.A. Dissertation, University of Bucharest, 105 pp. (mimeo).

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¹² For an ample discussion of kennings, SEE the *Beowulf* commentators in particular. However, it is only the translator of *Beowulf* into another language that must come to grips with all the aspects of the poetic and translation problems that kennings do actually pose. And it is within this context that the issue of the translatability of *Finnegans Wake* should be raised.

¹³ SEE Roman JAKOBSON, 1974/1975, *Coup d'oeil sur le développement de la sémiotique*, Studies in Semiotics, Bloomington: Indiana University Research Center in Language and Semiotic Sciences. This is in fact the text of the main report given at the *First Congress of Semiotics*, Milan, June 1974. It is published in French by Indiana University, not in English, mainly on account of the untranslatability of the definition of the sign.

¹⁴ SEE the whole discussion on the arbitrary nature of the linguistic sign, starting from Ferdinand de Saussure, and more recently Tullio de Mauro, Alain Rey-Debove etc.

¹⁵ Along the same line of phrasal deconventionalization, SEE also (583.30 - At half past quick in the morning).

¹⁶ The literature on the competence/performance issue is quite considerable. It started with Chomsky (1965), who borrowed the distinction from Saussure (1916) and modified the labels. The issue, however, has major implications for the study of poetic prose, as concepts devised for a competence model do not necessarily apply to a performance model. There is now a wide range of types of competence being discussed, from among which I would like to mention zero competence and poetic competence.

¹⁷ A more refined treatment of the text of the Lord's Prayer in English, taking into account variations between, say, the Authorized Version and the Revised Version, might be quite interesting — as interesting as inter-language comparisons with Latin, Italian, etc. —, but it is not considered absolutely necessary here, as the major point that is being made is the very definition of the archetype in general and of the Paternoster archetype in particular, in close correlation with its distribution over the whole book, rather than a discussion of specifically controversial tokens.

¹⁸ SEE *An Index of Motifs in Finnegans Wake* in Clive HART (1962/1971:211-247). SEE also *Song References in Finnegans Wake* in M.J.C. HODGART & M.P. WORTHINGTON (1959:85-171). Unfortunately, there is so far no analogous listing for 'literary sources' (i.e. with equal claims at completeness and systematic presentation) on the basis of which reliable frequency figures could be worked out. Motif 189 (mishe mishe to tauftauf) rates highest with 55 occurrences, followed by Motif 386 (Magazine Wall Motif) with 47. The nursery rhyme Humpty Dumpty rates highest among the Song, with 49 occurrences, followed closely by the Ballad of Finnegans Wake with 45. Unless there are unexpected surprises from the insufficiently charted area of 'literary sources', the Paternoster archetype should come an easy fifth in point of frequency, after the above-mentioned four — two songs, two motifs.

¹⁹ SEE Michael SCHAPIRO, 1976, *Asymmetry*, an inquiry into the linguistic structure of poetry, North-Holland, particularly Chapter II, entitled 'Symmetry, Asymmetry, and Parallelism', pp. 59-87, for a discussion of the correlation existing between these concepts.

²⁰ A replica of the same chart can easily be constructed, with arrows indicating all the statistical compensations suggested in the conclusions. It is not given here for lack of space.

As to context, this analysis might be met with the objection that the 46 so-called 'allusions' should be viewed only and exclusively in their proper 'context'. One very neglected aspect of context with which I am very much concerned here is the idea of *item distance*. Assuming that (aT 1), (aT 2), and (aT 3) are the first three occurrences of the Paternoster archetype, made up of 7, 1 and 3 items respectively, in the following formula.



(aT 1(::7)) (x) (aT 2(::1)) (y) (aT 3(::3)) (z) ...

the unknown quantities w, y, and z stand here for aspects of context.

²¹ For a thorough-going discussion of motifs, SEE Clive HART (1962:passim) from which I would like to foreground the following statement (162) in particular: 'Technically the *leitmotiv* is a highly self-conscious device. It functions primarily at the surface level, within the verbal texture'. Thus a correlation is established between recurrent archetype and texture.

²² For a Joycean parallel, SEE 'Goneboro toboro lookboro atboro àboro houseboro,' in *Portrait of the Artist*, p. 297.



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The paper "The Joycean Archetype" was invited by Professors Carla Marengo and Daniela Dalla Valle for presentation at the Congress *Manierismo e letteratura*, which took place at the University of Torino between 12 and 15 October 1983. # The text was afterwards published in the volume entitled *Manierismo e letteratura, A cura di Daniela Dalla Valle, Atti del Congresso Internazionale, Torino, 12-15 Ottobre 1983*, and issued by Publisher Albert Meynier Editore, Torino, 1986. 631 pages. # The article in question, by C. George Sandulescu, is to be found between pages 607 and 628.



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