

A Total of
623 Motifs

C. George Sandulescu, Editor

**Joyce Lexicography
Volume Fourteen**

Finnegans Wake Motifs III

The Last 151 Motifs
from the Letter Q to the end

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A Total of
3,251 Tokens

C. George Sandulescu, Editor

Finnegans Wake Motifs III

The Last 151 Motifs, from the Letter Q to the end




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Director:
LIDIA VIANU

Executive Advisor:
GEORGE SANDULESCU

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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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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>

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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)

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

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 ‘platonically’ 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



“Motif-ation”!

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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

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.



wider scope. The general chapter on *leitmotiv* in Oskar Walzel's *Das Wortkunstwerk*¹ is sound and provocative 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.

¹ Leipzig, 1926, pp. 152-81.

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

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.



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 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

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.

Joyce did not think he had invented the *leitmotiv*, as he once thought he had invented Jabberwocky¹. 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, 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 Wagner². 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

¹ Atherton, Chapter 5: 'Lewis Carroll: The Unforseen Precursor'.

² O. Walzel, *Das Wortkunstwerk*, Leipzig, 1926, p. 154.



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.

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 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'²: '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'.

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

² E.M. Forster, *Aspects of the Novel*, London, 1949, pp. 153-4.

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 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

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



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-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 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 notebooks², 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 epiphanies³ is not entirely justified for, *mutatis*

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

² H. Gorman, *James Joyce*, London, 1949, pp. 96-7.

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



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 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. Noxt. 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

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

² See Concordance.



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 motion-picture of life, whereas the later Joyce wanted to keep the camera of his 'allnight 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

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.

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 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 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

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.



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

¹ See Appendix A.



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' theme¹—already present in the conversion of the washerwomen into the sons, Shem and Shaun—to the parent 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 role². 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.4³ 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

¹ See J.M. Morse, *The Sympathetic Alien*, New York, 1959, Chapter III.

² There seem to be sexual overtones in 'hitherandthithering'; cf. 'the conquerods sway' in the statement at 355.19.

³ See below, p. 178.



extraordinary 'Sullivan affair'¹ 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 motifs from another part of some suitable point. These are the 'Strings in the earth and air' that Joyce takes such pleasure in pulling.² 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.'

¹ Ellmann, pp. 632 ff.

² *Chamber Music*, ed. W.Y. Tindall, New York, 1954, p 109.

‘–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 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

¹ See Appendix A.

against the 'rolling barrel' motif¹, 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)
- (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)

¹ See Appendix A.

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 lends words some of the immediacy and succinctness of musical expression. Oskar Walzel was careful not to confuse the two arts²:

'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

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

² O. Walzel, *Das Wortkunstwerk*, Leipzig, 1926, p. 157.

(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 complex¹. 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 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.

¹ See particularly the 'Letter', Chapter Eight II, below.

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'

'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

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.



then 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

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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 III

The Last 151 Motifs, from the Letter Q to the end

65

Finnegans Wake Motifs III

The Last 151 Motifs
from the Letter Q to the end

C.G.



<http://editura.mttic.ro>

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	



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 v 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:
Q	Q	Q	Q	Q
301.15:1	<i>quare tristis es, anima mea?</i> ! And Trieste, ah Trieste ate I my liver!	(<i>quare tristis es, anima mea?</i> Latin : “Why art thou cast down, O my soul?”) (Psalms 42.5 42.11 43.5)	Psalms 42.5 “Why art thou cast down, O my soul? and why art thou disquieted in me? hope thou in God: for I shall yet praise him for the help of his countenance.”	General Motif: 473.1 (i.e. Type 1, Token 1) {Fq 2}



			(the other two verses are near identical!)	
499.30:1	<i>quare tristis es, anima mea?</i> – Tris tris a ni ma mea!	(<i>quare tristis es, anima mea?</i> Latin : “Why art thou cast down, O my soul?”) (Psalms 42.5 42.11 43.5)	Psalms 42.5 “Why art thou cast down, O my soul? and why art thou disquieted in me? hope thou in God: for I shall yet praise him for the help of his countenance.” (the other two verses are near identical!)	General Motif: 473.2 {Fq 2}
016.01:2	a queer sort of a man . What a quahare soort of a mahan.			General Motif: 474.1 {Fq 9}
067.15:2	a queer sort of a man			General Motif:



	a right querrshnorrt of a mand			474.2 {Fq 9}
128.02:2	a queer sort of a man and though he's mildewstaned he's mouldystoned;			General Motif: 474.3 {Fq 9}
201.24:4	a queer sort of a man . If a mahun of the horse but hard me!			General Motif: 474.4 {Fq 9}
215.13:2	a queer sort of a man ! And sure he was the quare old buntz too,			General Motif: 474.5 {Fq 9}
241.22:1	a queer sort of a man Master Milchku, queerest man in the benighted queendom, and,			General Motif: 474.6 {Fq 9}
313.31:7	a queer sort of a man			General

	, the queerest of the crew,			Motif: 474.7 {Fq 9}
343.22:3	a queer sort of a man ! Me fol the rawlawdy in the schpirrt of a schkrepz.			General Motif: 474.8 {Fq 9}
413.29:1	a queer sort of a man . Two venusstas! Biggerstiff! Qweer but gaon!			General Motif: 474.9 {Fq 9}
	The Quinet Sentence	MOTIFS	start	here
014.35:7	<i>The Quinet Sentence</i> . Since the bouts of Hebear and	Full Statement 1		Quinet Sentence Motif:



	<p>Hairyman the cornflowers have been staying at Ballymun, the duskrose has choosed out Goatstown's hedges, twolips have pressed togetherthem by sweet Rush, townland of twinedlights, the whitehorn and the redthorn have fairygeyed the mayvalleys of Knockmaroon, and, though for rings round them, during a chilliad of periheligangs, the Formoreans have brittled the tooath of the Danes and the Oxman has been pestered by the Firebugs and the Joynts</p>			<p>475.1 {Fq 18}</p>
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	<p>have thrown up jerrybuilding to the Kevanses and Little on the Green is childsfather to the City (Year! Year! And laughtears!), these paxsealing buttonholes have quadrilled across the centuries and whiff now whafft to us, fresh and made-of-all-smiles as, on the eve of Killallwho. #</p>			
236.19:1	<p><i>The Quinet Sentence</i></p> <p># Since the days of Roamaloose and Rehmoose the pavanos have been strident</p>	<p>Full Statement 2</p>		<p>Quinet Sentence Motif: 475.2 {Fq 18}</p>



through their struts of Chapelldiseut, the vaulsies have meed and youdled through the purly ooze of Ballybough, many a mismy cloudy has tripped taintily along the hercourt strayed reelway and the rigadoons have held ragtimed revels on the platauplain of grangegorman; and, though since then sterlings and guineas have been replaced by brooks and lions and some progress has been made on stilts and the races have come			
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	and gone and Thyme, that chef of seasoners, has made his usual astewte use of endadjustables and whatnot will be isnor was, those danceadeils and cancanzanies have come simmering down for our begayment through the bedeafdom of po's taeorns, the obcecicity of pa's teapucs, as lithe and as limbfree limber as when momie mummied at ma.			
281.04:1	<i>The Quinet Sentence</i> # Aujourd'hui comme aux	Full		Quinet Sentence Motif:



	<p>temps de Pline et de Columelle la jacinthe se plaît dans les Gaules, la pervenche en Illyrie, la marguerite sur les ruines de Numance et pendant qu'autour d'elles les villes ont changé de maîtres et de noms, que les civilisations se sont choquées et brisées, leurs paisibles générations ont traversé les âges et sont arrivées jusqu'à nous, fraîches et riantes comme aux jours des batailles. #</p>	Statement 3		475.3 {Fq 18}
354.22:1	<i>The Quinet Sentence</i>	Full		Quinet



	<p>When old the wormd was a gadden and Anthea first unfoiled her limbs wanderloot was the way the wood wagged where opter and apter were samuraised twimbs. They had their mutthering ivies and their murdhering idies and their mouldhering iries in that muskat grove but there'll be bright plinnyflowers in Calomella's cool bowers when the magpyre's babble towers scorching and screeching from the ravenindove. If thees lobed the sex of his head and mees</p>	<p>Statement 4</p>		<p>Sentence Motif: 475.4 {Fq 18}</p>
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	<p>ates the seep of his traublers he's dancing figgies to the spittle side and shoving outs the soord. And he'll be buying buys and go gulling gells with his flossim and jessim of carm, silk and honey while myandthys playing lancifer lucifug and what's duff as a bettle for usses makes coy cosyn corollanes' moues weeter to wee. So till butagain budly shoots thon rising germinal let bodley chow the fatt of his anger and badley bide the toil of his tubb.</p>			
--	--	--	--	--

<u>614.27</u> :1	<i>The Quinet Sentence</i> # Our wholemole millwheeling vicociclometer [...] receives through a portal vein the dialytically separated elements of precedent decomposition for the verypetpurpose of subsequent recombination so that the heroticisms, catastrophes and eccentricities transmitted by the ancient legacy of the past; type by tope, letter from litter, word at ward, with sendence of	Full Statement 5		Quinet Sentence Motif: 475.5 {Fq 18}



sundance, since the days of
Plooney and Columcellas
when Giacinta, Pervenche and
Margaret swayed over the all-
too-ghoulis and illyrical and
innumantic in our mutter
nation, all, anastomosically
assimilated and
preteridentified
paraidiotically, in fact, the
sameold gamebold adomic
structure of our Finnius the old
One, as highly charged with
electrons as hophazards can
effective it, may be there for
you,



	Cockalooralooraloomenos, when cup, platter and pot come piping hot, as sure as herself pits hen to paper and there's scribings scrawled on eggs. #			
028.26:10	<i>The Quinet Sentence</i> <i>Les Loves of Selskar et Pervenche</i> , freely adapted to <i>The Novvergin's Viv</i> . There'll be bluebells blowing in salty sepulchres the night she signs her final tear. Zee End. But that's a world of ways away. Till track laws time. No silver	Lesser Recall 1		Quinet Sentence Motif: 475.6 {Fq 18}



	<p>ash or switches for that one! While flattering candles flare. Anna Stacey's how are you! Worther waist in the noblest, says Adams and Sons, the wouldpay actionneers. Her hair's as brown as ever it was. And wivvy and wavy. Repose you now! Finn no more!</p>			
053.09:10	<p><i>The Quinet Sentence</i></p> <p>while daisy winks at her pinker sister among the tussocks and the copoll between the shafts mocks the couple on the car. And as your</p>	<p>Lesser Recall 2</p>		<p>Quinet Sentence Motif: 475.7 {Fq 18}</p>



<p>who may look like how on the owther side of his big beltry your tyrs and cloes your noes and paradigm maymay rererise in eren. Follow we up his whip vindicative. Thurston's! Lo bebold! <i>La arboro, lo petrusu.</i> The augustan peacebetothem oaks, the monolith rising stark from the moonlit pinebarren. In all fortitudinous ajaxious rowdinoisy tenuacity. The angelus hour with ditchers bent upon their farm usetensiles, the soft belling of the fallow deers (<i>doerehmoose</i></p>			
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genuane!) advertising their milky approach as midnight was striking the hours (*letate!*), and how brightly the great tribune outed the sharkskin smokewallet (imitation!) from his frock, kippers, and by Joshua, he tips un topping swank cheroot, none of your swellish soide, quoit the reverse, and how manfally he says, pluk to pluk and lekan for lukan, he was to just pluggy well suck that brown boyo, my son, and spend a whole half hour in Havana.



175.21:1	<i>The Quinet Sentence</i> # But the Mountstill frowns on the Millstream while their Madsons leap his Bier # # And her Rillstrill liffs to His Murkesty all her daft Daughters laff in her Ear. # # Till the four Shores of deff Tory Island let the douze dumm Eirewhiggs raille! # # Hirp! Hirp! for their Missed Understandings! chirps the Ballat of Perce-Oreille. #	Lesser Recall 3		Quinet Sentence Motif: 475.8 {Fq 18}
221.18:1	<i>The Quinet Sentence</i> # With futurist one-horse	Lesser Recall 4		Quinet Sentence Motif:



	<p>balletbattle pictures and the Pageant of Past History worked up with animal variations amid everglaning mangrovemazes and beorbtracktors by Messrs Thud and Blunder. Shadows by the film folk, masses by the good people. Promptings by Elanio Vitale. Longshots, upcloses, outblacks and stagetolets by Hexenschuss, Coachmaher, Incubone and Rocknarrag. Creations tastefully designed by Madame Berthe Delamode. Dances arranged by Harley</p>			<p>475.9 {Fq 18}</p>
--	--	--	--	--------------------------



<p>Quinn and Coollimbeina. Jests, jokes, jigs and jorums for the Wake lent from the properties of the late cemented Mr T. M. Finnegan R.I.C. Lipmasks and hairwigs by Ouida Nooikke. Limes and Floods by Crooker and Toll. Kopay pibe by Kappa Pedersen. Hoed Pine hat with twentyfour ventholes by Morgen. Bosse and stringbag from Heteroditheroe's and All Ladies' presents. Tree taken for grafted. Rock rent. Phenecian blends and Sourdanian</p>			
--	--	--	--

	<p>doofpoosts by Shauvesourishe and Wohntbedarft. The oakmulberryeke with silktrick twomesh from Shop-Sowry, seedsmanchap. Grabstone beg from General Orders Mailed. The crack (that's Cork!) by a smoker from the gods.</p>			
223.07:1	<p><i>The Quinet Sentence</i></p> <p>Esmeralde, Pervinca nor Indra; not Viola even nor all of them four themes over. But, the monthage stick in the melmelode jawr, I am</p>	<p>Lesser Recall 5</p>		<p>Quinet Sentence Motif: 475.10 {Fq 18}</p>



<p>(twintomine) all thees thing. Up tighty in the front, down again on the loose, drim and drumming on her back and a pop from her whistle. What is that, O holytroopers? Isot givin yoe? #</p> <p># Up he stulpled, glee you gees, with search a fling did die near sea, beamy owen and calmy hugh and if you what you my call for me I will wishyoumaycull for you. #</p> <p># And they are met, face a facing. They are set, force to force. And no such</p>			
---	--	--	--

	Copenhagen-Marengo was less so fated for a fall since in Glenasmole of Smiling Thrushes Patch Whyte passed O'Sheen ascowl. #			
253.03:8	<i>The Quinet Sentence</i> Nor that the mappamund has been changing pattern as youth plays moves from street to street since time and races were and wise ants hoarded and sauterelles were spendthrifts, no thing making newthing wealthshowever for a silly old Sol, healthytobedder and latewiser.	Lesser Recall 6		Quinet Sentence Motif: 475.11 {Fq 18}



256.19:5	<i>The Quinet Sentence</i>	Lesser Recall 7	Quinet Sentence Motif: 475.12 {Fq 18}
	<p>Fine's French phrases from the Grandmere des Grammaires and bothered parsenaps from the Four Massores, Mattatias, Marusias, Lucanias, Jokinias, and what happened to our eleven in thirtytwo antepostdating the Valgur Eire and why is limbo where is he and what are the sound waves saying ceased ere they all wayed wrong and Amnist anguished axes Collis and where fishngaman fetched the</p>		



mongafesh from and whatfor
paddybird notplease rancoon
and why was Sindat sitthing
on him sitbom like a saildior,
with what the doc did in the
doil, not to mention define the
hydraulics of common salt and,
its denier crid of old
provaunce, where G.P.O. is
zentrum and D.U.T.C. are
radients write down by the
frequency of the scores and
crores of your refractions the
valuations in the pice of ding-
gyings on N.C.R. and S.C.R. #

271.19:3	<p><i>The Quinet Sentence</i></p> <p>. From the butts of Heber and <i>The Eroico Heremon, nolens volens, brood our pansies, Furioso makes brune in brume.</i> There's a split in the infinitive <i>the valet like</i> from to have to have been to will be. As they warred in their big innings ease now we never shall know. Eat early earthapples. Coax Cobra to chatters. Hail, Heva, we hear! This is the glider that gladdened the girl that list to the wind that lifted the leaves that folded the fruit that hung</p>	<p>Lesser Recall 8</p>		<p>Quinet Sentence Motif: 475.13 {Fq 18}</p>
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	on the tree that grew in the garden Gough gave.			
327.31:4	<i>The Quinet Sentence</i> , while her fresh racy turf is kindly kindling up the lovver with the flu, with a roaryboaryellas would set an Eriweddyng on fire, let aloon an old Humpopolamos with the boomarpooter on his brain, aiden bay scye and dye, aasbukividdy, twentynine to her dozen and cocoo him didulceydovely to his old cawcaws huggin and munin	Lesser Recall 9		Quinet Sentence Motif: 475.14 {Fq 18}



	for his strict privatear			
388.06:1	<p><i>The Quinet Sentence</i></p> <p>. So mulct per wenche is Elsker woed. Ne hath his thrysting. Fin. Like the newcasters in their old plyable of <i>A Royenne</i> <i>Devours</i>. Jazzaphoney and Mirillovis and Nippy she nets best. Fing. Ay, ay! Sobbos. And so he was. Sabbus. #</p> <p># Marcus. And after that, not forgetting, there was the Flemish armada, all scattered, and all officially drowned, there and then, on a lovely</p>	<p>Lesser Recall 10</p>		<p>Quinet Sentence Motif: 475.15 {Fq 18}</p>



morning, after the universal
flood, at about alevn
thirtytwo was it? off the coast
of Cominghome and Saint
Patrick, the anabaptist, and
Saint Kevin, the lacustrian,
with toomuch of tolls and
lottance of beggars, after
converting Porterscout and
Dona, our first marents, and
Lapoleon, the equestrian, on
his whuite hourse of Hunover,
rising Clunkthurf over
Cabinhogan and all they
remembored and then there
was the Frankish fload of



	Noahsdobahs, from Hedalgoland,			
428.25:1	<i>The Quinet Sentence</i> fresh remittances and from that till this in any case, timus tenant, may the tussocks grow quickly under your trampthickets and the daisies trip lightly over your battercops. #	Lesser Recall 11		Quinet Sentence Motif: 475.16 {Fq 18}
580.17:3	<i>The Quinet Sentence</i> and she and she seegn her tour d'adieu, Pervinca calling, Soloscar hears. (O Sheem! O	Lesser Recall 12		Quinet Sentence Motif: 475.17 {Fq 18}



	<p>Shaam!), and gentle Isad Ysut gag, flispering in the nightleaves flattery, dinsiduously, to Finnegan, to sin again and to make grim grandma grunt and grin again while the first grey streaks steal silvering by for to mock their quarrels in dollymount tumbling. #</p>			
604.03:3	<p><i>The Quinet Sentence</i></p> <p>. The bog which puckeroed the posy. The vinebranch of Heremonheber on Bregia's plane where Teffia lies is leaved invert and fructed</p>	<p>Lesser Recall 13</p>		<p>Quinet Sentence Motif: 475.18 {Fq 18}</p>



	proper but the cublic hatches endnot open yet for hourly rincers' mess. Read Higgins, Cairns and Egen.			
	The Quinet Sentence	Motifs	end	here
	GENERAL	MOTIFS	start	again
255.35:1	<i>Quis Superabit?</i> each of the quis separabits,	(<i>Quis Superabit?</i> <u>Latin</u> : 'Who shall vanquish?') → (The motto of the order of St Patrick)		General Motif: 476.1 {Fq 2}
625.07:2	<i>Quis Superabit?</i> , <i>Quid Superabit</i> ,	(<i>Quis Superabit?</i> <u>Latin</u> : 'Who shall vanquish?') → (The motto of the order of St Patrick)		General Motif: 476.2 {Fq 2}



369.31:4	<i>qui vive</i> , is always on the who goes where,		French cliché: être sur le qui vive	General Motif: 477.1 {Fq 3}
419.12:8	<i>qui vive</i> ! Qui vive sparanto qua muore contanto.			General Motif: 477.2 {Fq 3}
494.17:2	<i>qui vive</i> and he'll quivvy her with his strombolo!			General Motif: 477.3 {Fq 3}
194.10:1	Q.E.F. and all that has been done has yet to be done and done again,	(<i>Quod Erat Faciendum</i> Latin : which was to be done)		General Motif: 478.1 {Fq 4}
279.F08:7	Q.E.F. . Quick erit faciofacey.	(<i>Quod Erat Faciendum</i> Latin : which was to be done)		General Motif: 478.2 {Fq 4}



298.04:6	Q.E.F. . Quicks herit fossyending.	(<i>Quod Erat Faciendum</i> Latin : which was to be done)		General Motif: 478.3 {Fq 4}
299.03:3	Q.E.F. . Qued? Mother of us all!	(<i>Quod Erat Faciendum</i> Latin : which was to be done)		General Motif: 478.4 {Fq 4}
004.02:2	Quoiquoiquoiquoiquoiquoiquo! Brekkek Kékkek Kékkek Kékkek! Kóax Kóax Kóax! Ualu Ualu Ualu! Quaouauh!			General Motif: 479.1 {Fq 5}
126.06:5	Quoiquoiquoiquoiquoiquoiquo! quisquiquock			General Motif: 479.2 {Fq 5}
195.06:1	Quoiquoiquoiquoiquoiquoiquo! # —			General Motif: 479.3

	Quoiquoiquoiquoiquoiquo oiq! #			{Fq 5}
270.14:4	Quoiquoiquoiquoiquoiquo! . Atac first, queckqueck quicks after.			General Motif: 479.4 {Fq 5}
342.14:7	Quoiquoiquoiquoiquoiquo! ? Luckluckluckluckluckluc kluck!			General Motif: 479.5 {Fq 5}
R	R	R	R	R
318.05:5	the race is not to the swift...	(Ecclesiastes 9.11)	Ecclesiastes 9.11 "I returned,	General Motif:

	! The ghem's to the ghoom be she nere zo zma.		and saw under the sun, that the race is not to the swift, nor the battle to the strong, neither yet bread to the wise, nor yet riches to men of understanding, nor yet favour to men of skill; but time and chance happeneth to them all."	480.1 {Fq 4}
441.03:2	the race is not to the swift... ! For the race is to the rashest of,	(Ecclesiastes 9.11)	Ecclesiastes 9.11 "I returned, and saw under the sun, that the race is not to the swift, nor the battle to the strong, neither yet bread to the wise, nor yet riches to men of	General Motif: 480.2 {Fq 4}



			understanding, nor yet favour to men of skill; but time and chance happeneth to them all."	
465.30:5	the race is not to the swift... . The racist to the racy, rosy.	(Ecclesiastes 9.11)	Ecclesiastes 9.11 "I returned, and saw under the sun, that the race is not to the swift, nor the battle to the strong, neither yet bread to the wise, nor yet riches to men of understanding, nor yet favour to men of skill; but time and chance happeneth to them all."	General Motif: 480.3 {Fq 4}
512.15:7	the race is not to the swift...	(Ecclesiastes 9.11)	Ecclesiastes 9.11 "I returned,	General



	. To the vast go the game!		and saw under the sun, that the race is not to the swift, nor the battle to the strong, neither yet bread to the wise, nor yet riches to men of understanding, nor yet favour to men of skill; but time and chance happeneth to them all."	Motif: 480.4 {Fq 4}
407.35:3	the rag was up the rag was up	(there was a notice outside to say that the play's run was ending) (also refers to menstruation)		General Motif: 481.1 {Fq 2}
453.11:3	the rag was up , with your rags up,	(there was a notice outside to say that the play's run was ending) (also refers to menstruation)		General Motif: 481.2 {Fq 2}



428.24:10	the rain for fresh remittances the rain for fresh remittances			General Motif: 482.1 {Fq 2}
627.11:5	the rain for fresh remittances . First we feel. Then we fall. And let her rain now if she likes. Gently or strongly as she likes.			General Motif: 482.2 {Fq 2}
512.20:1	rally, O rally # – I believe you. Taiptoep reely, O reely! #			General Motif: 483.1 {Fq 2}
593.03:8	rally, O rally . O rally, O rally, O rally!			General Motif: 483.2 {Fq 2}
358.04:8	ravishing shadow and lovely line	(the raven and the dove) (comments on	(Aubrey Beardlsey (1872- 1898): great	General Motif:



	(what roving shudder! what deadly loom!)	Beardsley's drawing)	English graphic artist, known for his contributions to <i>The Yellow Book</i> , and for his illustrations of Oscar Wilde's famous play in French <i>Salome</i> , initially very badly translated into English by Bosie – Lord Alfred Douglas)	484.1 {Fq 2}
365.23:4	ravishing shadow and lovely line . By where dauvening shedders down whose rovely lanes.	(the raven and the dove) (comments on Beardsley's drawing)	(Aubrey Beardsley (1872-1898): great English graphic artist, known for his contributions to <i>The Yellow Book</i> , and for his illustrations of Oscar Wilde's famous play in	General Motif: 484.2 {Fq 2}

			French <i>Salome</i> , initially very badly translated into English by Bosie – Lord Alfred Douglas)	
061.05:1	really and truly , leaned back in her really truly easy chair	(echoes of Swift's 'little language' in the <i>Journal to Stella</i>)	(The famous Dean of St Patrick's Cathedral in Dublin, Jonathan Swift (1667-1745), who wrote <i>Journal to Stella</i> between 1710-1713), which is a series of letters to Esther Johnson and her companion Rebecca Dingley)	General Motif: 485.1 {Fq 5}
089.36:4	really and truly ? Leally and tululy.	(echoes of Swift's 'little language' in the <i>Journal to Stella</i>)	(The famous Dean of St Patrick's Cathedral in	General Motif: 485.2



			Dublin, Jonathan Swift (1667-1745), who wrote <i>Journal to Stella</i> between 1710- 1713), which is a series of letters to Esther Johnson and her companion Rebecca Dingley)	{Fq 5}
090.31:5	really and truly ? Treely and rurally.	(echoes of Swift's 'little language' in the <i>Journal to Stella</i>)	(The famous Dean of St Patrick's Cathedral in Dublin, Jonathan Swift (1667-1745), who wrote <i>Journal to Stella</i> between 1710- 1713), which is a series of letters to Esther Johnson and her	General Motif: 485.3 {Fq 5}



			companion Rebecca Dingley)	
386.14:3	really and truly and now really and (up) truly	(echoes of Swift's 'little language' in the <i>Journal to Stella</i>)	(The famous Dean of St Patrick's Cathedral in Dublin, Jonathan Swift (1667-1745), who wrote <i>Journal to Stella</i> between 1710- 1713), which is a series of letters to Esther Johnson and her companion Rebecca Dingley)	General Motif: 485.4 {Fq 5}
520.32:11	really and truly rooly and cooly	(echoes of Swift's 'little language' in the <i>Journal to Stella</i>)	(The famous Dean of St Patrick's Cathedral in Dublin, Jonathan Swift (1667-1745),	General Motif: 485.5 {Fq 5}



			who wrote <i>Journal to Stella</i> between 1710- 1713), which is a series of letters to Esther Johnson and her companion Rebecca Dingley)	
→→→	regginbrow	→→→ First Four Paras Motifs		→→→
005.02:4	remove that bauble! burning [...] its bauble top	(Cromwell, when dissolving the Rump Parliament) (bauble ≈ mace) (Earwicker was once a member of the Rump → 127.33)	(FW127.32:9) ; walked as far as the Head where he sat in state as	General Motif: 486.1 {Fq 7}



		(Joyce comments, in his turn, on Cromwell by rendering the order as "remove that Bible")	the Rump;	
071.16:1	remove that bauble! <i>, Remove that Bible,</i>	(Cromwell, when dissolving the Rump Parliament) (bauble ≈ mace) (Earwicker was once a member of the Rump → 127.33) (Joyce comments, in his turn, on Cromwell by rendering the order as "remove that Bible")	(FW127.32:9) ; walked as far as the Head where he sat in state as the Rump;	General Motif: 486.2 {Fq 7}
224.12:9	remove that bauble! and the baublelight bulching out of his sockets	(Cromwell, when dissolving the Rump Parliament) (bauble ≈ mace) (Earwicker was once a member of the Rump → 127.33)	(FW127.32:9) ; walked as far as the Head where he sat in	General Motif: 486.3 {Fq 7}



		(Joyce comments, in his turn, on Cromwell by rendering the order as "remove that Bible")	state as the Rump;	
273. <u>06</u> :8	remove that bauble! . Impovernment of the booble by the bauble for the bubble.	(Cromwell, when dissolving the Rump Parliament) (bauble ≈ mace) (Earwicker was once a member of the Rump → 127.33) (Joyce comments, in his turn, on Cromwell by rendering the order as "remove that Bible")	(FW127.32:9) ; walked as far as the Head where he sat in state as the Rump;	General Motif: 486.4 {Fq 7 }
359. <u>11</u> :10	remove that bauble! , the same old dustamount on the same old tincoverdull baubleclass,	(Cromwell, when dissolving the Rump Parliament) (bauble ≈ mace) (Earwicker was once a member of the Rump →	(FW127.32:9) ; walked as far as the Head where he	General Motif: 486.5 {Fq 7 }



		127.33) (Joyce comments, in his turn, on Cromwell by rendering the order as "remove that Bible")	sat in state as the Rump;	
536.08:1	remove that bauble! , confused by his tonguer of bauble.	(Cromwell, when dissolving the Rump Parliament) (bauble ≈ mace) (Earwicker was once a member of the Rump → 127.33) (Joyce comments, in his turn, on Cromwell by rendering the order as "remove that Bible")	(FW127.32:9) ; walked as far as the Head where he sat in state as the Rump;	General Motif: 486.6 {Fq 7}
579.10:6	remove that bauble! . Renove that bible.	(Cromwell, when dissolving the Rump Parliament) (bauble ≈ mace)	(FW127.32:9) ; walked as far as the Head	General Motif: 486.7 {Fq 7 }



		(Earwicker was once a member of the Rump → 127.33) (Joyce comments, in his turn, on Cromwell by rendering the order as "remove that Bible")	where he sat in state as the Rump;	
088.26:7	the rending of the rocks the renting of his rock	(Matthew 27.51)	Matthew 27.51 "And, behold the veil of the temple wasrent in twain from the top to the bottom; and the earth did quake, and the rocks rent."	General Motif: 487.1 {Fq 4}
170.24:1	the rending of the rocks the rending of the rocks	(Matthew 27.51)	Matthew 27.51 "And, behold the veil of the temple wasrent in twain from the top to the bottom; and the earth did quake, and the rocks	General Motif: 487.2 {Fq 4}

			rent."	
221.32:1	the rending of the rocks . Rock rent.	(Matthew 27.51)	Matthew 27.51 "And, behold the veil of the temple wasrent in twain from the top to the bottom; and the earth did quake, and the rocks rent."	General Motif: 487.3 {Fq 4}
562.10:8	the rending of the rocks , that the Mount of Whoam it open it her to shelterer!	(Matthew 27.51)	Matthew 27.51 "And, behold the veil of the temple wasrent in twain from the top to the bottom; and the earth did quake, and the rocks rent."	General Motif: 487.4 {Fq 4}
024.25:8	renounce the Devil... . To part from the Devlin is hard			General Motif: 488.1 {Fq 3}



243.21:11	renounce the Devil...			General Motif: 488.2 {Fq 3}
	and renownse the devlins in all their pumbs			
387. <u>25</u> :12	renounce the Devil...			General Motif: 488.3 {Fq 3}
	, and then there was the drowning of Pharoah and all his pedestrians			
262.15:1	<i>Requiem aeternam dona eis...</i>	(<i>Requiem aeternam dona eis...</i> Latin : “Eternal rest grant them, O Lord...”) (Those are the opening words of the Introit of the Mass for the Dead)		General Motif: 489.1 {Fq 2}
	# Erdnacrusha, requiestress, wake em! #			
499.11:5	<i>Requiem aeternam dona eis...</i>	(<i>Requiem aeternam dona eis...</i> Latin : “Eternal rest grant them, O Lord...”) (Those are the opening words of the Introit of the Mass for the Dead)		General Motif: 489.2 {Fq 2}
	Rockquiem eternuel give donal aye in dolmeny!			
→→→	Reverend	→→→		→→→



		Letter Motifs		
143.06:10	rich beyond the dreams of avarice hapless behind the dreams of accuracy	(Samuel Johnson) (Edward Moore: <i>The Gamester</i>)		General Motif: 490.1 {Fq 2}
189.15:2	rich beyond the dreams of avarice , far from being old and rich behind their dream of arrivisme,	(Samuel Johnson) (Edward Moore: <i>The Gamester</i>)		General Motif: 490.2 {Fq 2}
021.18:5	The Riddle : Mark the Wans, why do I am alook alike a poss of porterpease?	"why do I am alook alike..."		General Motif: 491.1 {Fq 18}
022.05:3	The Riddle : Mark the Twy, why do I am alook alike a poss of	"why do I am alook alike..."		General Motif: 491.2 {Fq 18 }

	porterpease?			
022.29:2	The Riddle : Mark the Tris, why do I am alook alike a poss of porterpease?	"why do I am alook alike..."		General Motif: 491.3 {Fq 18}
038.05:3	The Riddle second nuptials by a Piessporter,	"why do I am alook alike..."		General Motif: 491.4 {Fq 18}
223.23:1	The Riddle # A space. Who are you? The cat's mother. A time. What do you lack? The look of a queen. #	"why do I am alook alike..."		General Motif: 491.5 {Fq 18}
224.14:7	The Riddle : How do you do that lack a	"why do I am alook alike..."		General Motif: 491.6



	lock and pass the poker, please?			{Fq 18}
260.05:1	The Riddle And howelse do we hook our hike to find that pint of porter place?	"why do I am alook alike..."		General Motif: 491.7 {Fq 18 }
301.F1	The Riddle # And she had to seek a pond's apeace to salve her suiterkins. Sued! #	"why do I am alook alike..."		General Motif: 491.8 {Fq 18}
311.22:3	The Riddle . Hwere can a ketch or hook alive a suit and sowterkins? Soot!	"why do I am alook alike..."		General Motif: 491.9 {Fq 18}
317.22:1	The Riddle	"why do I am alook alike..."		General Motif:



	# — Nohow did he kersse or hoot alike the suit and solder skins,			491.10 {Fq 18}
324.12:1	The Riddle # And ere he could catch or hook or line to suit their saussyskins, the lumpenpack.	"why do I am alook alike..."		General Motif: 491.11 {Fq 18}
365.34:5	The Riddle , when she was look like a little cheayat chilled (Oh sard! ah Mah!)	"why do I am alook alike..."		General Motif: 491.12 {Fq 18}
372.04:2	The Riddle : Moke the Wanst, whye doe we aime alike a pose of poeter peaced? While the dumb he shoots the shopper rope.	"why do I am alook alike..."		General Motif: 491.13 {Fq 18}



417.07:1	The Riddle where would his aluck alight or boss of both appease	"why do I am alook alike..."		General Motif: 491.14 {Fq 18}
466.30:2	The Riddle , mind uncle Hare? What, sir? Poss, myster? acheve! Thou, thou! What say ye?	"why do I am alook alike..."		General Motif: 491.15 {Fq 18}
493.29:1	The Riddle For why do you lack a link of luck to poise a pont of perfect, peace? On the vignetto is a ragingoos.	"why do I am alook alike..."		General Motif: 491.16 {Fq 18}
511.19:2	The Riddle it was about a pint of porter. #	"why do I am alook alike..."		General Motif: 491.17 {Fq 18}
623.14:2	The Riddle	"why do I am alook		General



	! Saying: What'll you take to link to light a pike on porpoise, plaise?	alike..."		Motif: 491.18 {Fq 18}
154.31:1	rime or reason the rime on my raisins,			General Motif: 492.1 {Fq 6}
178.05:2	rime or reason , if reams stood to reason			General Motif: 492.2 {Fq 6}
212.16:6	rime or reason : but the grapes that ripe before reason			General Motif: 492.3 {Fq 6}
263.26:5	rime or reason , there is rhymeless reason to believe, original sun.			General Motif: 492.4 {Fq 6}



478.09:8	rime or reason Magis landeguage in which wald wand rimes alpman and there is resin in all roots			General Motif: 492.5 {Fq 6 }
496.14:1	rime or reason , for rime or ration,			General Motif: 492.6 {Fq 6}
→→→	ringsome on the aquaface	→→→ First Four Paras Motifs		→→→
017.26:5	R.I.P. , they requiesce.			General Motif: 493.1 {Fq 3}
295.15:1	R.I.P. . Rest in peace! But to return.		(with aphorism potentialities)	General Motif:



				493.2 {Fq 3}
325.01:2	R.I.P. . Burial of Lieutenant- Groevener Hatchett, R.I.D. Devine's Previdence.			General Motif: 493.3 {Fq 3}
→→→	rise you must	→→→ First Four Paras Motifs		→→→
→→→	riverrun	→→→ First Four Paras Motifs		→→→
428.10:9	a rolling stone gathers no moss ! And may the mosse of	(Shaun)		General Motif: 494.1



	prosperousness gather you rolling home!			{Fq 2}
602.11:5	a rolling stone gathers no moss ? Rowlin's tun he gadder no must.	(Shaun)		General Motif: 494.2 {Fq 2}
S	S	S	S	S
235.09:1	<i>Sanctus! Sanctus! Sanctus!</i> # —Xanthos! Xanthos! Xanthos!	(<i>Sanctus! Sanctus! Sanctus!</i> Latin : "Holy! Holy! Holy!") (The Trisagion : a hymn, esp. in the Eastern Churches, with a triple invocation of God as holy)		General Motif: 495.1 {Fq 13}
279.F34:5	<i>Sanctus! Sanctus! Sanctus!</i> . Amun. Amun. And Amun	(<i>Sanctus! Sanctus! Sanctus!</i> Latin : "Holy! Holy! Holy!")		General Motif: 495.2

	again.	(The Trisagion : a hymn, esp. in the Eastern Churches, with a triple invocation of God as holy)		{Fq 13}
305.23:2	<i>Sanctus! Sanctus! Sanctus!</i> . Thou in shanty ! Thou in scanty shanty !! Thou in slanty scanty shanty !!!	(<i>Sanctus! Sanctus! Sanctus!</i> Latin : “Holy! Holy! Holy!”) (The Trisagion : a hymn, esp. in the Eastern Churches, with a triple invocation of God as holy)	→ The last line of T.S. Eliot’s 1922 poem <i>The Waste Land</i> : “Shantih shantih shantih”)	General Motif: 495.3 {Fq 13}
343.32:4	<i>Sanctus! Sanctus! Sanctus!</i> sintry and santry and sentry and suntry	(<i>Sanctus! Sanctus! Sanctus!</i> Latin : “Holy! Holy! Holy!”) (The Trisagion : a hymn, esp. in the Eastern Churches, with a triple invocation of God as holy)		General Motif: 495.4 {Fq 13}
350.31:5	<i>Sanctus! Sanctus! Sanctus!</i> (sand us and saint us and sound as agun!).	(<i>Sanctus! Sanctus! Sanctus!</i> Latin : “Holy! Holy! Holy!”)		General Motif: 495.5 {Fq 13}

		(The Trisagion : a hymn, esp. in the Eastern Churches, with a triple invocation of God as holy)		
360.27:2	<i>Sanctus! Sanctus! Sanctus!</i> ! Salam, salms, salaum!	(<i>Sanctus! Sanctus! Sanctus!</i> Latin : "Holy! Holy! Holy!") (The Trisagion : a hymn, esp. in the Eastern Churches, with a triple invocation of God as holy)		General Motif: 495.6 {Fq 13}
377.01:2	<i>Sanctus! Sanctus! Sanctus!</i> . Angus! Angus! Angus!	(<i>Sanctus! Sanctus! Sanctus!</i> Latin : "Holy! Holy! Holy!") (The Trisagion : a hymn, esp. in the Eastern Churches, with a triple invocation of God as holy)		General Motif: 495.7 {Fq 13}
408.33:12	<i>Sanctus! Sanctus! Sanctus!</i> Shaunti and shaunti and shaunti again!	(<i>Sanctus! Sanctus! Sanctus!</i> Latin : "Holy! Holy! Holy!")	(→ The last line of T.S. Eliot's 1922 poem <i>The Waste Land</i> :	General Motif: 495.8 {Fq 13}

		(The Trisagion : a hymn, esp. in the Eastern Churches, with a triple invocation of God as holy)	"Shantih shantih shantih")	
454.15:3	<i>Sanctus! Sanctus! Sanctus!</i> hicky hecky hock, huges huges huges, hughy hughy hughy,	(<i>Sanctus! Sanctus! Sanctus!</i> Latin : "Holy! Holy! Holy!") (The Trisagion : a hymn, esp. in the Eastern Churches, with a triple invocation of God as holy)		General Motif: 495.9 {Fq 13}
454.33:5	<i>Sanctus! Sanctus! Sanctus!</i> Shunt us! shunt us! shunt us!	(<i>Sanctus! Sanctus! Sanctus!</i> Latin : "Holy! Holy! Holy!") (The Trisagion : a hymn, esp. in the Eastern Churches, with a triple invocation of God as holy)		General Motif: 495.10 {Fq 13}
528.09:2	<i>Sanctus! Sanctus! Sanctus!</i> ! Crystal elation! Kyrielle elation! Elation immanse! Sing	(<i>Sanctus! Sanctus! Sanctus!</i> Latin : "Holy! Holy! Holy!")		General Motif: 495.11 {Fq 13}

	to us, sing to us, sing to us! Amam!	(The Trisagion : a hymn, esp. in the Eastern Churches, with a triple invocation of God as holy)		
593.01:1	<i>Sanctus! Sanctus! Sanctus!</i> # Sandhyas! Sandhyas! Sandhyas! #	(<i>Sanctus! Sanctus! Sanctus!</i> Latin : "Holy! Holy! Holy!") (The Trisagion : a hymn, esp. in the Eastern Churches, with a triple invocation of God as holy)		General Motif: 495.12 {Fq 13}
605.14:2	<i>Sanctus! Sanctus! Sanctus!</i> the triune trishagion,	(<i>Sanctus! Sanctus! Sanctus!</i> Latin : "Holy! Holy! Holy!") (The Trisagion : a hymn, esp. in the Eastern Churches, with a triple invocation of God as holy)		General Motif: 495.13 {Fq 13}
→→→	Sanglorians, save!	→→→ First Four Paras		→→→

		Motifs		
009.34:7	<i>sauve-qui-peut</i> Sophy-Key-Po			General Motif: 496.1 {Fq 3}
222.10:2	<i>sauve-qui-peut</i> that bottle of Sauvequieu			General Motif: 496.2 {Fq 3}
459.03:1	<i>sauve-qui-peut</i> solve qui pu			General Motif: 496.3 {Fq 3}
096. 13 :10	the scheme is like a rumba round my garden , and (peep!) meeting waters most improper (peepette!) ballround the garden,	(➔ Structure and Motif in FW, page 143)		General Motif: 497.1 {Fq 3}
176.18:1	the scheme is like a rumba round my garden	(➔ Structure and Motif in FW, page 143)		General Motif:



	<i>, When his Steam was like a Raimbrandt round Mac Garvey. #</i>			497.2 {Fq 3}
309.07:4	the scheme is like a rumba round my garden <i>the scheme is like a rumba round me garden,</i>	(➔ Structure and Motif in FW, page 143)		General Motif: 497.3 {Fq 3}
186.33:2	search me! <i>, search me,</i>	(the passage preceding the final occurrence seems to owe something to Browning's "Caliban upon Setebos")		General Motif: 498.1 {Fq 5}
269.23:1	search me! <i>! Search me.</i>	(the passage preceding the final occurrence seems to owe something to Browning's "Caliban upon Setebos")		General Motif: 498.2 {Fq 5}
280.09:1	search me! <i>? Such is.</i>	(the passage preceding the final occurrence seems to owe something to Browning's "Caliban upon Setebos")		General Motif: 498.3 {Fq 5}
322.17:4	search me!	(the passage preceding the		General

	. Serge Mee, suit! sazd he,	final occurrence seems to owe something to Browning's "Caliban upon Setebos")		Motif: 498.4 {Fq 5}
597.22:9	search me! ? Such me.	(the passage preceding the final occurrence seems to owe something to Browning's "Caliban upon Setebos")		General Motif: 498.5 {Fq 5}
→→→	Sechseläuten Motif	→→→ First Four Paras Motifs	Pingpong!...	→→→
076.07:4	<i>securus iudicat orbis terrarum, bonos non esse...</i> : <i>sigarius (sic!) vindicat urbes terrorum (sicker!)</i>	(<i>securus iudicat orbis terrarum, bonos non esse...</i> Latin : "The calm judgement of the world is that those men cannot be good who in any part of the world cut themselves off from the rest of the world". St. Augustine) → (Atherton, page 141)		General Motif: 499.1 {Fq 7}
096.33:3	<i>securus iudicat orbis terrarum, bonos non esse...</i>	(<i>securus iudicat orbis</i>		General

	<i>(securus iudicat orbis terrarum)</i>	<i>terrarum, bonos non esse...</i> Latin : “The calm judgement of the world is that those men cannot be good who in any part of the world cut themselves off from the rest of the world”. St. Augustine) → (Atherton, page 141)		Motif: 499.2 {Fq 7}
263.27:7	<i>securus iudicat orbis terrarum, bonos non esse...</i> . Securely judges orb terrestrial.	<i>(securus iudicat orbis terrarum, bonos non esse...</i> Latin : “The calm judgement of the world is that those men cannot be good who in any part of the world cut themselves off from the rest of the world”. St. Augustine) → (Atherton, page 141)		General Motif: 499.3 {Fq 7}
306.R1:6	<i>securus iudicat orbis terrarum, bonos non esse...</i> . SECURES GUBERNANT URBIS TERROREM.	<i>(securus iudicat orbis terrarum, bonos non esse...</i> Latin : “The calm judgement of the world is that those men cannot be good who in any part of the world cut themselves off		General Motif: 499.4 {Fq 7}

		from the rest of the world". St. Augustine) → (Atherton, page 141)		
314.34:10	<i>securus iudicat orbis terrarum, bonos non esse...</i> he sicckumed of homnis terrars.	(<i>securus iudicat orbis terrarum, bonos non esse...</i> Latin : "The calm judgement of the world is that those men cannot be good who in any part of the world cut themselves off from the rest of the world". St. Augustine) → (Atherton, page 141)		General Motif: 499.5 {Fq 7}
513.01:8	<i>securus iudicat orbis terrarum, bonos non esse...</i> . Securius indicat umbris tellurem. #	(<i>securus iudicat orbis terrarum, bonos non esse...</i> Latin : "The calm judgement of the world is that those men cannot be good who in any part of the world cut themselves off from the rest of the world". St. Augustine) → (Atherton, page 141)		General Motif: 499.6 {Fq 7}
593.13:6	<i>securus iudicat orbis terrarum, bonos non esse...</i> ! Securest jubilends albas	(<i>securus iudicat orbis terrarum, bonos non esse...</i> Latin : "The calm		General Motif:



	Temoram.	judgement of the world is that those men cannot be good who in any part of the world cut themselves off from the rest of the world". St. Augustine) → (Atherton, page 141)		499.7 {Fq 7}
114.23:9	seemself seemself,			General Motif: 500.1 {Fq 3}
143.26:7	seemself that fargazer seem to seemself to seem seeming of		(with aphorism potentialities)	General Motif: 500.2 {Fq 3}
460.11:4	seemself ! How he stalks to simself louter and lover			General Motif: 500.3 {Fq 3}
106.24:6	see Naples and then die , Seen Aples and Thin Dyed,			General Motif: 501.1



				{Fq 3}
448.09:3	see Naples and then die . See Capels and then fly.			General Motif: 501.2 {Fq 3}
540.12:1	see Naples and then die # – Vedi Drumcollogher e poi Moonis. #			General Motif: 501.3 {Fq 3}
050.24:2	see press (passim) (see the [Roman Catholic] presspassim)			General Motif: 502.1 {Fq 2}
550.03:9	see press (passim) , see press. #			General Motif: 502.2 {Fq 2}
→→→	The seim anew	→→→ Anna Livia Motifs		→→→



360.16:4	Sekhet-Hetep ! Secret Hookup.	(the Elysian Fields of the Egyptians)		General Motif: 503.1 {Fq 10}
377.03:3	Sekhet-Hetep Hecech saysaith.	(the Elysian Fields of the Egyptians)		General Motif: 503.2 {Fq 10}
398.27:4	Sekhet-Hetep kohinor sehehet	(the Elysian Fields of the Egyptians)		General Motif: 503.3 {Fq 10}
415.34:11	Sekhet-Hetep ! Seekit Hatup! [...] ! Suckit Hotup!	(the Elysian Fields of the Egyptians)		General Motif: 503.4 {Fq 10}
418.06:2	Sekhet-Hetep , sekketh rede from Evil-it-is,	(the Elysian Fields of the Egyptians)		General Motif: 503.5 {Fq 10}
453. <u>31</u> :13	Sekhet-Hetep	(the Elysian Fields of the		General



		Egyptians)		Motif: 503.6 {Fq 10}
	hooked and happy,			
454.35:11	Sekhet-Hetep ! Seekit headup!	(the Elysian Fields of the Egyptians)		General Motif: 503.7 {Fq 10}
530.22:1	Sekhet-Hetep . Sackerson! Hookup! #	(the Elysian Fields of the Egyptians)		General Motif: 503.8 {Fq 10}
571.02:2	Sekhet-Hetep . Seekhem seckhem!	(the Elysian Fields of the Egyptians)		General Motif: 503.9 {Fq 10}
612.15:3	Sekhet-Hetep sennacassia. Hump cumps [...] ! Sokkot? # Punc.	(the Elysian Fields of the Egyptians)		General Motif: 503.10 {Fq 10}
092.22:3	send peace in our time			General Motif:

	send treats in their times.			504.1 {Fq 3}
259.04:3	send peace in our time ! Grant sleep in hour's time, O Loud! #			General Motif: 504.2 {Fq 3}
500.13:5	send peace in our time ! Send us and peace! Title! Title!			General Motif: 504.3 {Fq 3}
301.16:9	<i>se non è vero</i> ! Se non é vero son trovatore.		(The actual proverb in Italian is: "Se non è vero è ben trovato!") (with aphorism potentialities)	General Motif: 505.1 {Fq 2}
353.09:8	<i>se non è vero</i> ! Senonnevero!			General Motif: 505.2 {Fq 2}



207.02:5	she pleated it, she plaited it . She pleated it. She plaited it.			General Motif: 506.1 {Fq 2}
526.32:2	she pleated it, she plaited it , she pleasing it, she praising it,			General Motif: 506.2 {Fq 2}
279.F27:3	she sass her nach, chillybombom and forty bonnets, upon the altarstane as I sat astrid uppum their Drewitt's altar, as cooledas as culcombres,	(Queen Ota on the high altar of Armagh cathedral)	(Queen Ota was the wife of Turgesius. When they ruled Armagh, they were pagan.)	General Motif: 507.1 {Fq 3}
493.19:7	she sass her nach, chillybombom and forty bonnets, upon the altarstane . When Ota, weewahrwificle of Torquells, bumped her dumpsydiddle down in her	(Queen Ota on the high altar of Armagh cathedral)	(Queen Ota was the wife of Turgesius. When they ruled Armagh, they were pagan.)	General Motif: 507.2 {Fq 3}



	woolsark			
552.30:2	she sass her nach, chillybombom and forty bonnets, upon the altarstane she sass her nach, chillybombom and forty bonnets, upon the altarstane.	(Queen Ota on the high altar of Armagh cathedral.)	(Queen Ota was the wife of Turgesius. When they ruled Armagh, they were pagan.)	General Motif: 507.3 {Fq 3}
399.22:4	she was always mad gone on me , she was always mad gone on me.	(Shaun as Yeats speaking of Maud Gonne)	(Maud Gonne was an Irish revolutionary beauty, courted in vain and for a long time by William Butler Yeats.)	General Motif: 508.1 {Fq 2}
526.26:3	she was always mad gone on me , begum. There was that one that was always mad gone on him,	(Shaun as Yeats speaking of Maud Gonne)	(Maud Gonne was an Irish revolutionary beauty, courted in vain and for a long time by William Butler Yeats.)	General Motif: 508.2 {Fq 2}



→→→	she was the queer old skeowsha	→→→ Anna Livia Motifs	→→→
222.35:2	shimmer and shake that made shimmershake rather naigtily	→ (the temptresses...)	(A group of 29 virgins, matching the number of days in February. In places, they are present as an audience.)
336.28:2	shimmer and shake , a bright tauth bight shimmeryshaking for the welt	→ (the temptresses...)	(A group of 29 virgins, matching the number of days in February. In places, they are present as an audience.)
342.07:10	shimmer and shake in their shummering insamples!	→ (the temptresses...)	(A group of 29 virgins, matching the number of days in February. In places, they are present as an

			audience.)	
595.05:8	shimmer and shake , shin high shake,	➔ (the temptresses...)	(A group of 29 virgins, matching the number of days in February. In places, they are present as an audience.)	General Motif: 509.4 {Fq 4}
066. <u>05</u> :9	<i>sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i> and reeboos publikiss and allover all and elsewhere throughout secular sequence the country over and overabroad	<i>(sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i> Latin: “As it was in the beginning, is now, and ever shall be; world without end”)		General Motif: 510.1 {Fq 19}
081.07:8	<i>sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i> ! Per omnibus secular seekalarum. Amain.	<i>(sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i> Latin: “As it was in the beginning, is now, and ever shall be; world without end”)		General Motif: 510.2 {Fq 19}



139.28:3	<i>sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i> and renounce their ruings, and denounce their doings, for river and iver, and a night. Amin!	<i>(sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i> Latin: "As it was in the beginning, is now, and ever shall be; world without end")	→ (T.S. Eliot, "Ash Wednesday", 1930, Part I: "I renounce the blessed face And renounce the voice" The poem was written after Eliot's religious conversion in 1927.)	General Motif: 510.3 {Fq 19}
178.18:2	<i>sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i> in secular sinkalarum, heads up, on his bonafide avocation (	<i>(sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i> Latin: "As it was in the beginning, is now, and ever shall be; world without end")		General Motif: 510.4 {Fq 19}
193.29:1	<i>sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i> # He points the deathbone and the quick are still. Insomnia, somnia somniorum. Awmawm.	<i>(sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i> Latin: "As it was in the beginning, is now, and ever shall be; world without end")		General Motif: 510.5 {Fq 19}

	#			
210.06:4	<i>sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i> For evil and ever. And kiks the buch.	<i>(sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i> Latin: "As it was in the beginning, is now, and ever shall be; world without end")		General Motif: 510.6 {Fq 19}
242.31:2	<i>sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i> His cheekmole of allaph foriverever her allinall and his Kuran never teachit her the be the owner of thyself.	<i>(sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i> Latin: "As it was in the beginning, is now, and ever shall be; world without end")		General Motif: 510.7 {Fq 19}
244.01:1	<i>sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i> # Hear, O worldwithout! Tiny tattling! Backwoods, be wary!	<i>(sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i> Latin: "As it was in the beginning, is now, and ever shall be; world without end")		General Motif: 510.8 {Fq 19}
271.22:10	<i>sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i>	<i>(sicut erat in principio, et nunc, et semper; et in sæcula</i>		General



	. As they warred in their big innings ease now we never shall know.	<i>sæculorum</i> Latin: "As it was in the beginning, is now, and ever shall be; world without end")		Motif: 510.9 {Fq 19}
272.04:1	<i>sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i> ! Willed without witting, whorled without aimed.	(<i>sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i> Latin: "As it was in the beginning, is now, and ever shall be; world without end")	➔ (T.S. Eliot, "Ash Wednesday", 1930, Part V: "The Word without a word/ [...] Against the Word the unstilled world still whirled" Was Joyce quoting Eliot here tongue in cheek?)	General Motif: 510.10 {Fq 19}
277.12:2	<i>sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i> . For as Anna was at the beginning lives yet and will	(<i>sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i> Latin: "As it was in the beginning, is now, and ever shall be; world without end")		General Motif: 510.11 {Fq 19}

	return after great deap sleap			
290.23:1	<i>sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i> par jure, il you plait, nuncandtunc and for simpler,	<i>(sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i> Latin: "As it was in the beginning, is now, and ever shall be; world without end")		General Motif: 510.12 {Fq 19}
301.02:5	<i>sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i>) Es war itwas in his priesterrite. O He Must Suffer!	<i>(sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i> Latin: "As it was in the beginning, is now, and ever shall be; world without end")		General Motif: 510.13 {Fq 19}
336.01:2	<i>sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i> !). And it was cyclums cyclorums after he made design on the corse and he want to mess on him (	<i>(sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i> Latin: "As it was in the beginning, is now, and ever shall be; world without end")		General Motif: 510.14 {Fq 19}
455.17:4	<i>sicut erat in principio, et nunc, et semper; et in sæcula</i>	<i>(sicut erat in principio, et</i>		General



	<i>sæculorum</i>	<i>nunc, et semper; et in sæcula sæculorum</i> Latin: "As it was in the beginning, is now, and ever shall be; world without end")		Motif: 510.15 {Fq 19}
	but we're presurely destined to be odd's without ends.			
468.05:1	<i>sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i>	<i>(sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i> Latin: "As it was in the beginning, is now, and ever shall be; world without end")	(with aphorism potentialities)	General Motif: 510.16 {Fq 19}
	. In the beginning was the gest he joustly says, for the end is with woman, flesh-without-word,			
488.11:4	<i>sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i>	<i>(sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i> Latin: "As it was in the beginning, is now, and ever shall be; world without end")		General Motif: 510.17 {Fq 19}
	. Poor omniboose, singalow singelearum: so is he ! #			
552.08:1	<i>sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i>	<i>(sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i> Latin: "As it was in the beginning, is now, and ever shall be; world without end")		General Motif: 510.18 {Fq 19}
	our aeone tone aeons thy studvaast vault;			

582.20:2	<i>sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i> in that multimirror megaron of returningties,	(<i>sicut erat in principio, et nunc, et semper; et in sæcula sæculorum</i> Latin: "As it was in the beginning, is now, and ever shall be; world without end")		General Motif: 510.19 {Fq 19}
222.24:2	the sign of the cross . Make a shine of the curst. Emen. #			General Motif: 511.1 {Fq 10}
316.25:8	the sign of the cross . He made the sign of the hammer.			General Motif: 511.2 {Fq 10}
317.11:3	the sign of the cross . He made the sign on the feaster.			General Motif: 511.3 {Fq 10}
326.06:1	the sign of the cross , mingling a sign of the cruisk.			General Motif: 511.4 {Fq 10}



336.01:8	the sign of the cross he made design on the corse			General Motif: 511.5 {Fq 10}
339.32:3	the sign of the cross the cycl of the cruize			General Motif: 511.6 {Fq 10}
374.33:7	the sign of the cross ! The sinus the curse.			General Motif: 511.7 {Fq 10}
420.36:3	the sign of the cross . Seized of the Crownd.			General Motif: 511.8 {Fq 10}
471.12:3	the sign of the cross the sign of the southern cross,			General Motif: 511.9 {Fq 10}
574.14:6	the sign of the cross			General



	under cover of a crossed cheque,			Motif: 511.10 {Fq 10}
044.04:3	silence in court! <i>silentium in curia!</i> (	( the silence which comes at the end of a cycle)		General Motif: 512.1 {Fq 3}
378.32:4	silence in court! . Silence in thought! Spreach!	(the silence which comes at the end of a cycle)		General Motif: 512.2 {Fq 3}
557.12:9	silence in court! silence and coort; #	(the silence which comes at the end of a cycle)		General Motif: 512.3 {Fq 3}
458.30:14	simply and solely simply and solely			General Motif: 513.1 {Fq 3}
598.19:6	simply and solely			General



	simplysolely			Motif: 513.2 {Fq 3}
600.01:8	simply and solely , slumply and slopely,			General Motif: 513.3 {Fq 3}
120.13:5	sink or swim sink or swim			General Motif: 514.1 {Fq 2}
230.09:1	sink or swim neither swuck in nonneither swimp in the flood			General Motif: 514.2 {Fq 2}
428.07:5	Sireland calls you . Sireland calls you.			General Motif: 515.1 {Fq 3}
621.20:7	Sireland calls you			General Motif:



	! Come! Give me your great breaspaw, padder			515.2 {Fq 3}
628.13:6	Sireland calls you . Far calls. Coming, far!		(far Common Scandinavian : father) (extension → fatherland) (with aphorism potentials)	General Motif: 515.3 {Fq 3}
294.19:2	smoking his favourite Turkish... , raucking his favourite turvku	(the motif closely associates Earwicker and Taff in a way that I do not wholly understand)	(rauchen German : to smoke)	General Motif: 516.1 {Fq 3}
347.36:1	smoking his favourite Turkish... still smolking his fulvurite turfkish in the rooking pressance	(the motif closely associates Earwicker and Taff in a way that I do not wholly understand)		General Motif: 516.2 {Fq 3}
417.12:3	smoking his favourite Turkish... , smolking a spatial brunt of	(the motif closely associates Earwicker and Taff in a way that I do not wholly		General Motif:

	Hosana cigals,	understand)		516.3 {Fq 3}
139.31:1	snake in the grass as snake is under clover			General Motif: 517.1 {Fq 3}
563.03:7	snake in the grass . A stake in our mead.			General Motif: 517.2 {Fq 3}
615.28:13	snake in the grass . Sneakers in the grass, keep off!			General Motif: 517.3 {Fq 3}
→→→	So.	→→→ Last Monologue Motifs		→→→
027.30:2	so be it			General Motif:



	! So be yet! #			518.1 {Fq 8 }
094.32:6	so be it . So [...]. Be it soon.			General Motif: 518.2 {Fq 8 }
096.24:5	so be it . Be it suck. #			General Motif: 518.3 {Fq 8 }
124.28:6	so be it . So be it. And it was.			General Motif: 518.4 {Fq 8 }
262.19:1	so be it # Sow byg eat. # (+ FootNote 6:) Says blistered Mary Achinhead to beautified Tummy Tullbutt. #			General Motif: 518.5 {Fq 8 }



411.27:10	so be it . Well, so be it!			General Motif: 518.6 {Fq 8}
414.14:1	so be it # – So vi et! we responded.		(So+vi+et → Soviet!) (In Common Scandinavian the word <u>Sovjet</u> is both an Adjective and a Noun: hence, it can be the name of the country as well, quite by itself !)	General Motif: 518.7 {Fq 8}
418.07:1	so be it . Be it! So be it!			General Motif: 518.8 {Fq 8}
→→→	Soft morning, city!	→→→ Last		→→→



		Monologue Motifs		
053.18:4	the solfa scale , the <u>soft</u> bell<u>ing</u> of the <u>fallow</u> deers (<u>doerehmoose</u> genuane!)			General Motif: 519.1 {Fq 14}
068.20:10	the solfa scale <u>false</u> <u>sop</u> <u>lap</u> <u>sick</u> <u>dope</u>?			General Motif: 519.2 {Fq 14}
126.01:1	the solfa scale # <u>So</u>? # Who <u>do</u> you no tonigh, <u>lazy</u> and gentleman? #			General Motif: 519.3 {Fq 14}
194.12:1	the solfa scale , la, you dominate)			General Motif: 519.4 {Fq 14}



224. <u>34</u> :10	the solfa scale , a simply gracious: Mi, O la!),			General Motif: 519.5 {Fq 14}
260.L3:1	the solfa scale IMAGINARY ITINERARY THROUGH THE PARTICULAR UNIVERSAL.			General Motif: 519.6 {Fq 14}
267.15:2	the solfa scale on the domisole,			General Motif: 519.7 {Fq 14}
268.14:1	the solfa scale on solfa sofa.			General Motif: 519.8 {Fq 14}
273.F8:1	the solfa scale # Yes, there, Tad, thanks, give,			General Motif: 519.9



	from, tathair,			{Fq 14}
407.27:5	the solfa scale ! <u>Does</u> she <u>lag</u> <u>soft</u> <u>fall</u>			General Motif: 519.10 {Fq 14}
437.07:3	the solfa scale your airs of go-be-dee			General Motif: 519.11 {Fq 14}
448.35:2	the solfa scale still high fa luting,			General Motif: 519.12 {Fq 14}
450.10:5	the solfa scale ., solfanelly			General Motif: 519.13 {Fq 14}
597.01:2	the solfa scale Soe? La! Lamfadar's arm it		(with aphorism potentialities!)	General Motif: 519.14



	has cocoincidences.			{Fq 14}
→→→	some at home...more...	→→→ Letter Motifs		→→→
006.21:2	some...more... ! Some in kinkin corass, more, kankan keening.			General Motif: 520.1 {Fq 8}
044.10:6	some...more... . Some vote him [...], some mote him [...], some dub him [...] while others hail him [...]. Some apt him [...] but I parse him [...]			General Motif: 520.2 {Fq 8}
077.12:11	some...more... , some saying [...] , more holding [...]			General Motif: 520.3 {Fq 8}

078.33:4	some...more...) some for want of [...], others already caught [...]			General Motif: 520.4 {Fq 8}
116.20:8	some...more... someathome's first and moreinausland's last			General Motif: 520.5 {Fq 8}
119.33:9	some...more... some blame the cudgel and more blame the soot			General Motif: 520.6 {Fq 8}
129.20:8	some...more... ; some dub him Rotshield and more limn him Rockyfellow;			General Motif: 520.7 {Fq 8}
276.L1	some...more... # <i>Some is out for twoheaded dulcarnons but more pulfers</i>			General Motif: 520.8 {Fq 8}

	<i>turnips. #</i>			
112.05:4	son of a bitch a stump of a beech			General Motif: 521.1 {Fq 18}
149.20:5	son of a bitch the sophology of Bitchson			General Motif: 521.2 {Fq 18}
209.15:5	son of a bitch ! That's a good old son of a ditch!			General Motif: 521.3 {Fq 18}
251.11:5	son of a bitch song of a witch			General Motif: 521.4 {Fq 18}
278.23:1	son of a bitch , Daganasanavitch?			General Motif: 521.5



				{Fq 18}
314.28:6	son of a bitch those sohns of a blitzh			General Motif: 521.6 {Fq 18}
322.05:5	son of a bitch , you scum of a botch, (			General Motif: 521.7 {Fq 18}
340.02:5	son of a bitch so so sewn of a fitchid!			General Motif: 521.8 {Fq 18}
348.34:3	son of a bitch , the quean of oldbyrdes, Sinya Sonyavitches!			General Motif: 521.9 {Fq 18}
360.03:4	son of a bitch sound of a pitch			General Motif: 521.10 {Fq 18}



362.10:4	son of a bitch the soldr of a britsh			General Motif: 521.11 {Fq 18}
369.21:5	son of a bitch , whoson of a which,			General Motif: 521.12 {Fq 18}
437.29:5	son of a bitch or some other suckinsin of a vitch,			General Motif: 521.13 {Fq 18}
540.14:3	son of a bitch ! Pip! Peep! Pipitch!			General Motif: 521.14 {Fq 18}
543.09:11	son of a bitch the song of a birtch:			General Motif: 521.15 {Fq 18}
586.15:6	son of a bitch			General



	! Every ditcher's dastard			Motif: 521.16 {Fq 18}
603.32:1	son of a bitch sunt of a hunt			General Motif: 521.17 {Fq 18}
621.10:12	son of a bitch . The sons of bursters			General Motif: 521.18 {Fq 18 }
093.24:7	the sooner the better ! And the soother the bitther!	(The first occurrence - "the soother the bitther"-shows this motif to be a version of "Come, sweet Saviour!"; the second - "the sinner the badder" - is the opposite side of the picture)		General Motif: 522.1 {Fq 2}
314.18:2	the sooner the better the sinner the badder!	(The first occurrence - "the soother the bitther"-shows this motif to be a version of "Come, sweet Saviour!"; the second - "the sinner the badder" - is the opposite		General Motif: 522.2 {Fq 2}



		side of the picture)		
427.24:10	soo ooft soo ooft			General Motif: 523.1 {Fq 2}
620.15:6	soo ooft . Som. So oft. Sim.			General Motif: 523.2 {Fq 2}
→→→	sosie sesthers	→→→ First Four Paras Motifs		→→→
→→→	Sot a bit of it!	→→→ Viking Father Sleeps Motifs		→→→
013.04:1	so this is Dublin!			General



	# So This Is Dyoublong? #			Motif: 524.1 {Fq 2}
337.26:3	so this is Dublin! : So these ease Budlim!			General Motif: 524.2 {Fq 2}
013.01:1	sound sense sound of Irish sense.	(the Duchess says to Alice: "Take care of the sense, and the sounds will take care of themselves")		General Motif: 525.1 {Fq 10}
096.32:1	sound sense all the soundest sense	(the Duchess says to Alice: "Take care of the sense, and the sounds will take care of themselves")		General Motif: 525.2 {Fq 10}
109.15:1	sound sense just as hurtful to sound sense (	( the Duchess says to Alice: "Take care of the sense, and the sounds will take care of themselves")		General Motif: 525.3 {Fq 10}
112.12:1	sound sense	(the Duchess says to Alice: "Take care of the sense, and		General Motif:



	sense is sound as a bell, sir,	the sounds will take care of themselves")		525.4 {Fq 10}
121.15:2	sound sense and begin again to make soundsense and sensesound kin again);	(the Duchess says to Alice: "Take care of the sense, and the sounds will take care of themselves")		General Motif: 525.5 {Fq 10}
138.07:7	sound sense ; wanamade singsigns to soundsense an yit he wanna git all his flesch nuemaids motts truly prural and plausible;	(the Duchess says to Alice: "Take care of the sense, and the sounds will take care of themselves")	(with strong aphorism potentialities) (both in Joyce and in Lewis Carroll, q. v.)	General Motif: 525.6 {Fq 10}
169.24:2	sound sense , (would we go back there now for sounds, pillings and sense?	(the Duchess says to Alice: "Take care of the sense, and the sounds will take care of themselves")	(with strong aphorism potentialities)	General Motif: 525.7 {Fq 10}
279.F25:1	sound sense	(the Duchess says to Alice: "Take care of the sense, and	(with strong aphorism	General

	. Sago sound, rite go round, kill kackle, kook kettle	the sounds will take care of themselves")	potentialities)	Motif: 525.8 {Fq 10}
522.29:2	sound sense ? Can you distinguish the sense, prain, from the sound, bray?	(the Duchess says to Alice: "Take care of the sense, and the sounds will take care of themselves")		General Motif: 525.9 {Fq 10}
612.29:2	sound sense , the sound sense sympol in a weedwayedwold	(the Duchess says to Alice: "Take care of the sense, and the sounds will take care of themselves")		General Motif: 525.10 {Fq 10}
049.05:7	sow wild oats and, having flown his wild geese,			General Motif: 526.1 {Fq 2}
451.06:8	sow wild oats , sowing my wild plums to reap ripe plentihorns mead,		(with strong aphorism potentialities)	General Motif: 526.2 {Fq 2 }

131.14:4	spare the rod and spoil the child ; speared the rod and spoiled the lightning;			General Motif: 527.1 {Fq 3}
436.32:10	spare the rod and spoil the child spoil the lad but spare his shirt!			General Motif: 527.2 {Fq 3}
579.16:6	spare the rod and spoil the child . Share the wealth and spoil the weal.			General Motif: 527.3 {Fq 3}
140. <u>26</u> :11	speech is silver, silence is golden sinking ofter the soapstone of silvry speech.	(Vico's first, golden, Age was inarticulate)		General Motif: 528.1 {Fq 5}
193.11:5	speech is silver, silence is golden golden silence gives consent,	(Vico's first, golden, Age was inarticulate)		General Motif: 528.2 {Fq 5}



345.20:3	speech is silver, silence is golden , upon the repleted speechsalver's innkeeping right	(Vico's first, golden, Age was inarticulate)		General Motif: 528.3 {Fq 5}
366.11:5	speech is silver, silence is golden , my goldrush gainst her silvernetss,	(Vico's first, golden, Age was inarticulate)		General Motif: 528.4 {Fq 5}
477.08:4	speech is silver, silence is golden speak up, do you hear me, you sir?	(Vico's first, golden, Age was inarticulate)		General Motif: 528.5 {Fq 5}
031.15:1	the spindle side on the spindle side			General Motif: 529.1 {Fq 2}
354.30:2	the spindle side to the spittle side			General Motif: 529.2



				{Fq 2}
229.07:10	SPQR in S.P.Q.R.ish	(SPQR Latin : <i>Senatus Populus Que Romanus</i> – “the Roman Senate and People”; letters inscribed on Roman standards)		General Motif: 530.1 {Fq 4}
454.35:1	SPQR ! The seanad and pobbel queue’s remainder.	(SPQR Latin : <i>Senatus Populus Que Romanus</i> – “the Roman Senate and People”; letters inscribed on Roman standards)		General Motif: 530.2 {Fq 4}
455.28:5	SPQR to begin properly SPQueaRking	(SPQR Latin : <i>Senatus Populus Que Romanus</i> – “the Roman Senate and People”; letters inscribed on Roman standards)		General Motif: 530.3 {Fq 4}
484.22:8	SPQR , the W.X.Y.Z. and P.Q.R.S. of legatine powers	(SPQR Latin : <i>Senatus Populus Que Romanus</i> – “the Roman Senate and People”; letters inscribed on Roman standards)		General Motif: 530.4 {Fq 4}
186.12:4	square the circle , circling the square,			General Motif: 531.1



				{Fq 3}
285.F4:10	square the circle round Myriom square. #			General Motif: 531.2 {Fq 3}
460.09:1	square the circle circuts of lovemountjoy square			General Motif: 531.3 {Fq 3}
029.06:2	squaring his shoulders his share of the showthers			General Motif: 532.1 {Fq 2}
252.01:1	squaring his shoulders queering his shoollthers.			General Motif: 532.2 {Fq 2}
033.12:7	standing room only , standing room only.	(on Resurrection Day)		General Motif: 533.1 {Fq 2}



179.36:5	standing room only stamping room only	(on Resurrection Day)		General Motif: 533.2 {Fq 2}
331.12:7	stick a pin into the buttocks if you stick that pigpin upinto meh! #			General Motif: 534.1 {Fq 2}
474.14:10	stick a pin into the buttocks push with your bluntblank pin in hand upinto			General Motif: 534.2 {Fq 2}
→→→	stop. Please stop...	→→→ Letter Motifs		→→→
568.16:5	Stop Press <i>Instopressible</i>			General Motif: 535.1 {Fq 2}
588.33:11	Stop Press			General



	stoppress			Motif: 535.2 {Fq 2}
310.12:1	the street which is called Straight Eustache Straight,	(Acts 9.11)	Acts 9.11 "And the Lord <i>said</i> unto him, Arise, and go into the street which is called Straight, and enquire in the house of Judas for <i>one</i> called Saul, of Tarsus"	General Motif: 536.1 {Fq 5}
491.09:11	the street which is called Straight our straat that is called corkscrewed.	(Acts 9.11)	Acts 9.11 "And the Lord <i>said</i> unto him, Arise, and go into the street which is called Straight, and enquire in the house of Judas for <i>one</i> called Saul, of Tarsus"	General Motif: 536.2 {Fq 5}
512.15:1	the street which is called Straight	(Acts 9.11)	Acts 9.11	General

	the mightier the stricker the strait.		"And the Lord <i>said</i> unto him, Arise, and go into the street which is called Straight, and enquire in the house of Judas for <i>one</i> called Saul, of Tarsus"	Motif: 536.3 {Fq 5}
542.16:1	the street which is called Straight Janus's straight,	(Acts 9.11)	Acts 9.11 "And the Lord <i>said</i> unto him, Arise, and go into the street which is called Straight, and enquire in the house of Judas for <i>one</i> called Saul, of Tarsus"	General Motif: 536.4 {Fq 5}
564.10:4	the street which is called Straight . The straight road down the centre (	( Acts 9.11)	Acts 9.11 "And the Lord <i>said</i> unto him, Arise, and go into the street which is called	General Motif: 536.5 {Fq 5}



			Straight, and enquire in the house of Judas for <i>one</i> called Saul, of Tarsus"	
111. <u>11</u> :8	the struggle for life/the survival of the fittest/natural selection the hate turned the mild on			General Motif: 537.1 {Fq 8}
117.28:6	the struggle for life/the survival of the fittest/natural selection their natural selections			General Motif: 537.2 {Fq 8}
145.26:12	the struggle for life/the survival of the fittest/natural selection the strangle forlove and the sowiveall of the prettiest?			General Motif: 537.3 {Fq 8}
247.30:7	the struggle for life/the survival of the fittest/natural selection , a smuggler for lifer.			General Motif: 537.4 {Fq 8}



252.28:3	the struggle for life/the survival of the fittest/natural selection by naturel rejection. Charley, you're my darwing!			General Motif: 537.5 {Fq 8}
340.13:8	the struggle for life/the survival of the fittest/natural selection all the straggles for wife			General Motif: 537.6 {Fq 8}
437.21:1	the struggle for life/the survival of the fittest/natural selection natural emotion			General Motif: 537.7 {Fq 8}
504.33:7	the struggle for life/the survival of the fittest/natural selection their unnatural refection			General Motif: 537.8 {Fq 8}
004.18:1	stuttering hand # Bygmester Finnegan, of the Stuttering Hand,	(Earwicker, like the priest in "The Sisters", smashes beer-glass-chalices)		General Motif: 538.1 {Fq 2}

395.27:3	stuttering hand his flattering hend,	(Earwicker, like the priest in "The Sisters", smashes beer-glass-chalices)		General Motif: 538.2 {Fq 2}
004.28:7	such and such and so and so Soangso			General Motif: 539.1 {Fq 5}
023.24:5	such and such and so and so thuch on thuch and thow on thow.			General Motif: 539.2 {Fq 5}
233.09:10	such and such and so and so shocks of such as touch with show on show. #			General Motif: 539.3 {Fq 5}
372.16:8	such and such and so and so swensewn snewwesner,			General Motif: 539.4 {Fq 5}
517.30:9	such and such and so and so			General



	soandsuch,			Motif: 539.5 {Fq 5}
144.13:3	such is Spanish . Such is Spanish.	(perhaps based on a remark of 'Sally' in Morton Prince's <i>The Dissociation of a Personality</i> : "Toujours is French, you know")		General Motif: 540.1 {Fq 3}
233.35:7	such is Spanish cow cudd spanich.	(perhaps based on a remark of 'Sally' in Morton Prince's <i>The Dissociation of a Personality</i> : "Toujours is French, you know")		General Motif: 540.2 {Fq 3}
300.16:10	such is Spanish , such is spanish,	(perhaps based on a remark of 'Sally' in Morton Prince's <i>The Dissociation of a Personality</i> : "Toujours is French, you know")		General Motif: 540.3 {Fq 3}
015.15:7	<i>sursum corda</i> surssurhummed,	(<i>sursum corda</i> Latin : "Lift up your hearts!") (from the Mass)		General Motif: 541.1 {Fq 5}
239.09:12	<i>sursum corda</i>	(<i>sursum corda</i> Latin : "Lift up your hearts!")		General Motif:



	! Upsome cauda!	(from the Mass)		541.2 {Fq 5}
296.F3:10	<i>sursum corda</i> Suksumkale! #	(<i>sursum corda</i> Latin : "Lift up your hearts!") (from the Mass)		General Motif: 541.3 {Fq 5}
453.26:1	<i>sursum corda</i> ? Sussumcordials	(<i>sursum corda</i> Latin : "Lift up your hearts!") (from the Mass)		General Motif: 541.4 {Fq 5}
581.13:6	<i>sursum corda</i> , sursumcordial,	(<i>sursum corda</i> Latin : "Lift up your hearts!") (from the Mass)		General Motif: 541.5 {Fq 5}
→→→	the survival of the fittest	→→→ "the struggle for life"		→→→
T	T	T	T	T
050.09:1	take french leave	→ (Joyce's early trip to		General

	has taken all the French leaves unveilable	Paris)		Motif: 542.1 {Fq 4}
083.30:9	take french leave : and he tucked his friend's leave.	→ (Joyce's early trip to Paris)		General Motif: 542.2 {Fq 4}
311.32:13	take french leave : and he tog his fringe sleeve (	→ ( Joyce's early trip to Paris)		General Motif: 542.3 {Fq 4}
363.18:9	take french leave . And he suked their friends' leave (	→ ( Joyce's early trip to Paris)		General Motif: 542.4 {Fq 4}
118.34:3	take it or leave it , tare it or leaf it, (			General Motif: 543.1 {Fq 2}
623.20:2	take it or leave it			General

	. We can take or leave.			Motif: 543.2 {Fq 2}
032.23:4	take off that white hat! <i>Take off that white hat!,</i>			General Motif: 544.1 {Fq 9}
036.27:9	take off that white hat! (I lift my hat!)			General Motif: 544.2 {Fq 9}
320.08:1	take off that white hat! (flick off that hvide aske, big head!)			General Motif: 544.3 {Fq 9}
322.01:1	take off that white hat! # –Take off thatch whitehat (			General Motif: 544.4 {Fq 9}
322.05:1	take off that white hat!			General Motif:



	# –Tick off that whilehot,			544.5 {Fq 9}
322.08:1	take off that white hat! # –Tape off that saw foull			General Motif: 544.6 {Fq 9}
607.03:6	take off that white hat! Teak off that wise head!			General Motif: 544.7 {Fq 9}
614.14:4	take off that white hat! ! Tuck upp those wide shorts.			General Motif: 544.8 {Fq 9}
623.09:2	take off that white hat! . Remember to take off your white hat, ech?			General Motif: 544.9 {Fq 9}
170.05:9	take your time ?: telling them take their time,			General Motif: 545.1



				{Fq 2}
465.35:10	take your time . Take your tiger over it.			General Motif: 545.2 {Fq 2}
→→→	A tale told of...	→→→ Anna Livia Motifs		→→→
→→→	tea-stain	→→→ Letter Motifs		→→→
→→→	Teems of times...	→→→ Anna Livia Motifs		→→→
042.09:11	The Telegram : I want money. Pleasesend),			General Motif: 546.1 {Fq 8}
060.28:9	The Telegram			General Motif:



	: striving todie, hopenig tomellow,			546.2 {Fq 8}
172.22:2	The Telegram cabled (			General Motif: 546.3 {Fq 8}
223.34:1	The Telegram # With nought a wired from the wordless either. #			General Motif: 546.4 {Fq 8}
315.32:5	The Telegram Cablen: Clifftop.			General Motif: 546.5 {Fq 8}
488.21:3	The Telegram , Negoist Cabler,			General Motif: 546.6 {Fq 8}
595.33:5	The Telegram			General Motif:



	. Listening, Syd! #			546.7 {Fq 8}
609.19:4	The Telegram . Obning shotly.			General Motif: 546.8 {Fq 8}
→→→	Tell me, tell me, tell me...	→→→ Anna Livia Motifs		→→→
225.04:14	tell that to the marines by all that story to the ultramarines.			General Motif: 547.1 {Fq 3}
364.02:11	tell that to the marines . He can tell such a story to the Twelfth Maligns			General Motif: 547.2 {Fq 3}
502.36:1	tell that to the marines # — A lambskip for the			General Motif: 547.3



	marines!			{Fq 3 }
→→→	Telmetale	→→→ Anna Livia Motifs		→→→
014.26:6	The Ten Commandments meddlement with the drawers of his neighbour's safe. #	(Protestant numbering (9))		General Motif: 548.1 {Fq 15}
062.12:7	The Ten Commandments by the fourth commandment	(Protestant numbering (4))		General Motif: 548.2 {Fq 15}
172.30:6	The Ten Commandments , covetous of his neighbour's word,	(Protestant numbering (9))		General Motif: 548.3 {Fq 15}
181.31:10	The Ten Commandments . He has lately committed one of the then commandments	(Protestant numbering (8))		General Motif: 548.4 {Fq 15}



	but she will now assist.			
247.22:3	The Ten Commandments ! An they bare falls witless against thee	(Protestant numbering (8))		General Motif: 548.5 {Fq 15}
259.05:6	The Ten Commandments . That they do ming no merder.	(Protestant numbering (8))		General Motif: 548.6 {Fq 15}
364.01:7	The Ten Commandments they who would bare no whiteness against me	(Protestant numbering (8))		General Motif: 548.7 {Fq 15}
411. <u>10</u> :12	The Ten Commandments never get stuck to another man's pfife.	(Protestant numbering (9))		General Motif: 548.8 {Fq 15}
413.16:6	The Ten Commandments . Honour thy farmer and my	(Protestant numbering (6))		General Motif: 548.9



	litters.			{Fq 15}
432.26:10	The Ten Commandments the ten commandments	(Protestant numbering (6))		General Motif: 548.10 {Fq 15}
433.22:3	The Ten Commandments . First thou shalt not smile. twice thou shalt not love.	(Protestant numbering (6))		General Motif: 548.11 {Fq 15}
460.04:4	The Ten Commandments . Lock my mearest next myself.	(Protestant numbering (10))		General Motif: 548.12 {Fq 15}
579.18:4	The Ten Commandments . Love my label like myself.	(Protestant numbering (10))		General Motif: 548.13 {Fq 15}
615.32:2	The Ten Commandments . Stringtly is it forbidden by	(Protestant numbering (10))		General Motif: 548.14



	the honorary tenth commendant			{Fq 15}
615.33:2	The Ten Commandments to shall not bare full sweetness against a neighbor's wiles.	(Protestant numbering (8))		General Motif: 548.15 {Fq 15}
→→→	tender condolences	→→→ Letter Motifs		→→→
022.32:4	the terror by night , the old terror of the dames,	(Psalm 91.5)	Psalm 91.5 "Thou shalt not be afraid for the terror by night; nor for the arrow that flieth by day;"	General Motif: 549.1 {Fq 5}
062.25:1	the terror by night the premier terror of Errorland.	(Psalm 91.5)	Psalm 91.5 "Thou shalt not be afraid for the terror by night; nor for the arrow that flieth by day;"	General Motif: 549.2 {Fq 5}



116. <u>07</u> :10	the terror by night the white terror equals the old regime	(Psalm 91.5)	Psalm 91.5 "Thou shalt not be afraid for the terror by night; nor for the arrow that flieth by day;"	General Motif: 549.3 {Fq 5}
184.07:8	the terror by night white or reddr hawrors, noondayterrorised to skin and bone	(Psalm 91.5)	Psalm 91.5 "Thou shalt not be afraid for the terror by night; nor for the arrow that flieth by day;"	General Motif: 549.4 {Fq 5}
261.26:2	the terror by night . Terror of the noonstruck by day,	(Psalm 91.5)	Psalm 91.5 "Thou shalt not be afraid for the terror by night; nor for the arrow that flieth by day;"	General Motif: 549.5 {Fq 5}
→→→	<i>tête-à-tête</i>	→→→ First Four Paras		→→→



		Motifs		
→→→	<i>Thalatta! Thalatta!</i>	→→→ Last Monologue Motifs		→→→
119.08:10	that's the limit! , there is a limit to all things			General Motif: 550.1 {Fq 3}
198.13:5	that's the limit! ! Yssel that the limmat?			General Motif: 550.2 {Fq 3}
448.33:3	that's the limit! that's about the sanguine boundary limit.			General Motif: 550.3 {Fq 3}
149.05:10	that takes the cake			General Motif:

	, taking kiss, kake or kick with a suck, sigh or simper,			551.1 {Fq 4}
170.22:2	that takes the cake , so Shem himself, the doctator, took the cake,			General Motif: 551.2 {Fq 4}
175.29:4	that takes the cake ! Lefty takes the cherubcake			General Motif: 551.3 {Fq 4}
192.33:10	that takes the cake (gainsay me, cakeeater!)			General Motif: 551.4 {Fq 4}
144.12:11	that will be all for today ! Soso do todas. Such is Spanish.	(signing off, on the air)		General Motif: 552.1 {Fq 4}
342.29:7	that will be all for today	(signing off, on the air)		General Motif:



	<i>. Sat will be off follteedee.</i>			552.2 {Fq 4}
533.36:7	that will be all for today <i>. Thatll beall fortody.</i>	(signing off, on the air)		General Motif: 552.3 {Fq 4}
613.08:4	that will be all for today <i>. So fore now, dayleash.</i>	(signing off, on the air)		General Motif: 552.4 {Fq 4}
006.18:7	the all gianed in <i>the all gianed in</i>			General Motif: 553.1 {Fq 2}
351.14:6	the all gianed in <i>. And we all tuned in to hear the topmost noviality.</i>			General Motif: 553.2 {Fq 2}
→→→	There's the Belle...	→→→ Anna Livia		→→→

		Motifs: 'Pingpong!'		
023.25:12	they have ears, but they hear not... ! Impalpabunt, he abhears.	(Psalms 115.6+7)	Psalms 115.6 "They have ears, but they hear not: noses have they, but they smell not:" Psalms 115.7 "They have hands, but they handle not: feet have they, but they walk not: neither speak they through their throat."	General Motif: 554.1 {Fq 2}
113.29:1	they have ears, but they hear not... , find it devilish hard now and again even to believe itself.	(Psalms 115.6+7)	Psalms 115.6 "They have ears, but they hear not: noses have they, but they smell not:"	General Motif: 554.2 {Fq 2}



			Psalms 115.7 "They have hands, but they handle not: feet have they, but they walk not: neither speak they through their throat."	
→→→→	They'll never see. Nor know...	→→→→ Last Monologue Motifs		→→→→
317.20:7	they plied him behaste on the fare they plied him behaste on the fare	(an obscure but evidently important motif whose basic English form I cannot determine)		General Motif: 555.1 {Fq 8}
319.30:2	they plied him behaste on the fare behigh in the fire behame in	(an obscure but evidently important motif whose basic English form I cannot determine)		General Motif: 555.2



	the oasthouse.			{Fq 8}
322.22:13	they plied him behaste on the fare they peered him beheld on the pyre. #	(an obscure but evidently important motif whose basic English form I cannot determine)		General Motif: 555.3 {Fq 8}
324.17:1	they plied him behaste on the fare # And they poured em behoiled on the fire. Scaald! #	(an obscure but evidently important motif whose basic English form I cannot determine)		General Motif: 555.4 {Fq 8}
326.05:6	they plied him behaste on the fare ! And he pured him beheild of the ouishguss,	(an obscure but evidently important motif whose basic English form I cannot determine)		General Motif: 555.5 {Fq 8}
336.08:1	they plied him behaste on the fare # And they pled him beheighten the firing. Dope. #	(an obscure but evidently important motif whose basic English form I cannot determine)		General Motif: 555.6 {Fq 8}
347.34:2	they plied him behaste on the fare	(an obscure but evidently		General



	<i>(all for letting his tinder and lighting be put to beheiss in the feuer)</i>	important motif whose basic English form I cannot determine)		Motif: 555.7 {Fq 8}
368.07:1	they plied him behaste on the fare # Not to pad them behaunt in the fear.	(an obscure but evidently important motif whose basic English form I cannot determine)		General Motif: 555.8 {Fq 8}
→→→	this for the code	→→→ Anna Livia Motifs		→→→
→→→	This is...	→→→ "as this is"		→→→
334.06:1	This is time for my tubble, reflected Mr 'Gladstone Browne' ... # – This is time for my tubble, reflected Mr 'Gladstone Browne' ...	→ (<i>Structure and Motif in FW</i> , pp. 58-61)	(This is – quite paradoxically – a unique occurrence of a motif: there seems to be no second occurrence in Clive Hart's listing on page	General Motif: 556.1 {Fq 1}

			243 !)	
427.18:9	thou art passing hence thou art passing hence,			General Motif: 557.1 {Fq 2}
627.34:9	thou art passing hence . I am passing out.			General Motif: 557.2 {Fq 2}
145.07:6	though I did eat turf... . If I did ate toughurf	(→ Lynch's admission that he "ate pieces of dried cowdung", <i>Portrait</i> , page 233)		General Motif: 558.1 {Fq 2}
225.20:8	though I did eat turf... ! Though I did ate tough turf I'm not the bogdoxy. #	(→ Lynch's admission that he "ate pieces of dried cowdung", <i>Portrait</i> , page 233)		General Motif: 558.2 {Fq 2}
258.15:10	Though ye have lien among the pots... Though you have lien among your pots	(Psalms 68.13)	Psalms 68.13 "Though ye have lien among the pots, yet shall ye be as	General Motif: 559.1 {Fq 2}



			the wings of a dove covered with silver, and her feathers with yellow gold."	
368.20:2	Though ye have lien among the pots... in the pleece of the poots.	(Psalms 68.13)	Psalms 68.13 "Though ye have lien among the pots, yet shall ye be as the wings of a dove covered with silver, and her feathers with yellow gold."	General Motif: 559.2 {Fq 2}
053.36:1	Three quarks for Muster Mark!... # Chee chee cheers for Upkingbilly			General Motif: 560.1 {Fq 11}
096.01:3	Three quarks for Muster Mark!... . Harik! Harik! Harik!			General Motif: 560.2



				{Fq 11}
106.19:5	Three quarks for Muster Mark!... , Chee Chee Cheels on their China Miction,			General Motif: 560.3 {Fq 11}
117.23:6	Three quarks for Muster Mark!... three jeers for the grape,			General Motif: 560.4 {Fq 11}
173.26:2	Three quarks for Muster Mark!... three jeers (pah!) for his rotten little ghost			General Motif: 560.5 {Fq 11}
357.06:2	Three quarks for Muster Mark!... ! Chaichairs.			General Motif: 560.6 {Fq 11}
383.01:1	Three quarks for Muster Mark!... # – Three quarks for Muster			General Motif: 560.7 {Fq 11}



	Mark!			
491.17:1	Three quarks for Muster Mark!... # — Marak! Marak! Marak! #			General Motif: 560.8 {Fq 11}
494.26:2	Three quarks for Muster Mark!... ! Three cheers and a heva for the name Dan Magraw!			General Motif: 560.9 {Fq 11}
581.08:1	Three quarks for Muster Mark!... : free boose for the man from the nark,			General Motif: 560.10 {Fq 11}
590.30:1	Three quarks for Muster Mark!... # Tiers, tiers, tiers. Rounds. # # #			General Motif: 560.11 {Fq 11}
179.29:7	three sheets in the wind three sheets at a wind,	(≈ drunk)		General Motif: 561.1



				{Fq 3}
228.09:13	three sheets in the wind three shirts and a wind,	(≈ drunk)		General Motif: 561.2 {Fq 3}
315.14:6	three sheets in the wind , threw the sheets in the wind,	(≈ drunk)		General Motif: 561.3 {Fq 3}
→→→→	thuartpeatrick	→→→→ First Four Paras Motifs		→→→→
→→→→	The Thunderwood	→→→→ First Four Paras Motifs		→→→→
117.19:4	till Tibbs' Eve	(≈ never)		General Motif:



	tell Tibbs has eve:			562.1 {Fq 3}
236.08:6	till Tibbs' Eve Saint Tibble's Day.	(≈ never)		General Motif: 562.2 {Fq 3}
424.29:8	till Tibbs' Eve till tibbes grey eves	(≈ never)		General Motif: 562.3 {Fq 3}
170.05:9	time and tide wait for no man : telling them take their time, [...] , and wait till the tide stops (			General Motif: 563.1 {Fq 2 }
196.22:5	time and tide wait for no man . But Toms will till.			General Motif: 563.2 {Fq 2}
037.06:3	time of day			General



	time of day			Motif: 564.1 {Fq 3}
077.12:3	time of day to have the same time of beard,			General Motif: 564.2 {Fq 3}
599.03:3	time of day . Time-o'-Thay!			General Motif: 564.3 {Fq 3}
009.15:2	tit for tat , tic for tac.	(riming slang for 'hat')		General Motif: 565.1 {Fq 17}
139.29:10	tit for tat Tick for Teac	(riming slang for 'hat')		General Motif: 565.2 {Fq 17}
243.08:6	tit for tat	(riming slang for 'hat')		General Motif:



	jackticktating			565.3 {Fq 17}
272.07:3	tit for tat titties for totties	(riming slang for 'hat')		General Motif: 565.4 {Fq 17}
322.21:10	tit for tat , tig for tager,	(riming slang for 'hat')		General Motif: 565.5 {Fq 17}
322.26:5	tit for tat ? gig for gag,	(riming slang for 'hat')		General Motif: 565.6 {Fq 17}
322.30:2	tit for tat fag for fig	(riming slang for 'hat')		General Motif: 565.7 {Fq 17}
330.21:7	tit for tat , zig for zag	(riming slang for 'hat')		General Motif: 565.8



				{Fq 17}
341.16:8	tit for tat ! Piff paff for puffpuff and my pife for his cgar!	(riming slang for 'hat')		General Motif: 565.9 {Fq 17}
350.32:8	tit for tat , spit for spat,	(riming slang for 'hat')		General Motif: 565.10 {Fq 17}
351.17:3	tit for tat ! And tig for tag. Togatogtug.	(riming slang for 'hat')		General Motif: 565.11 {Fq 17}
359.11:7	tit for tat , tink fors tank,	(riming slang for 'hat')		General Motif: 565.12 {Fq 17}
364.30:6	tit for tat tigtag	(riming slang for 'hat')		General Motif: 565.13 {Fq 17}



418.34:5	tit for tat <i>, tinktact,</i>	(riming slang for 'hat')		General Motif: 565.14 {Fq 17}
444.26:5	tit for tat <i>, tip for tap,</i>	(riming slang for 'hat')		General Motif: 565.15 {Fq 17}
534.03:1	tit for tat # – Tiktak. Tikkak. #	(riming slang for 'hat')		General Motif: 565.16 {Fq 17}
542.32:7	tit for tat titfortotalled	(riming slang for 'hat')		General Motif: 565.17 {Fq 17}
212.34:4	tittle-tattle tale the tittles is drawn on the tattlepage.			General Motif: 566.1 {Fq 3}
542.32:7	tittle-tattle tale		(This Token is	General



	titfortotalles		taken up twice: once at Mx, and the other at My!)	Motif: 566.2 {Fq 3}
597.08:10	tittle-tattle tale tittle-tell tattle.			General Motif: 566.3 {Fq 3}
066.08:2	To be continued . To be continued.			General Motif: 567.1 {Fq 8}
205.14:4	To be continued Continuarration!			General Motif: 567.2 {Fq 8}
302.29:9	To be continued . To be continued.			General Motif: 567.3 {Fq 8}
359.27:1	To be continued			General Motif:



	To Become Tintinued			567.4 {Fq 8}
452.11:2	To be continued to be continued			General Motif: 567.5 {Fq 8}
454.07:3	To be continued . To be continued.			General Motif: 567.6 {Fq 8}
501.22:1	To be continued ? Lesscontinuous.			General Motif: 567.7 {Fq 8}
626.18:8	To be continued Tobecontinued's			General Motif: 567.8 {Fq 8}
416.32:4	to Hell with the Pope! to hull with the poop?			General Motif: 568.1



				{Fq 5}
440.05:9	to Hell with the Pope! <i>Through Hell with the Papes (mostly boys)</i>			General Motif: 568.2 {Fq 5}
480.18:8	to Hell with the Pope! Whu's he? Whu's this lad, why the pups? #			General Motif: 568.3 {Fq 5}
500.17:8	to Hell with the Pope! Choke the pope! #			General Motif: 568.4 {Fq 5}
536.04:4	to Hell with the Pope! . Hello, Commudicate!			General Motif: 568.5 {Fq 5}
034.02:3	to pan topantically	(panta Greek : 'the totality')		General Motif: 569.1 {Fq 4}



340.31:6	to pan , pan!	(panta Greek : 'the totality')		General Motif: 569.2 {Fq 4}
366.03:2	to pan ! Panto, boys,	(panta Greek : 'the totality')		General Motif: 569.3 {Fq 4}
466.01:9	to pan ! To pan!	(panta Greek : 'the totality')		General Motif: 569.4 {Fq 4}
→→→	<i>tot homines, quot sententiæ</i>	→→→ "every man to his taste"		→→→
→→→	Towy I too	→→→ Anna Livia Motifs		→→→
128.34:3	trespassers will be prosecuted ; forbids us our trespassers, as		→→→ (Paternoster : and forgive us	General Motif: 570.1



	we forgate him;		our trespasses as we forgive them that trespass against us) (Clive Hart does not, apparently, classify it as such!)	{Fq 3}
503.29:1	trespassers will be prosecuted # — Trickpissers will be pairsecluded. #			General Motif: 570.2 {Fq 3}
594.14:2	trespassers will be prosecuted . Respassers should be purseaccoutred.			General Motif: 570.3 {Fq 3}
015.25:13	the truth, the whole truth, and nothing but the truth (isn't it the truath I'm tallin ye?)			General Motif: 571.1 {Fq 4}
162. <u>32</u> :11	the truth, the whole truth, and nothing but the truth			General



	. Let me sell you the fulltroth of burrus when he wore a youunker.			Motif: 571.2 {Fq 4}
336.19:2	the truth, the whole truth, and nothing but the truth the truce, the old truce and nattonbuff the truce,			General Motif: 571.3 {Fq 4}
413.29:7	the truth, the whole truth, and nothing but the truth ! Be trouz and wholetrouz!			General Motif: 571.4 {Fq 4}
082.04:10	turn again, Whittington... tussle the toller man,			General Motif: 572.1 {Fq 11}
121.36:4	turn again, Whittington... toller as a muffinbell):			General Motif: 572.2 {Fq 11}



241.18:1	turn again, Whittington... he knew Meistral Wikingson,			General Motif: 572.3 {Fq 11}
248.07:3	turn again, Whittington... . Turn again, wistfultone,			General Motif: 572.4 {Fq 11}
248.33:7	turn again, Whittington... and 2 Turnagain Lane.		(Reminiscent of servant character 'Lane' in Oscar Wilde's play <i>The Importance of Being Earnest!</i>)	General Motif: 572.5 {Fq 11}
341.31:5	turn again, Whittington... (once again, Wittyntom!)			General Motif: 572.6 {Fq 11}
346.28:8	turn again, Whittington... . Tuan about whattinghim!			General Motif: 572.7



				{Fq 11}
371.36:5	turn again, Whittington... , good Dook Weltington,			General Motif: 572.8 {Fq 11}
372.02:10	turn again, Whittington... , londmear of Dublin!			General Motif: 572.9 {Fq 11}
372.17:2	turn again, Whittington... , turned again weastinghome,			General Motif: 572.10 {Fq 11}
625.35:10	turn again, Whittington... , turn agate, weddingtown,			General Motif: 572.11 {Fq 11}
116.14:2	turn one's coat . We toured our coasts	(part of the ubiquitous <i>Tale of a Tub</i> theme)		General Motif: 573.1 {Fq 5 }



323.12:11	turn one's coat , turncoats,	(part of the ubiquitous <i>Tale of a Tub</i> theme)		General Motif: 573.2 {Fq 5 }
428.09:3	turn one's coat . Turn your coat,	(part of the ubiquitous <i>Tale of a Tub</i> theme)		General Motif: 573.3 {Fq 5 }
507.06:3	turn one's coat , with the coat on him skinside out	(part of the ubiquitous <i>Tale of a Tub</i> theme)		General Motif: 573.4 {Fq 5 }
579.34:4	turn one's coat , and turned our coats	(part of the ubiquitous <i>Tale of a Tub</i> theme)		General Motif: 573.5 {Fq 5 }
288.03:3	twofold truth twofold truths			General Motif: 574.1 {Fq 2 }



490.16:2.3	twofold truth twofold truth :7.8.9 , too fullfully true		(this line carries two distinct Tokens of one and the same Type 101 : the phenomenon does NOT seem to have been taken into account at all by Clive Hart!)	General Motif: 574.2 + 574.3 {Fq 2→3!}
→→→	Two more. Onetwo moremens more	→→→ Last Monologue Motifs		→→→
422.16:2	two worlds all over the two worlds!	(including Samuel Roth's <i>Two Worlds</i>)		General Motif: 575.1 {Fq 3}
530.02:5	two worlds and the blind to two worlds	(including Samuel Roth's <i>Two Worlds</i>)		General Motif: 575.2



				{Fq 3}
619.11:5	two worlds ! Hence we've lived in two worlds.	(including Samuel Roth's <i>Two Worlds</i>)		General Motif: 575.3 {Fq 3}
→→→	Tys Elvenland	→→→ Anna Livia Motifs		→→→
U	U	U	U	U
181.22:2	the unspeakable in pursuit of the uneatable (for no-one, [...], ungreekable in purscent of the armenable, dared whiff the polecat at close range)	(Oscar Wilde on fox-hunting)		General Motif: 576.1 {Fq 5}
417.13:2	the unspeakable in pursuit of the uneatable	(Oscar Wilde on fox-hunting)		General Motif:



	, with unshrinkables farfalling from his unthinkables,			576.2 {Fq 5}
441.13:9	the unspeakable in pursuit of the uneatable ! The inimitable in pursuet of the inevitable!	(Oscar Wilde on fox- hunting)		General Motif: 576.3 {Fq 5}
482.21:3	the unspeakable in pursuit of the uneatable , an illegible downfumbed by an uneligibile?	(Oscar Wilde on fox- hunting)		General Motif: 576.4 {Fq 5}
609.05:5	the unspeakable in pursuit of the uneatable ; like so many unprobables in their poor suit of the improssable.	(Oscar Wilde on fox- hunting)		General Motif: 576.5 {Fq 5}
→→→	unto life's end	→→→ Letter Motifs		→→→



324.29:7	an unusual suit of clothes an unusuable suite of clouds,	(associated, for some reason, with the Viking/Flying Dutchman theme)		General Motif: 577.1 {Fq 2}
510.28:6	an unusual suit of clothes on usedtowobble sloops off cloasts, eh?	(associated, for some reason, with the Viking/Flying Dutchman theme)		General Motif: 577.2 {Fq 2}
007.35:9	up guards and at 'em! upjock and hockums.	(according to tradition, Wellington's order in the last charge at Waterloo)		General Motif: 578.1 {Fq 19}
010.16:2	up guards and at 'em! , upjump and pumpim,	(according to tradition, Wellington's order in the last charge at Waterloo)		General Motif: 578.2 {Fq 19}
018.36:5	up guards and at 'em! ! Upwap and dump em,	(according to tradition, Wellington's order in the last charge at Waterloo)		General Motif: 578.3 {Fq 19}
054.01:2	up guards and at 'em!	(according to tradition,		General



	! Hup, boys, and hat him! See!	Wellington's order in the last charge at Waterloo)		Motif: 578.4 {Fq 19}
060.15:8	up guards and at 'em! ! Up hog and hoar hunt! Paw!	(according to tradition, Wellington's order in the last charge at Waterloo)		General Motif: 578.5 {Fq 19}
069.19:7	up guards and at 'em! (hogg it and kidd him)	(according to tradition, Wellington's order in the last charge at Waterloo)		General Motif: 578.6 {Fq 19}
179.08:1	up guards and at 'em! (uprip and jack him!)	(according to tradition, Wellington's order in the last charge at Waterloo)		General Motif: 578.7 {Fq 19}
187.13:10	up guards and at 'em! Nip up and nab it!	(according to tradition, Wellington's order in the last charge at Waterloo)		General Motif: 578.8 {Fq 19}
272.L4	up guards and at 'em!	(according to tradition, Wellington's order in the		General



	# Hoploits and atthems. #	last charge at Waterloo)		Motif: 578.9 {Fq 19}
303.13:1	up guards and at 'em! . Upanishadems!	(according to tradition, Wellington's order in the last charge at Waterloo)		General Motif: 578.10 {Fq 19}
311.19:8	up guards and at 'em! Up draught and whet them!	(according to tradition, Wellington's order in the last charge at Waterloo)		General Motif: 578.11 {Fq 19}
317.16:2	up guards and at 'em! ! Opvarts and at ham,	(according to tradition, Wellington's order in the last charge at Waterloo)		General Motif: 578.12 {Fq 19}
348.28:2	up guards and at 'em! Up Lancesters! Anathem!	(according to tradition, Wellington's order in the last charge at Waterloo)		General Motif: 578.13 {Fq 19}
366.27:5	up guards and at 'em!	(according to tradition, Wellington's order in the		General Motif:

	, upkurts and scotchem!)	last charge at Waterloo)		578.14 {Fq 19}
396.04:3	up guards and at 'em! , upright and add them!	(according to tradition, Wellington's order in the last charge at Waterloo)		General Motif: 578.15 {Fq 19}
459.27:2	up guards and at 'em! . Ope, Jack, and atem!	(according to tradition, Wellington's order in the last charge at Waterloo)	(Atem or Tem, is an important deity in the Book of the Dead . It was still current in the Graeco- Roman period)	General Motif: 578.16 {Fq 19}
487.04:4	up guards and at 'em! ? Upjack! I shudder for your thought!	(according to tradition, Wellington's order in the last charge at Waterloo)		General Motif: 578.17 {Fq 19}
536.33:6	up guards and at 'em! Upright, my jurats,	(according to tradition, Wellington's order in the last charge at Waterloo)		General Motif: 578.18 {Fq 19}



561.33:7	up guards and at 'em! Up, girls, and at him!	(according to tradition, Wellington's order in the last charge at Waterloo)		General Motif: 578.19 {Fq 19}
367.08:1	up one up two... # Mask one. Mask two. Mask three. Mask four. #	(the mechanical, puppet- like motions of the Four; strong sexual overtones)		General Motif: 579.1 {Fq 4}
393.20:10	up one up two... (up one up two up one up four)	(the mechanical, puppet- like motions of the Four; strong sexual overtones)		General Motif: 579.2 {Fq 4}
396.36:2	up one up two... (up one up four)	(the mechanical, puppet- like motions of the Four; strong sexual overtones)		General Motif: 579.3 {Fq 4}
484.19:5	up one up two... , ap rince, ap rowler, ap rancer, ap rowdey!	(the mechanical, puppet- like motions of the Four; strong sexual overtones)		General Motif: 579.4 {Fq 4}
096.36:9	<i>Urbi et Orbi</i>	(<i>Urbi et Orbi</i> Latin : the		General



	urbiandorbic bugles,	Pope's address "To the town and to the world")		Motif: 580.1 {Fq 9}
230.07:9	<i>Urbi et Orbi</i> erbas in an ark finis orbe	(<i>Urbi et Orbi</i> Latin : the Pope's address "To the town and to the world")		General Motif: 580.2 {Fq 9}
260.R1	<i>Urbi et Orbi</i> # UNDE ET UBI. #	(<i>Urbi et Orbi</i> Latin : the Pope's address "To the town and to the world")		General Motif: 580.3 {Fq 9}
311.02:3	<i>Urbi et Orbi</i> in the ambit of its orbit	(<i>Urbi et Orbi</i> Latin : the Pope's address "To the town and to the world")		General Motif: 580.4 {Fq 9}
481.17:8	<i>Urbi et Orbi</i> , with or from an urb,	(<i>Urbi et Orbi</i> Latin : the Pope's address "To the town and to the world")		General Motif: 580.5 {Fq 9}
551.24:7	<i>Urbi et Orbi</i>	(<i>Urbi et Orbi</i> Latin : the Pope's address "To the		General Motif:

	<i>Urbs in Rure,</i>	town and to the world")		580.6 {Fq 9}
589.06:6	<i>Urbi et Orbi</i> urbanorb,	(<i>Urbi et Orbi</i> Latin : the Pope's address "To the town and to the world")		General Motif: 580.7 {Fq 9}
598.28:7	<i>Urbi et Orbi</i> . The urb it orbs.	(<i>Urbi et Orbi</i> Latin : the Pope's address "To the town and to the world")		General Motif: 580.8 {Fq 9}
601.05:12	<i>Urbi et Orbi</i> , urban and orbal,	(<i>Urbi et Orbi</i> Latin : the Pope's address "To the town and to the world")		General Motif: 580.9 {Fq 9}
105.16:11	<i>usque ad mortem</i> , Huskvy Admortal,	(<i>usque ad mortem</i> Latin : until death)		General Motif: 581.1 {Fq 5}
184.28:7	<i>usque ad mortem</i> Usquadmala	(<i>usque ad mortem</i> Latin : until death)		General Motif: 581.2

				{Fq 5}
497.23:6	<i>usque ad mortem</i> <i>Uisgye as Inferos!</i>	(<i>usque ad mortem</i> Latin : until death)		General Motif: 581.3 {Fq 5}
499.31:7	<i>usque ad mortem</i> <i>! Usque! Usque! Usque!</i> <i>Lignum in ...</i>	(<i>usque ad mortem</i> Latin : until death)		General Motif: 581.4 {Fq 5}
510.33:4	<i>usque ad mortem</i> <i>. Whiskway and mortem!</i>	(<i>usque ad mortem</i> Latin : until death)		General Motif: 581.5 {Fq 5}
062.26:4	us, the real Us <i>us (the real Us!)</i>			General Motif: 582.1 {Fq 2}
446.36:1	us, the real Us <i>Let us, the real Us, all ignite</i>			General Motif: 582.2 {Fq 2}



V	V	V	V	V
074.02:7	vale of tears valle of briers			General Motif: 583.1 {Fq 5}
110.09:8	vale of tears , in thid madh vaal of tares (			General Motif: 583.2 {Fq 5}
190.21:9	vale of tears ville of tares,			General Motif: 583.3 {Fq 5}
210.31:1	vale of tears vale tearorne;			General Motif: 583.4 {Fq 5}
608.01:7	vale of tears			General



	this vague of visibilities,			Motif: 583.5 {Fq 5}
→→→	vanity of vanities	→→→ First Four Paras Motifs		→→→
058.05:14	<i>veni vidi vici</i> : ulvy came, envy saw, ivy conquered.	(<i>veni vidi vici</i> Latin : “I came, I saw, I conquered”) (Cæsar’s boast)		General Motif: 584.1 {Fq 5}
445.18:4	<i>veni vidi vici</i> , I am, I do and I suffer,	(<i>veni vidi vici</i> Latin : “I came, I saw, I conquered”) (Cæsar’s boast)		General Motif: 584.2 {Fq 5}
512.08:1	<i>veni vidi vici</i> He came, he kished, he conquered.	(<i>veni vidi vici</i> Latin : “I came, I saw, I conquered”) (Cæsar’s boast)		General Motif: 584.3 {Fq 5}
610.35:3	<i>veni vidi vici</i>	(<i>veni vidi vici</i> Latin : “I	(A token	General



	. Velivision victor.	came, I saw, I conquered") (Caesar's boast)	apparently discarded by Clive Hart, but taken up in my book <i>The Language of the Devil</i> , at pages 35 and 230)	Motif: 584.4 {Fq 5}
610.36:3	<i>veni vidi vici</i> Winny Willy Widger.	(<i>veni vidi vici</i> Latin : "I came, I saw, I conquered") (Caesar's boast)	(A token apparently discarded by Clive Hart, but taken up in my book <i>The Language of the Devil</i> , at pages 35 and 230)	General Motif: 584.5 {Fq 5}
251.06:8	<i>verb. sap.</i> a will to be wise.	(<i>verb. sap.</i> ≈ <i>verbum sapienti sat est</i> Latin : "A word is sufficient to the wise")		General Motif: 585.1 {Fq 3}
269.20:5	<i>verb. sap.</i> . Werbungsap!	(<i>verb. sap.</i> ≈ <i>verbum sapienti sat est</i> Latin : "A word is sufficient to the wise")		General Motif: 585.2 {Fq 3}



585.18:3	<i>verb. sap.</i> , all verbumsaps	(<i>verb. sap. ≈</i> <i>verbum sapienti sat est</i> Latin: "A word is sufficient to the wise")		General Motif: 585.3 {Fq 3}
	Viking Father Sleeps	Motifs	start	here
074.13:1	# 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, Chil- blaimend and Baldowl. Humph is in his	Major Recall 1 : → (<i>Structure and Motif in FW,</i> pages 168-169.)		Viking father Sleeps Motif: 586.1 {Fq 5}

	<p>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.</p>			
257.36:2	<p>Fionia is fed up with Fidge Fudgesons. Sealand snorres. Rendningrocks roguesreckning reigns. Gwds with gurs are gtrdmmrng. Hlls vlls. The timid hearts of words all exeomnosunt. Mannagad, lammalelouh, how do that come? By Dad, youd not heed that fert? Fulgitudes ejist</p>	<p>Major Recall 2 : → (Structure and Motif in FW, pages 168-169.)</p>		<p>Viking father Sleeps Motif: 586.2 {Fq 5}</p>

<p>rowdownan tonuout. Quoq! And buncskleydoodle! Kidoosh! Of their fear they broke, they ate wind, they fled; where they ate there they fled; of their fear they fled, they broke away. Go to, let us extol Azrael with our harks, by our brews, on our jamboses, in his gaits. To Mezou- zalem with the Dephilim, didits dinkun's dud? Yip! Yup! Yar-rah! And let Nek Nekulon extol Mak Makal and let him say unto him: Immi ammi Semmi. And shall not Babel be with Lebab?</p>			
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	<p>And he war. And he shall open his mouth and answer: I hear, O Ismael, how they laud is only as my loud is one. If Nekulon shall be havonfalled surely Makal haven hevens. Go to, let us extell Makal, yea, let us exceedingly extell. Though you have lien amung your posspots my excellency is over Ismael. Great is him whom is over Ismael and he shall mekanek of Mak Nakulon. And he deed.</p>			
266.03:6	<p>Rivapool? Hod a briek on it! But its piers eerie, its span</p>	<p>Major Recall 3 :</p>		<p>Viking father Sleeps</p>



	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.	→ (Structure and Motif in FW, pages 168-169.)		Motif: 586.3 {Fq 5}
310.10:1	an auricular forfickle (known as the Vakingfar sleeper, monofracted by Piaras UaRhuamhaighaudhlug, tympan founder Eustache Straight, Bauliaughacleeagh) a meatous conch culpable of cunduncing Naul and Santry and the forty routs of Corthy with the concertiums of the	Major Recall 4 : → (Structure and Motif in FW, pages 168-169.)		Viking father Sleeps Motif: 586.4 {Fq 5}

<p>Brythyc Symmonds Guild, the Ropemakers Reunion, the Variagated Peddlars Barringoy Bnibrthirhd, the Askold Olegsonder Crowds of the O'Keef-Rosses and Rhosso- Keevers of Zastwoking, the Ligue of Yahooth O.S.V.so as to lall the bygone dozed they arborised around, up his corpular fruent and down his reuctionary buckling, hummeenville and cstorrap (the man of Iren, thore's Curlymane for you!), lill the lubberendth of his otological</p>			
--	--	--	--



	life.			
614.10:10	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. Noxt. Doze.	Major Recall 5: → (<i>Structure and Motif in FW</i> , pages 168-169.)		Viking father Sleeps Motif: 586.5 {Fq 5}
074.13:1	Liverpoor? Liverpoor?			Viking father Sleeps Motif: 587.1 {Fq 3}
379.13:7	Liverpoor? , the liverpooser!			Viking father Sleeps



				Motif: 587.2 {Fq 3}
448.12:4	Liverpoor? Carmen of cities,			Viking father Sleeps Motif: 587.3 {Fq 3}
003.12:9	Sot a bit of it! . Rot a peck of pa's malt			Viking father Sleeps Motif: 588.1 {Fq 3}
074.13:2	Sot a bit of it! ? Sot a bit of it!			General Motif: 588.2 {Fq 3}
173.08:12	Sot a bit of it!			Viking father



	, and not a bit sorry,			Sleeps Motif: 588.3 {Fq 3}
074.16:4	Humph is in his doge . Humph is in his doge.			Viking father Sleeps Motif: 589.1 {Fq 2}
462.08:3	Humph is in his doge Shaunathaun is in his fail!			Viking father Sleeps Motif: 589.2 {Fq 2}
074.18:7	But wait until our sleeping. Drain. Sdops. . But wait until our sleeping. Drain. Sdops.			Viking father Sleeps Motif: 590.1



				{Fq 3}
256.14:2	But wait until our sleeping. Drain. Sdops. ! For here the holy language. Soons to come. To pause. #			Viking father Sleeps Motif: 590.2 {Fq 3}
484.04:2	But wait until our sleeping. Drain. Sdops. mine sore accompanying my thrain tropps			Viking father Sleeps Motif: 590.3 {Fq 3}
→→→	the voice is Jacob's voice...	→→→ First Four Paras Motifs		→→→
	Viking Father Sleeps	Motifs	<i>end</i>	here



W	W	W	W	W
020.27:4	walls have ears only wallops have heels.			General Motif: 591.1 {Fq 5}
183.09:6	walls have ears soundconducting walls			General Motif: 591.2 {Fq 5}
289.F6:1	walls have ears # Do he not know that walleds had wars.			General Motif: 591.3 {Fq 5}
337.25:7	walls have ears (flowers have ears, heahear!)			General Motif: 591.4 {Fq 5}
522.12:8	walls have ears			General



	) bushes have eyes, don't forget. Hah! #			Motif: 591.5 {Fq 5}
521.19:1	water, water, dirty water! # — Water, water, darty water!	(→ J.S. Atherton, "Frank Power in <i>Finnegans Wake</i> ": water drunk by Ghazi Power in the desert)	→ (S. T. Coleridge, "The Rime of the Ancient Mariner" Part II, Stanza 9: "Water, water, everywhere / Nor any drop to drink.")	General Motif: 592.1 {Fq 3}
551.36:8	water, water, dirty water! (Voter, voter, early voter,	(→ J.S. Atherton, "Frank Power in <i>Finnegans Wake</i> ": water drunk by Ghazi Power in the desert)		General Motif: 592.2 {Fq 3}
610.20:3	water, water, dirty water! ! Wartar wartar! Wett.	(→ J.S. Atherton, "Frank Power in <i>Finnegans Wake</i> ": water drunk by Ghazi Power in the desert)		General Motif: 592.3 {Fq 3}
254.12:2	the way of all flesh		(<i>The Way of All Flesh</i>	General Motif:



	the way of all fish		is the title of a novel by Samuel Butler, published posthumously in 1903.)	593.1 {Fq 2}
621.33:1	the way of all flesh the weight of old fletch.		(<i>The Way of All Flesh</i> is the title of a novel by Samuel Butler, published posthumously in 1903.)	General Motif: 593.2 {Fq 2}
200.26:5	the way of an eagle in the air... the way of a maid with a man	(Proverbs 30.19)	Proverbs 30.19 "The way of an eagle in the air; the way of a serpent upon a rock; the way of a ship in the midst of the sea; and the way of a man with a maid. " In this	General Motif: 594.1 {Fq 2}



			token, Joyce deliberately inverts the male and female roles!	
342.22:3	the way of an eagle in the air... , is showing the eagle's way to	(Proverbs 30.19)	Proverbs 30.19 "The way of an eagle in the air; the way of a serpent upon a rock; the way of a ship in the midst of the sea; and the way of a man with a maid."	General Motif: 594.2 {Fq 2}
028.29:5	the way of the world . But that's a world of ways away.			General Motif: 595.1 {Fq 5}



222.19:6	the way of the world , Waking the Weary of the World. #			General Motif: 595.2 {Fq 5}
354.23:4	the way of the world the way of the wood			General Motif: 595.3 {Fq 5}
381.15:8	the way of the world , the way the world is,			General Motif: 595.4 {Fq 5}
589.04:5	the way of the world the way in the world		5	General Motif: 595.5 {Fq 5}
079.33:6	the weakest goes to the wall , as her weaker had turned him to the wall (	( the wall with the hole in it is, in part, the pierced dyke of the Dutch story; Earwicker's plugging of it is obscene)		General Motif: 596.1 {Fq 2}
587.14:6	the weakest goes to the wall	(the wall with the hole in it		General



	, the pitchur that he's turned to weld the wall, (Lawd lengthen him!)	is, in part, the pierced dyke of the Dutch story; Earwicker's plugging of it is obscene)		Motif: 596.2 {Fq 2}
107.23:7	we are not amused . Amousin though not but.	(Queen Victoria's reputed self-revelation)		General Motif: 597.1 {Fq 3}
158.03:7	we are not amused , were not amoosed	(Queen Victoria's reputed self-revelation)		General Motif: 597.2 {Fq 3}
365.07:9	we are not amused (allsole we are not amusical)	(Queen Victoria's reputed self-revelation)		General Motif: 597.3 {Fq 3}
113.23:4	weather permitting , weather, [...] permitting,		(the dotted bracket carries an enumeration of seven lexical items!)	General Motif: 598.1 {Fq 3}

480.07:10	weather permitting , weather prophetting,			General Motif: 598.2 {Fq 3}
564.07:4	weather permitting , woman permitting,		(with strong aphorism potentialities!)	General Motif: 598.3 {Fq 3}
→→→	well how are you?	→→→ Letter Motifs		→→→
→→→	We'll meet again, we'll part once more	→→→ Anna Livia Motifs		→→→
227.13:2	wend, went will wend a way And these ways wend they. And those ways went they.			General Motif: 599.1 {Fq 2}
267.27:2	wend, went will wend a way			General Motif:



	, wend, went, will wend a way of honey			599.2 {Fq 2}
012.16:2	wet the tea the tay is wet			General Motif: 600.1 {Fq 3}
117.18:6	wet the tea and a claypot wet fot thee,			General Motif: 600.2 {Fq 3}
585.31:5	wet the tea ! You never wet the tea!			General Motif: 600.3 {Fq 3}
251.36:1	We've heard it sinse sung thousandtimes ! We've heard it aye since songdom was gemurrmal.			General Motif: 601.1 {Fq 2}
338.01:9	We've heard it sinse sung thousandtimes			General Motif:



	. We've heard it sinse sung thousandtimes.			601.2 {Fq 2}
186.16:3	what is sauce for the goose is sauce for the gander what is sauce for the zassy is souse for the zazimas,			General Motif: 602.1 {Fq 5}
366.21:6	what is sauce for the goose is sauce for the gander , if that is grace for the grass what is balm for the brambles, as it is as it is,			General Motif: 602.2 {Fq 5}
389.31:5	what is sauce for the goose is sauce for the gander Bozun braceth brythe hwen gooses gandered gamen.			General Motif: 602.3 {Fq 5}
450.30:1	what is sauce for the goose is sauce for the gander ! What's good for the gorse is a goad for the garden.			General Motif: 602.4 {Fq 5}
531.05:7	what is sauce for the goose is sauce for the gander			General

	. I messaged his dilltoyds sausepander mussels on the kisschen table.			Motif: 602.5 {Fq 5}
127.07:2	what's the time? cad a'clog it is;			General Motif: 603.1 {Fq 8}
154.16:7	what's the time? By the watch, what is the time, pace?			General Motif: 603.2 {Fq 8}
176.11:6	what's the time? , What's the Time,			General Motif: 603.3 {Fq 8}
213.14:7	what's the time? . Fieluhr? Filou! What age is at?		(The greatest dilemma here is to decide whether there are three	General Motif: 603.4 {Fq 8}



			Tokens, or two, or only one ... Assuming the utterer is German, or French, or ...Mobutu! Particularly, when you have a look at what follows next in the FW text.)	
275.24:1	what's the time? Spell me the chimes. They are tales all tolled. [+ FootNote 6:] Traduced into jinglish janglage of dolphins born.		N.B. jinglish janglage is good ! It is even very good! For it reflects an authorial attitude.	General Motif: 603.5 {Fq 8}
378.18:3	what's the time? ! Bang! Till is the right time.			General Motif: 603.6 {Fq 8}



501.05:1	what's the time? # — Tit! What is the ti..? #			General Motif: 603.7 {Fq 8}
603.15:8	what's the time? . Haves you the time.			General Motif: 603.8 {Fq 8}
157.27:4	what the dickens? whatever the coordinal dickens			General Motif: 604.1 {Fq 6}
239.25:3	what the dickens? where the diggings he dwellst amongst us			General Motif: 604.2 {Fq 6}
261.31:3	what the dickens? ? And what the decans is there about him			General Motif: 604.3 {Fq 6}



423.06:2	what the dickens? , aspiring like the decan's,			General Motif: 604.4 {Fq 6}
424.19:4	what the dickens? (what the thickuns else?)			General Motif: 604.5 {Fq 6}
428.05:4	what the dickens? how the deepings did it all begin			General Motif: 604.6 {Fq 6}
334.35:6	when visiting..., be sure to see... . When visiting at Izd-la-Chapelle taste the lipe of the waters from			General Motif: 605.1 {Fq 3}
367.12:1	when visiting..., be sure to see... # – When visiting Dan			General Motif: 605.2



	Leary try the corner house for thee.			{Fq 3}
540.09:1	when visiting..., be sure to see... # – Do Drumcollogher whatever you do! #			General Motif: 605.3 {Fq 3}
017.30:6	when you sell, get my price . Pride, O pride, thy prize!	("When you sell, get my price," Parnell told his colleagues in the House of Commons that if they were going to sell him out, they should get a sizable reward from Prime Minister Gladstone in the form of Irish Home Rule.)		General Motif: 606.1 {Fq 21}
071.14:5	when you sell, get my price , Beat My Price,	("When you sell, get my price," Parnell told his colleagues in the House of Commons that if they were going to sell him out, they should get a sizable reward from Prime Minister Gladstone in the form of		General Motif: 606.2 {Fq 21}



		Irish Home Rule.)		
148.11:3	when you sell, get my price . If I sell whose, dears? Was I sold here' tears?	("When you sell, get my price," Parnell told his colleagues in the House of Commons that if they were going to sell him out, they should get a sizable reward from Prime Minister Gladstone in the form of Irish Home Rule.)		General Motif: 606.3 {Fq 21}
280.24:3	when you sell, get my price , peethrolio or Get my Prize,	("When you sell, get my price," Parnell told his colleagues in the House of Commons that if they were going to sell him out, they should get a sizable reward from Prime Minister Gladstone in the form of Irish Home Rule.)		General Motif: 606.4 {Fq 21}
327.28:8	when you sell, get my price and gift you soil me peepat my prize,	("When you sell, get my price," Parnell told his colleagues in the House of Commons that if they were going to sell him out, they should get a sizable reward from Prime Minister Gladstone in the form of		General Motif: 606.5 {Fq 21}



		Irish Home Rule.)		
366.01:2	when you sell, get my price , where you canceal me you mayst forced guage my bribes.	("When you sell, get my price," Parnell told his colleagues in the House of Commons that if they were going to sell him out, they should get a sizable reward from Prime Minister Gladstone in the form of Irish Home Rule.)		General Motif: 606.6 {Fq 21}
375.33:8	when you sell, get my price . If you pulls me over pay me, prhyse!	("When you sell, get my price," Parnell told his colleagues in the House of Commons that if they were going to sell him out, they should get a sizable reward from Prime Minister Gladstone in the form of Irish Home Rule.)		General Motif: 606.7 {Fq 21}
421.08:7	when you sell, get my price . Too let. To be Soiled. Cohabited by Unfortunates. Lost all Licence.	("When you sell, get my price," Parnell told his colleagues in the House of Commons that if they were going to sell him out, they should get a sizable reward from Prime Minister Gladstone in the form of		General Motif: 606.8 {Fq 21}



		Irish Home Rule.)		
433.33:4	when you sell, get my price . Ere you sail foreget my prize.	("When you sell, get my price," Parnell told his colleagues in the House of Commons that if they were going to sell him out, they should get a sizable reward from Prime Minister Gladstone in the form of Irish Home Rule.)		General Motif: 606.9 {Fq 21}
458.06:8	when you sell, get my price . Too perfectly priceless for words.	("When you sell, get my price," Parnell told his colleagues in the House of Commons that if they were going to sell him out, they should get a sizable reward from Prime Minister Gladstone in the form of Irish Home Rule.)		General Motif: 606.10 {Fq 21}
458.28:8	when you sell, get my price it will be worth my price in money one day	("When you sell, get my price," Parnell told his colleagues in the House of Commons that if they were going to sell him out, they should get a sizable reward from Prime Minister Gladstone in the form of		General Motif: 606.11 {Fq 21}



		Irish Home Rule.)		
478.30:2	when you sell, get my price ? I am sohohold!	("When you sell, get my price," Parnell told his colleagues in the House of Commons that if they were going to sell him out, they should get a sizable reward from Prime Minister Gladstone in the form of Irish Home Rule.)		General Motif: 606.12 {Fq 21}
500.21:1	when you sell, get my price # – Sold! I am sold!	("When you sell, get my price," Parnell told his colleagues in the House of Commons that if they were going to sell him out, they should get a sizable reward from Prime Minister Gladstone in the form of Irish Home Rule.)		General Motif: 606.13 {Fq 21}
500.25:2	when you sell, get my price , bet my price!	("When you sell, get my price," Parnell told his colleagues in the House of Commons that if they were going to sell him out, they should get a sizable reward from Prime Minister Gladstone in the form of		General Motif: 606.14 {Fq 21}



		Irish Home Rule.)		
500.30:2	when you sell, get my price , my price! When you sell get my price!	("When you sell, get my price," Parnell told his colleagues in the House of Commons that if they were going to sell him out, they should get a sizable reward from Prime Minister Gladstone in the form of Irish Home Rule.)		General Motif: 606.15 {Fq 21}
502.09:9	when you sell, get my price Brr na brr, ny prr!	("When you sell, get my price," Parnell told his colleagues in the House of Commons that if they were going to sell him out, they should get a sizable reward from Prime Minister Gladstone in the form of Irish Home Rule.)		General Motif: 606.16 {Fq 21}
521.35:5	when you sell, get my price ? Tell Queen's road I am seilling.	("When you sell, get my price," Parnell told his colleagues in the House of Commons that if they were going to sell him out, they should get a sizable reward from Prime Minister Gladstone in the form of		General Motif: 606.17 {Fq 21}



		Irish Home Rule.)		
571.12:1	when you sell, get my price my praise too much my price.	("When you sell, get my price," Parnell told his colleagues in the House of Commons that if they were going to sell him out, they should get a sizable reward from Prime Minister Gladstone in the form of Irish Home Rule.)		General Motif: 606.18 {Fq 21}
579.19:6	when you sell, get my price . Follow my dealing. Fetch my price.	("When you sell, get my price," Parnell told his colleagues in the House of Commons that if they were going to sell him out, they should get a sizable reward from Prime Minister Gladstone in the form of Irish Home Rule.)		General Motif: 606.19 {Fq 21}
614.16:6	when you sell, get my price . If you soil may, puett, guett me prives.	("When you sell, get my price," Parnell told his colleagues in the House of Commons that if they were going to sell him out, they should get a sizable reward from Prime Minister Gladstone in the form of		General Motif: 606.20 {Fq 21}



		Irish Home Rule .)		
616.11:4	when you sell, get my price and what a sellpriceget	("When you sell, get my price," Parnell told his colleagues in the House of Commons that if they were going to sell him out, they should get a sizable reward from Prime Minister Gladstone in the form of Irish Home Rule .)		General Motif: 606.21 {Fq 21}
050.33:8	where ignorance is bliss... 'tis pholly to be fortune			General Motif: 607.1 {Fq 2}
446.24:1	where ignorance is bliss... safe return to ignorance and bliss			General Motif: 607.2 {Fq 2}
102.27:6	which of her mouths? whilko her whims	(referring to Anna Livia's delta, but also bearing overtones of sexual perversion)		General Motif: 608.1 {Fq 2}
208.28:3	which of her mouths?	(referring to Anna Livia's		General



	! But in welk of her mouths? Was her naze alight?	delta, but also bearing overtones of sexual perversion)		Motif: 608.2 {Fq 2}
019.05:7	whisha wisha! . Wisha, wisha, whydidtha?			General Motif: 609.1 {Fq 5}
203.29:3	whisha wisha! Wish a wish! Why a why?			General Motif: 609.2 {Fq 5}
407.11:3	whisha wisha! (whish, O whish!)			General Motif: 609.3 {Fq 5}
499.35:1	whisha wisha! # — Whoishe whoishe whoishe whoishe linking in?			General Motif: 609.4 {Fq 5}
616.31:2	whisha wisha!			General



	. No brad wishy washy wathy wanted neither!			Motif: 609.5 {Fq 5}
→→→	who am I to say?	→→→ hook and I may		→→→
273.F5	who'll buy? # Who'll buy me penny babies? #			General Motif: 610.1 {Fq 2}
291.12:1	who'll buy? who'll buy?			General Motif: 610.2 {Fq 2}
118.17:15	Why?... Why? #			General Motif: 611.1 {Fq 3}
425.34:1	Why?... And why so?			General Motif: 611.2



				{Fq 3}
597.09:3	Why?...			General Motif: 611.3 {Fq 3}
	. Why?			
→→→	why do I am alook alike...	→→→ The Riddle		→→→
071.04:6	wild goose chase	(refers also to 'the flight of the wild geese' - the self-expatriation of Irish Jacobites on the abdication of James II, and later)		General Motif: 612.1 {Fq 4}
	the flight of his wild guineese,			
185.06:1	wild goose chase	(refers also to "the flight of the wild geese" - the self-expatriation of Irish Jacobites on the abdication of James II, and later)		General Motif: 612.2 {Fq 4}
	away on a wildgoup's chase			
197.14:1	wild goose chase	(refers also to "the flight of the wild geese" - the self-expatriation of Irish Jacobites on the abdication of James II, and later)		General Motif: 612.3 {Fq 4}
	my wildgaze I thee gander.			



233.12:1	wild goose chase his wily geeses goosling by,	(refers also to "the flight of the wild geese" - the self-expatriation of Irish Jacobites on the abdication of James II, and later)		General Motif: 612.4 {Fq 4}
147.20:1	the wish is father to the thought wishes is the farther to my thoughts.	(→ 2 Hen. IV, 4.4)	(This proverb is based on Shakespeare's <i>King Henry IV Part 2</i> (1597): Prince Henry (Harry): "I never thought to hear you speak again." King Henry IV: "Thy wish was father, Harry, to that thought: I stay too long by thee, I weary thee.")	General Motif: 613.1 {Fq 2}
620.27:5	the wish is father to the thought ! Your wish was mewill.	(→ 2 Hen. IV, 4.4)	(This proverb is based on Shakespeare's <i>King Henry IV Part 2</i> (1597): Prince Henry (Harry): "I never thought	General Motif: 613.2 {Fq 2}



			to hear you speak again." King Henry IV: "Thy wish was father, Harry, to that thought: I stay too long by thee, I weary thee.")	
159.17:10	woe, oh woe! ! Weh, O weh!			General Motif: 614.1 {Fq 2}
447.29:4	woe, oh woe! ! Way, O way			General Motif: 614.2 {Fq 2}
290.18:7	the woods of Focliut (the woeds of Fogloot!)	(whence Patrick thought he heard voices calling "Come to us, O holy youth, and walk among us". The motif also seems to involve the three "waves of Erin". These were Rurie, Tuaithe and Cleena - 254.02 - and it was said that when danger		General Motif: 615.1 {Fq 4}



		threatened Ireland they would smite upon the shores with a foreboding roar)		
478.34:1	the woods of Focliut # – The woods of foglout!	(whence Patrick thought he heard voices calling “Come to us, O holy youth, and walk among us”. The motif also seems to involve the three “waves of Erin”. These were Rurie, Tuaithe and Cleena - 254.02 - and it was said that when danger threatened Ireland they would smite upon the shores with a foreboding roar)		General Motif: 615.2 {Fq 4}
479.13:5	the woods of Focliut The wolves of Fochlut!	(whence Patrick thought he heard voices calling “Come to us, O holy youth, and walk among us”. The motif also seems to involve the three “waves of Erin”. These were Rurie, Tuaithe and Cleena - 254.02 - and it was said that when danger threatened Ireland they		General Motif: 615.3 {Fq 4}



		would smite upon the shores with a foreboding roar)		
480.04:5	the woods of Focliut ! Call Wolfhound! Wolf of the sea. Folchu! Folchu!	(whence Patrick thought he heard voices calling "Come to us, O holy youth, and walk among us". The motif also seems to involve the three "waves of Erin". These were Rurie, Tuaithe and Cleena - 254.02 - and it was said that when danger threatened Ireland they would smite upon the shores with a foreboding roar)		General Motif: 615.4 {Fq 4}
381.26:5	woolly throat his woolly throat			General Motif: 616.1 {Fq 2}
454.11:4	woolly throat his woolly's throat			General Motif: 616.2 {Fq 2}



073.06:5	the word was made flesh and dwelt among us , with his broody old flishguds, Gog's curse to thim,	(John 1.14)	John 1.14 "And the Word was made flesh, and dwelt among us, (and we beheld his glory, the glory as of the only begotten of the Father, full of grace and truth."	General Motif: 617.1 {Fq 12}
075.19:6	the word was made flesh and dwelt among us his wordwounder (	( John 1.14)	John 1.14 "And the Word was made flesh, and dwelt among us, (and we beheld his glory, the glory as of the only begotten of the Father, full of grace and truth."	General Motif: 617.2 {Fq 12}
079.02:3	the word was made flesh and dwelt among us	(John 1.14)	John 1.14 "And the Word was made flesh,	General Motif:

	, even the first old wugger of himself in the flesh,		and dwelt among us, (and we beheld his glory, the glory as of the only begotten of the Father, full of grace and truth."	617.3 {Fq 12}
138.08:1	the word was made flesh and dwelt among us an yit he wanna git all his flesch nuemaïd	(John 1.14)	John 1.14 "And the Word was made flesh, and dwelt among us, (and we beheld his glory, the glory as of the only begotten of the Father, full of grace and truth."	General Motif: 617.4 {Fq 12}
205.08:6	the word was made flesh and dwelt among us . linked for the world on a flush-caloured field.	(John 1.14)	John 1.14 "And the Word was made flesh, and dwelt among us, (and we beheld his	General Motif: 617.5 {Fq 12}



			glory, the glory as of the only begotten of the Father, full of grace and truth."	
239.25:3	the word was made flesh and dwelt among us where the diggings he dwellst amongst us	(John 1.14)	John 1.14 "And the Word was made flesh, and dwelt among us, (and we beheld his glory, the glory as of the only begotten of the Father, full of grace and truth."	General Motif: 617.6 {Fq 12}
267.16:3	the word was made flesh and dwelt among us . Where flash becomes word and silents selfloud.	(John 1.14)	John 1.14 "And the Word was made flesh, and dwelt among us, (and we beheld his glory, the glory as of the only begotten of the	General Motif: 617.7 {Fq 12}



			Father, full of grace and truth."	
336.17:1	the word was made flesh and dwelt among us in a wold made fresh	(John 1.14)	John 1.14 "And the Word was made flesh, and dwelt among us, (and we beheld his glory, the glory as of the only begotten of the Father, full of grace and truth."	General Motif: 617.8 {Fq 12}
468. <u>05</u> :10	the word was made flesh and dwelt among us , for the end is with woman, flesh-without-word,	(John 1.14)	John 1.14 "And the Word was made flesh, and dwelt among us, (and we beheld his glory, the glory as of the only begotten of the Father, full of grace and truth."	General Motif: 617.9 {Fq 12}



561.27:4	the word was made flesh and dwelt among us ! I will to show herword in flesh.	(John 1.14)	John 1.14 "And the Word was made flesh, and dwelt among us, (and we beheld his glory, the glory as of the only begotten of the Father, full of grace and truth."	General Motif: 617.10 {Fq 12}
597.28:1	the word was made flesh and dwelt among us flash from a future	(John 1.14)	John 1.14 "And the Word was made flesh, and dwelt among us, (and we beheld his glory, the glory as of the only begotten of the Father, full of grace and truth."	General Motif: 617.11 {Fq 12}
624.23:4	the word was made flesh and dwelt among us	(John 1.14)	John 1.14 "And the Word was made flesh,	General Motif:

	? Wordherfhull Ohldhbhoy!		and dwelt among us, (and we beheld his glory, the glory as of the only begotten of the Father, full of grace and truth."	617.12 {Fq 12}
220.28:1	the world, the flesh and the devil the whirl, the flash and the trouble	(a diabolical equivalent of Father, Son and Holy Ghost)		General Motif: 618.1 {Fq 2}
505.32:1	the world, the flesh and the devil # — The wittold, the frausch and the dibble!	(a diabolical equivalent of Father, Son and Holy Ghost)		General Motif: 618.2 {Fq 2}
434.35:5	would to God... , the pulcherman and would-do performer,			General Motif: 619.1 {Fq 2 }
602.09:8	would to God...			General Motif:



	! A woodtoogooder.			619.2 {Fq 2 }
018.20:3	the writing on the wall . Many. [...] .Tieckle. [...] . Forsin.	(→ Daniel 5.5)	Daniel 5.5 “In the same hour came forth fingers of a man’s hand, and wrote over against a candlestick upon the plaister of the wall of the king’s palace: and the king saw the part of the hand that wrote.” <i>Mene, Mene, Tekel u-Pharsin</i>	General Motif: 620.1 {Fq 3 }
118.19:11	the writing on the wall the writing on the wall	(→ Daniel 5.5)	Daniel 5.5 “In the same hour came forth fingers of a man’s hand, and wrote over	General Motif: 620.2 {Fq 3 }



			<p>against a candlestick upon the plaister of the wall of the king's palace: and the king saw the part of the hand that wrote."</p> <p><i>Mene, Mene, Tekel u-Pharsin</i></p>	
135.15:9	<p>the writing on the wall</p> <p>; the handwriting on his facewall,</p>	(→ Daniel 5.5)	<p>Daniel 5.5</p> <p>"In the same hour came forth fingers of a man's hand, and wrote over against a candlestick upon the plaister of the wall of the king's palace: and the king saw the part of the hand that</p>	<p>General Motif:</p> <p>620.3</p> <p>{Fq 3}</p>



			wrote." Mene, Mene, Tekel u-Pharsin	
X	X	X	X	X
→→→	XXXX	→→→ Letter Motifs		→→→
Y	Y	Y	Y	Y
→→→	Yes	→→→ Last Monologue Motifs		→→→



→→→	Yes, tid	→→→ Last Monologue Motifs	→→→
154. <u>09</u> :9	you can't make a silk purse out of a sow's ear you cannot wake a silken nouse out of a hoarse oar.		General Motif: 621.1 {Fq 2}
376.03:2	you can't make a silk purse out of a sow's ear . You cannot make a limousine lady out of a hillman minx.		General Motif: 621.2 {Fq 2}
046. <u>24</u> :6	you devil, you! , ye devil ye!	(applied to Hosty, and to Shaun in the latter's sacrificial role)	General Motif: 622.1 {Fq 4}
147.02:8	you devil, you! , ye divil ye!	(applied to Hosty, and to Shaun in the latter's sacrificial role)	General Motif: 622.2 {Fq 4}

473.21:10	you devil, you! , ye divil ye!	(applied to Hosty, and to Shaun in the latter's sacrificial role)		General Motif: 622.3 {Fq 4}
522.11:1	you devil, you! , you rogue, you?	(applied to Hosty, and to Shaun in the latter's sacrificial role)		General Motif: 622.4 {Fq 4}
374.22:1	you're but a puny First you were Nomad, next you were Namar, now you're Numah and it's soon you'll be Nomon.			General Motif: 623.1 {Fq 2}
627.24:2	you're but a puny . You're but a puny.			General Motif: <div style="border: 1px solid black; padding: 2px; display: inline-block;">623</div> .2 {Fq 2}



→→→	Your evenlode	→→→ Anna Livia Motifs	→→→
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C.G. Sandulescu: *Finnegans Wake* Motifs III





Appendix:

C. George Sandulescu

The Joycean Archetype

C.G.S.

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 Halpin 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 /to archetypou fos/, 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

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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» RENVOI «The Importance of Being Earnest» (Play).
- (2) «How Green Was My Washing» RENVOI «How Green Was My Valley» (Novel).
- (3) «Close Encounters of the Friendly Kind» RENVOI «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 dredge 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 Sè, 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-Sè 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-



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-

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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, ha-loed 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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Finnegans Wake Motifs III

The Last 151 Motifs, from the Letter Q to the end

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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 *Paternoster* 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.



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.



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 motif²¹; 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.

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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)	pestermost	
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)	dindom 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 reformica-tion	
13.3 (561)	Add lightest knot unto tiptition	
14.1 (222)	Defendy nous from prowls-about	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



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 Paoul 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).



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 Tulio 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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