

C. George Sandulescu, Editor

Joyce Lexicography
Volume Eleven

Literary Allusions


in Finnegans Wake

This Volume Is Being Dedicated
to the Memory of Anthony Burgess



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Claude JACQUET, *Joyce et Rabelais. Aspects de la création verbale dans Finnegans Wake*. Didier 1972. 39 pages.
Mary REYNOLDS. *Joyce and Dante: The Shaping Imagination*. Princeton University Press. 1981. 375 pages.
Anthony BURGESS: *99 Novels – The Best in English since 1939*. Allison and Busby. London. 1984. 160 pages.
Anthony BURGESS: *Homage to Quert Yuio. Selected Journalism 1978-1985*. Only the first essay. Hutchinson. 1986. 589 pages.

EDITOR'S NOTE:

1. A handful of major authors are outside the Main Alphabetical List. The reason is simple: their entries are so massive that they would create an obvious alphabetical imbalance.
2. It is a real pity that quotation and reference inadvertences are legion in one or two authors. Such inaccuracies are marked here with **bold, red, underlined**.

C. George Sandulescu, Editor

Joyce Lexicography
Volume Eleven

Literary Allusions

in *Finnegans Wake*

Some say that this FW fantasy
is not a novel.
A. Burgess

Fanagan's weak
yat his still's going strang.
FW276.22:7

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2. Henrik Ibsen.

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3. Giambattista Vico.

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6. Dante Aligheri.

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Claude Jacquet and Lazăr Şeineanu
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7. François Rabelais.

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8. Jonathan Swift.

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Grunts form a Sexist Pig. An Essay.

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

Vol. 1. The **Romanian** Lexicon of *Finnegans Wake*. 45pp. Launched on 11 November 2011. <http://editura.mttlc.ro/sandulescu.lexicon-of-romanian-in-FW.html>

Vol. 2. Helmut Bonheim's **German** Lexicon of *Finnegans Wake*. 217pp. Launched on 7 December 2011. <http://editura.mttlc.ro/Helmut.Bonheim-Lexicon-of-the-German-in-FW.html>

Vol. 3. A Lexicon of **Common Scandinavian** in *Finnegans Wake*. 195pp. Launched on 13 January 2012. <http://editura.mttlc.ro/C-G.Sandulescu-A-Lexicon-of-Common-Scandinavian-in-FW.html>

Vol. 4. A Lexicon of **Allusions and Motifs** in *Finnegans Wake*. 263pp. Launched on 11 February 2012. <http://editura.mttlc.ro/G.Sandulescu-Lexicon-of-Allusions-and-Motifs-in-FW.html>

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

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

Vol. 6. A **Total** Lexicon of Part Four of *Finnegans Wake*. 411 pp. Launched on 31 March 2012. <http://editura.mttlc.ro/sandulescu-total-lexicon-fw.html>

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

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

Vol. 8. UnEnglish English in *Finnegans Wake*. The Second Hundred Pages. Pages 104 to 216. 280pp. Launched on 14 May 2012.

<http://editura.mttlc.ro/sandulescu-unenglish-fw-volume-two.html>

Vol. 9. UnEnglish English in *Finnegans Wake*. Part Two of the Book. Pages 219 to 399. 516pp. Launched on 7 June 2012.

<http://editura.mttlc.ro/sandulescu-unenglish-fw-volume-three.html>

Vol. 10. UnEnglish English in *Finnegans Wake*. The Last Two Hundred Pages. Parts Three and Four of *Finnegans Wake*.

From FW page 403 to FW page 628. 563pp. Launched on 7 July 2012. <http://editura.mttlc.ro/sandulescu-unenglish-fw-volume-four.html>

Vol. 11. Literary Allusions in *Finnegans Wake*. 327pp. Launched on 23 July 2012.

Dedicated to the Memory of Anthony Burgess. <http://editura.mttlc.ro/sandulescu-literary-allusions.html>

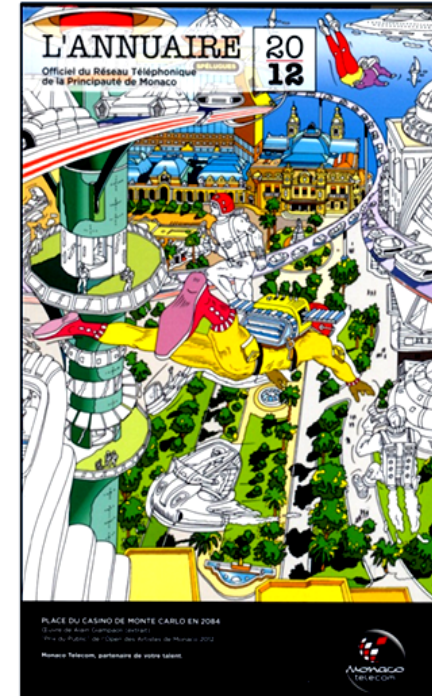
You are kindly asked to address your comments, suggestions, and criticism to the Publisher: lidia.vianu@g.unibuc.ro

C. George Sandulescu

Introducing Paradigmatic Reading

In Sweden, I learned a lot of Swedish from the Telephone Directory, on the very suggestion of my employers themselves – namely the complicated names of Government Institutions, teaching institutions, trade-unions and all sorts of NGO's. In Monaco, too. I leaned 'la civilisation de la Principauté' by collecting Telephone Directories every year, and keeping them on a special shelf in the Princess Grace Library. There is important cultural information in them: for instance, The British Consulate here is housed in a building which is called 'The Buckingham Palace!' Any new Telephone Directory is worth a thorough paradigmatic reading to me, wherever I happen to be in the world. The Monaco illustration here is pure George Orwell one hundred years after...

CGS



The Monaco 2011 Telephone Directory,
picturing Casino Square in 2084!

*Dictionaries are like watches,
the worst is better than none,
and the best cannot be expected
to go quite true...*

Dr Johnson

If I taught Burgess anything, that was paradigmatic reading. I discovered it by myself when I was nine, learning the French irregular verbs in the morning with my private French tutor—a Paris actress in distress—and the German declension in the evening with a famous German university professor, who was teaching indiscriminately Greek, Latin, French, English and, of course, German, and who had narrowly escaped being put to prison by the Communists. He was Max Richter, author of the famous *juxtæ*. They both made me discover the elegance of symmetry in the language irregularities, and the beauty of it all

when you have constructed your mini-dictionary in the head! That was indeed the exquisiteness of foreign language learning, on a permanent life-long basis... (It is strange I never found any delight at all in the obligatory learning of Russian... and I still wonder why...). Later in life, I attended a couple of Roman Jakobson seminars at Harvard, given in Russian, and I understood practically everything. Was it because they were given in pre-Revolution Russian? I wonder.

But Anthony Burgess, in spite of a Degree in Phonetics from Manchester University, had no inkling what Paradigmatic Reading was... He had abandoned linguistics so early in his professional life... The attitude is sure to apply to no end of

forefront literary critics, more particularly so across the pond. Why?

The answer lies in the relative scarcity there of foreign languages, and of general interest in them. The worst proof of it is being provided by the most famous Joycean scholar of them all—the very author of *A Reader's Guide to Finnegans Wake*! Here is what William York Tindall says in as many words:

I, for instance, with no language to speak of or with, find the going rough. But there are dictionaries in the library; at a considerable university, such as mine, there is bound to be someone around with Sanskrit; and having lived awhile, one gets to know a Gael or two with Gaelic, and a Jew or two with Hebrew and, maybe, a little Arabic. Making a nuisance of myself, I pumped Italian, Russian, Breton, Telugu, Estonian, Volapuk, and the like, from friends and sometimes acquaintances. But whatever the Breton and Telugu, words from such languages are rarely essential; for the *Wake* is “basically English” (116.26) and Webster’s dictionary, preferably the second edition, is our handiest guide. (1969 : 20)

Burgess never fell into such intolerable linguistic obscurantism! For Burgess did have foreign languages—he had translated and published **Belli** and *Cyrano*—but he actually lacked the systematic training in them. And after graduation, he never kept up with theoretical developments (he was totally out of depth with Chomsky lingo, for instance.)

To cut the discussion short, **Paradigmatic Reading** is objectively controlled by the following three major principles:

(1) The text under scrutiny—what is under one's own eyes—must necessarily be a paradigmatic text, i.e. a **discontinuous** one. A typical example is the *Telephone Directory* of any town or country, or a multilingual dictionary, preferably

with partly unknown languages...

(2) The scrutinizing of this text must be thoroughly and wholly syntagmatic, i.e. item by item, and line by line, *à la lettre*. That is, no skipping of anything, and paying equal attention to every single element, no matter how irrelevant they may seem to be.

(3) The overall impact must remain purely syntagmatic, i.e. be able to construct a proper overall meaning of it all at the end of the careful scanning process.

In a word, this is ultimately what Joyce meant when he was talking about “**reading Skeat by the hour**”...Both author and character were one in that particular moment...They were

making sense of it all in a way average humanity does not.

How many of current Joyce scholars did read Skeat by the hour? How many have seen a Skeat at all? And, who is Skeat anyhow?

Anthony Burgess himself had admitted to me, in private of course, that he had never paid proper attention to Skeat... for he was in the habit of picking languages synchronically, and as they were coming along by force of circumstance. The fact that he took an Italian wife contributed overwhelmingly to his understanding of Joyce, in a way which was quite inaccessible to the Americans. (Berone was perhaps one of the rare exceptions...)

But let us go back to the paradigms: if one picks up FW and

looks at e.g. “Falstaff” , here is what one finds:

007.13:7	fraudstuff	Name of Person: Falstaff	1 Henry 4 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>1 Henry 4</i>
366.30:10	. Fall stuff. #	Name of Person: Falstaff	1 Henry 4 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>1 Henry 4</i>
370.13:7	) Fool step!	Name of Person: Falstaff	1 Henry 4 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>1 Henry 4</i>
379.18:9	. Fell stiff.	Name of Person: Falstaff	1 Henry 4 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>1 Henry 4</i>
456.24:1	I'm fustfed like fungstif	Name of Person: Falstaff	1 Henry 4 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>1 Henry 4</i>
595.32:5	. Fill stap. #	Name of Person: Falstaff	1 Henry 4 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>1 Henry 4</i>

Or the quote “the man with no music in himself” ... We then begin to understand what James Joyce was after...

167.35:13	! That mon that both no mosses in his sole nor is not awed by	Quotation: LORENZO: the man that hath no music in himself / Nor is not moved with concord of sweet sounds ...	<i>The Merchant of Venice</i> 5.1.83-84 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>The Merchant of Venice</i>
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	conquists of word's law,			
--	--------------------------	--	--	--

The correlation between Shakespeare's "**sweet sounds**" on the one hand, and James Joyce's "**word's law**", on the other, is particularly significant: the semantics of FW discourse is being placed on a par with music...but it is **the Music of Meaning**.

The following digressive paradigm is perhaps the most enigmatic of them all, for apart from "the name of a famous bear" one could not squeeze very much meaning of it at all...Or can one?

530.22:1	Sackerson	Quotation: SLENDE: You are afraid if you see the bear loose, are you not? [...] I have seen Sackerson loose twenty times. (N.B. There is a major paradigm here: .20:4 Seckesign	<i>The Merry Wives of Windsor</i> 1.1.263-66 (V.J. CHENG 1984 : 198ff) +Sandulescu	Shakespeare <i>The Merry Wives of Windsor</i>
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		.21:3 Sickerson , .21:6 Sekersen .22:1 Sackerson		
		The semantic climax lies in the last item of the four!)		

We should have quite a lot of colloquial Italian under the belt in order to understand all the semantic implications of the following paradigm (a lot more than York Tindall implies):

281.18:4	(il folsoletto nel falzoletto col fazolotto dal fuzzelezzo),	Name of Person: Desdemona	<i>Othello</i> (V.J. CHENG 1984 : 198ff) +Sandulescu	Shakespeare <i>Othello</i>
		<u>N.B.</u> (fazzoletto Italian : handkerchief)		
		<u>N.B.</u> (This is a typical Joyce letter-paradigm:		
		.18:5 folsoletto .19:1 falzoletto .19:3 fazolotto .19:5 fuzzelezzo		
		None of the four items does give the correct Italian spelling !)		



Paradigmatic Reading is my fundamental request in this volume. Read the Shakespeare plays and the Dante *Cantos*, and all the rest of the data in their natural sequence! As they emerge in the texture of FW:

It really pays to look at the play *Richard the Third*, and the emphasis Joyce places on the quotation about **swapping a kingdom for a horse**—so reminiscent of Mihai Eminescu's “un regat pentr'o țigară” ‘a kingdom for a cigarette!’—a quote which is taken up at least six times throughout FW:

104.11:6	, <i>Buy Birthplate for a Bite</i> ,	Quotation: RICHARD: A horse! a horse! my kingdom for a horse!	<i>Richard the Third</i> 5.5.7 + 13 (V.J. CHENG 1984: 198ff)	Shakespeare <i>Richard the Third</i>
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134.08:5	, twiniceynurseys fore a drum	Quotation: RICHARD: A horse! a horse! my kingdom for a horse!	<i>Richard the Third</i> 5.5.7 + 13 (V.J. CHENG 1984: 198ff)	Shakespeare <i>Richard the Third</i>
152.22:11	(My hood! cries Antony Romeo),	Quotation: RICHARD: A horse! a horse! my kingdom for a horse!	<i>Richard the Third</i> 5.5.7 + 13 (V.J. CHENG 1984: 198ff)	Shakespeare <i>Richard the Third</i>
193.31:6	! My fault, his fault, a Kingship through a fault!	Quotation: RICHARD: A horse! a horse! my kingdom for a horse!	<i>Richard the Third</i> 5.5.7 + 13 (V.J. CHENG 1984: 198ff)	Shakespeare <i>Richard the Third</i>
352.09:2	, my oreland for a rolvever,	Quotation: RICHARD: A horse! a horse! my kingdom for a horse!	<i>Richard the Third</i> 5.5.7 + 13 (V.J. CHENG 1984: 198ff)	Shakespeare <i>Richard the Third</i>
373.15:5	. Heigh hohse, heigh hohse, our kingdom from an orse!	Quotation: RICHARD: A horse! a horse! my kingdom for a horse!	<i>Richard the Third</i> 5.5.7 + 13 (V.J. CHENG 1984: 198ff)	Shakespeare <i>Richard the Third</i>

Hamlet, with monologue and many other major scenes, has of course pride of place. The record of frequency of occurrence of an item from *Hamlet* – **46 times** – is being held by the following:

005. 26 :2	Heed! Heed!	Quotation: GHOST: List, list, O, list!	Hamlet 1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
013.16:6	. List! Wheatstone's magic lyer.	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
015.08:12	(Year! Year!	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)

021.02:9	. Lissom! lissom!	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
051.09:5	(lust!)	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
055.31:7	craving their auriculars to receptive particulars	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
058.06:6	. Lou! Lou!	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
058.18:6	, lo! lo!	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
065.04:8	. Now listen, Mr Leer!	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
068.25:2	? Hear, O hear,	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
076.11:1	. Now hear.	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
085.31:4	Oyeh! Oyeh!	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
095.33:3.8	(hist!) [...] (hast!)	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
096.01:3	. Harik! Harik! Harik!	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
103.10:8	; and we list, as she bibs us,	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
117.02:2	! Here! Ohere,	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
147.03:2	. Hearhere!	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
148.26:11	! Liss, liss!	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)

152. 14 :6	! Audi, Joe Peters! Exaudi facts!	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
175.27:1	# Hirp! Hirp! for their Missed Understandings!	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
200.33:9	! Odet! Odet!	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
201.03:1.11	Listen now. [...] Tarn your ore ouse! Essone inne!	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
238.23:2	. List!	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
278.L3. ₂ :1	land me arrears.	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
287.18:2	—husk, hisk, a spirit spires—	Quotation: GHOST: List, list, O, list!	1.5.22	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
337.26:1	, heahear!	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
364.14:7	! Attonsure! Ears to hears!	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
398.29:1	# Hear, O hear,	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
409.03:5	! Ear! Ear! Not ay! Eye! Eye!	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
488.19:1	# — Oyessoyess	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
500. 19 :1	—Aure! Cloudy father!	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
543.11:2	. Attent! Couch hear!	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
553.04:3	, oyir, oyir, oyir:	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)

564.21:4	. Listeneth!	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
568.26:2	Ear! Ear!	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
571.34:1	—Wait! Hist! Let us list!	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
584.36:10	herehear	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
586.15:3	). Attention at all!	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
587.03:1	# Hiss!	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
593.05:11	. Here! Here!	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
598.30:5	. Hear!	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
604.22:1	# Oyes! Oyeses! Oyesesyeses!	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
619.20:4.9 .22:2	! Lsp! [...] Lpf! [...] Lspn!	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
621.17:6	Lst!	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
624.06:14	. Lss.	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
628.15:2	. Lps.	Quotation: GHOST: List, list, O, list!	1.5.22 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)

In fact, I have foregrounded not only Hamlet (as Cheng indeed does), but I have also taken the rest of what I prefer to call ‘**Shakespeare’s Supreme Quartet**’ together with it, namely, *Macbeth*, *Lear*, and *Othello*! Adding *The Tempest* and *Julius Caesar*, for good measure. The rest of the plays follow ‘in alphabetical order,’ as Cheng himself had decided.

After all, these entries—the whole bunch of these lexicographic items—are to be linearized properly, in chronological page-and-line order, at a later stage: but, for the moment do scrutinize and enjoy (*Finn is fun!*) the literary paradigms in the natural groupings that they fall from the pen of Vincent Cheng, who does his utmost to reconstruct Joyce’s vision

of Shakespeare as a unitary philosophical entity.

Do remember that this whole series of books attempts to summarize the endless discussions I had with Anthony Burgess about McHugh's *Annotations* book.

But to begin at the beginning—the range of availability of *Finnegans Wake* Reference Books. This is best outlined by Clive Hart in the opening lines of his 1982 Madrid Address to the Joyce Convention:

Not only is the body of exegetical material concerned with *Finnegans Wake* now very large indeed, but there are many highly specialised studies dealing with particular aspects of its content and compositional methods. We have several lexica, a character-list, a gazeteer, a study of its use of types and symbols. Recently we saw the publication of Roland McHugh's volume of *Annotations*, designed to provide a compendium of explications and so save the reader time in his quest for meaning. What seems to me to be conspicuously absent is any cogent equivalent of a "unified field theory". Until we think we understand all the primary semantic references, I am sure we should continue to be fussed about the meaning of individual words and phrases, but unless we

believe that *Finnegans Wake* is a coherent book, a shapely whole whose meaning lies partly in its shapeliness, I don't know why we bother with it. (Francisco Garcia Tortosa, Editor, p. 243)

But to get to a 'unified theory' we need to unify the 'lexica'! We cannot possibly jump to the moon: we need a vast range of paraphernalia in order to get there. And the plethora of items we have are incompatible: this lexicography series is desperately trying to put order in the chaos. In order to pave the way for the particle accelerator to function properly.

Atherton^{'59} / Bonheim^{'67} / Christiani^{'65} / Glasheen^{'56'63'77} / Hart^{'63} / Mink^{'78} / OHehir^{'67'77} / Schenoni^{'78} / Skrabanek^{'76} are as disparate in lexicographic conception as the spare-parts of umpteen **very widely different** makes of Formula One racing cars! (Incidentally, nine capital

sins, if you count the names alphabetically listed here.) Until they match properly together to achieve **co-ordinated functioning**, there can never be even the beginning of a take-off towards a '**unified**' target, or goal... that Clive Hart is dreaming about and aiming at.

McHugh attempted a modest first step in that direction, but his handicap was over-great, for he was over-greedy. He wanted to swallow the 628-page FW mammoth at one gulp, and have it done and over with...

But it is at this point that I come back to my discussions with Anthony Burgess.

Just because:

both Burgess and I strongly resented **McHugh's one-to-one**

relationship, correlated only through fuzzy position-on-the-page approximations... That is the worst thing that McHugh can do: for no respectable dictionary can go for a one-to-one correlation... except the good-for-nothing *parlez-vous*'s you buy at any airport tobacconist in order to learn a micro-smattering of Italian on board a flight to one or another Joyce Congress in Venice...

This present Dictionary I am dealing with here **puts no space limits** whatever on the correlation between the FW item and its corresponding **gloss**: ideally, one FW entry can and should take dozens of pages in order to spectralize everything properly in common student parlance. Particularly so, for the benefit of the

areas of the world which have been hardest hit by the catastrophic totalitarianism imposed for half a century or more by the Western World's notorious former(?) ally, who temporarily called themselves Soviet! (Incidentally, in Swedish, Sovjet is a noun, and can function as the name of the then country...) Or by any other name that would sound as sweet!

Joyce's is the *Higgs boson*, and we'll eventually 'capture' it, but the preparatory work is enormous, much underestimated by Clive Hart in his correct and global statement...The MonteCarlo 1990 Joyce Convention that I had organised with the substantial assistance and advice of Clive Hart himself never contributed an iota towards that goal. For media sensationalism focused

everybody's eyes on Lady Brenda Maddox's just-out biography of Nora Joyce, who knew even less than an iota about what her dear husband was out and after in *Finnegans Wake*... or even in *Ulysses* for that matter.



One last point, perhaps the most important of them all: the present series of **lexicographic expansions of FW** is totally different from all the previous ones, in that in contradistinction to trying to give an answer to the question “**What does this item mean?**”, it focuses on the giving an answer to the far more

fundamental, and far more subtle, question “**WHY?**”, as broken down into the following sample questions:

“**Why** is this item phrased that way?”,

“**What is the reason** behind this formulation?”,

“**What is the justification** behind this particular distortion from ‘normality’ (a term that you often find in Clive Hart’s discussion of his own motifs) ?”

“**WHY** does Joyce focus on Deviation from Normality, for 17 solid years?”

“**WHY** is the Deviation so massive?”

“**Why** is the Story so hidden, so flimsy, and **why** is it so pretextual for something else?”

Please view this Lexicon – the whole of it – as a sort of Turing machine, in the 1957 Chomsky sense of *Syntactic Structures*, chapter 3, and start theorising from there about the ‘Unified Field.’ But we still have a long way to go before the machine is ready, willing, and able to function properly.



Clive Hart declares in Spain as late as 1982, on page 249, of the *James Joyce Madrid Actas*: **“Behind every utterance of FW there lies, word for word, an utterance in plain English”**... this being formulated by him as **Principle Number Two!**

That kind of fundamental question cannot possibly be answered the straightforward way: that very fact accounts for the great number of volumes of the present *James Joyce Lexicography Series*... And there are more volumes to come... Continental Europe and the rest of the world, outside the United States, and Ireland, needs them badly.

MidSummer Night 2012

in MonteCarlo



C. George Sandulescu



Introducing the Manchester Musician, or “Burgess—At Home and Abroad”.

...the man that broke the
ranks on Monte Sinjon.

FW274.01:2



I have not re-read his writings for quite a while, though I keep watching *A Clockwork Orange* on television as often as I can. In fact, today, in order to write this, I do not want to read him at all —for it is my personal recollections of the man that I want to put across... not the scholarly assessments, which might in themselves be quite considerable...

It so happens that he is one of the rare bright minds that I have known well, and from very close quarters. Just because, it seems, we both enjoyed each other's company. Neither of us had had any friends in Monaco, and both of us were only

stubbornly frequenting English-speaking circles only. (That automatically included Princess Grace Kelly, of course.)

French Television only showed one English-language film a week, on a Sunday early afternoon at the time (it was just before 1980!), and the London air connection was only one flight a day, also in mid-afternoon. In exchange, Riviera Radio, transmitting in English from Italy, had far greater freedom of expression, during the weekends in particular.

So, both Burgess and I were only left with the English Books and the English Gossip...



It was a real pleasure to talk to Anthony... his information was vast, precise, and always readily available. He was probably one of the best informed people I was ever given to meet and

converse with for indeterminately long stretches of time.

(Proof of that? Here is the story: Not very long before his death, Anthony Burgess happened to be invited to Manchester to collect his hon. Ph.D., his one and only. From his alma mater. And he had asked me to go along with him. It was then that I replied: “Why do you need an honorary Ph.D.? Why don’t you earn one, like H.G. Wells did in his time?” He promptly retorted: “There’s nobody to examine me!” At the time, I found that somewhat arrogant, ... but with the passing of years, I tend to believe that he was, ultimately, right!)

Most often, he dispatched his typing—never in any way electric, or modern—as quickly as he could, only to return to a

casual conversation that he was clearly enjoying more than journalistic work. (Lawrence Durrell, who lived a couple of hours away from us, in Provence, used to do exactly the same.)

Burgess was fundamentally a very good teacher. There was nothing of the pompous academic, or of the haughty bureaucrat about him...He was himself, even when he was telling a scholarly fib; for he always executed it with panache. (Cyrano was part of his personality, even in his cordial quarrels in Paris with Stephen Joyce.)

So, as I say, he was enjoying a good scholarly dialogue the way Falstaff would have enjoyed his many pints of beer. Burgess was ready to discuss any subject... but more particularly English,

French and Italian literatures. And Music! All in one. He would indeed have loved to have been the head editor of the *Oxford Companion to English Literature*. But the job was given instead to Margaret Drabble, the so very dutiful and subdued and *obéissante* woman, sitting unobtrusively in her little corner. The outcome, given her by the British Establishment, was a subdued job. Burgess's would have been an ebullient and most unconventional overall outline of IngLit, beyond any shade of doubt.

But to return to Music: that was his forte!

More particularly, the close correlation between Literature and Music. Do you want an example? When he heard that I was bringing on to Monte Carlo the World James Joyce Convention,

he at once “ordered” me to do it on the topic so dear to him—*Joyce and Stravinsky*. And he was adamant about it...

It took me hours to explain to him that most Joycean scholars didn't even have enough languages under the belt to be able to translate *The Lord's Prayer* from Italian to German...let alone to take up the music / literature correlation in a proper academic fashion. To say nothing of Stravinsky of all composers in this wide, wide world of ours... Do you want proof of that? No paper however tiny on the subject was offered about Stravinsky at the 1990 Monte Carlo Joyce Convention... or any other Joyce Convention that I can remember. There was no muscle for that among the overspecialised academics.

Unfortunately, I was a mere amateur violin player, not a professional composer, as he was. But I was a good listener, and the years of journalism I had behind me with various radio stations in different countries, helped a lot in the systematic prodding him with questions, in order to keep the fire of the discussion going while the bourbon lasted...

One last point: I have, recorded on tape, no end of Anthony Burgess talks he gave in Monaco, and everywhere else, whenever I happened to be following him, or whenever we were giving talks at the same international conference... Then, I have the six one-hour talks he gave at the Anglican Church Library here, free of charge, for the benefit of the British Association of Monaco.

Any idea what shall I do with all this? They are almost as relevant to Joyce as “The Cats of Copenhagen” are, for Burgess had Joyce in the blood... and practically everything in there is in one way or another connected with James Joyce... All suggestions are welcome, though I find the Joyce circles pretty passive these days. Inward looking. Contemplating the belly button?!

We need one anecdote to wind up with. Symptomatic of the man. But not nasty. Burgess, as I always called him, was giving one of the six above-mentioned IngLit talks to the British MonteCarlo community. And he came round to the one-hour talk on William Shakespeare, of course. How did he start it?

His son Andrea, and his Italian wife Liana (allegedly related to one of the former Popes... see the novel *Earthly Powers*, for further reference...) were dutifully seated in the very front row, and so was the British Association President, Mr Klein, Lloyds Bank manager. (I was by Liana's side, as always, holding her hand so to speak, as she was the member of the family who always got into a panic, never Burgess!)

And he begins, in his usual stentorial and aggressive and off-the-beaten-track way: "Well, do you want to know the difference between my son and me? The difference is that I have READ the plays! As for Andrea, here present... Andrea has seen the FILMS. That is the difference between my son and me!"

And he was right. He was absolutely right the way he was attacking the Generation Gap... Which is getting worse and

worse with every passing year. And we only have *Finnegans Wake* to protect us from it.

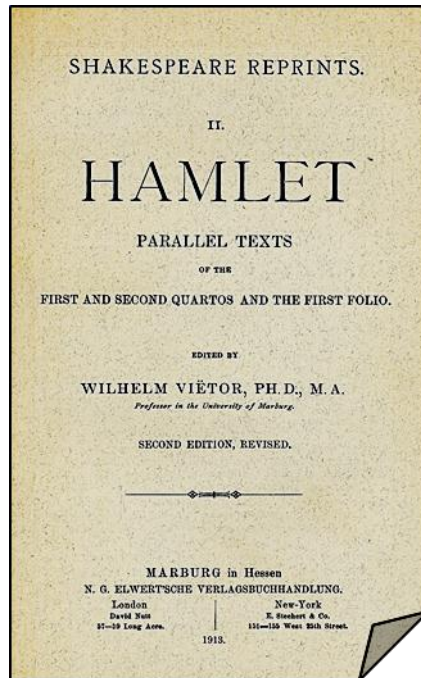
Montecarlo again,
the same day, the same time



C. George Sandulescu

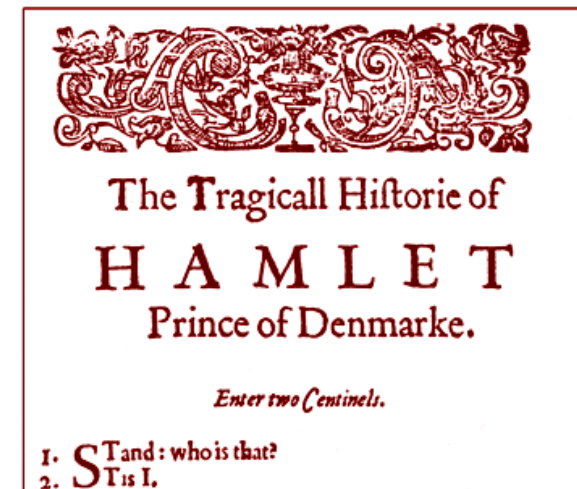
Literary Allusions in *Finnegans Wake*

a most moraculous
jeeremyhead sindbook
for all the peoples,
FW229.31-32



1. William Shakespeare

Titles, Quotations, and Allusions



HAMLET, ACT ONE
in *Finnegans Wake*.

FW address:	FW text:	Shakespeare Equivalence:	Source:	Status:
				Begins Atherton
177.31:9	aware of no other shaggspick, other Shakisbeard	Name of Person: Shakespeare	Atherton (1959 : 278-9)	Shakespeare
191.02:4	Scheekspair	Name of Person: Shakespeare	Atherton (1959 : 278-9)	Shakespeare
257.20:3.4	, Missy Cheekspeer,	Name of Person: Shakespeare	Atherton (1959 : 278-9)	Shakespeare
274.L	Shakefork	Name of Person: Shakespeare	Atherton (1959 : 278-9)	Shakespeare
295.03:9	. As Great Shapesphere puns it.	Name of Person: Shakespeare	Atherton (1959 : 278-9)	Shakespeare
040.01:6	All Swell That Aimsweel,	Title of Play: <i>All's Well That Ends Well</i>	Atherton (1959 : 278-9)	Shakespeare <i>All's Well That Ends Well</i>
271.L	Cliopatria	Name of Person: Cleopatra	Atherton (1959 : 278-9)	Shakespeare

271.06:5	Anthem.	Name of Person: Antony	Atherton (1959 : 278-9)	Shakespeare
326.29:8	, winter you likes or not,	Title of Play: <i>The Winter's Tale + As You Like It</i>	Atherton (1959 : 278-9)	Shakespeare <i>The Winter's Tale</i> <i>As You Like It</i>
425.24:5	! Acomedy of letters!	Title of Play: <i>A Comedy of Errors</i>	Atherton (1959 : 278-9)	Shakespeare <i>A Comedy of Errors</i>
228.11:1	the coriolono	Title of Play: <i>Coriolanus</i>	Atherton (1959 : 278-9)	Shakespeare <i>Coriolanus</i>
292.25:7	symibellically	Title of Play: <i>Cymbeline</i>	Atherton (1959 : 278-9)	Shakespeare <i>Cymbeline</i>
607.10:1	cymbaloosing	Title of Play: <i>Cymbeline</i>	Atherton (1959 : 278-9)	Shakespeare <i>Cymbeline</i>
079.35:2	good King Hamlaulgh's gulden dayne	Title of Play: <i>Hamlet, Prince of Denmark</i> + Dane	Atherton (1959 : 278-9)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
143.07:6	prince of dinmurk,	Title of Play: <i>Hamlet, Prince of Denmark</i>	Atherton (1959 : 278-9)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
418.17:4	Moyhammlet	Title of Play: <i>Hamlet, Prince of Denmark</i>	Atherton (1959 : 278-9)	Shakespeare <i>Hamlet, Prince of Denmark</i>
431.26:9	Great Harry,	Title of Play & Name of Person: <i>H4 / H5 / H6.</i>	Atherton (1959 : 278-9)	Shakespeare <i>H4 / H5 / H6</i>
545.23:5	. Enwreak us wrecks.	Title of Play & Name of Person: <i>H8</i>	Atherton (1959 : 278-9)	Shakespeare <i>H8</i>
539.32:10	Hungry the Loaved	Title of Play & Name of Person: <i>H8</i>	Atherton (1959 : 278-9)	Shakespeare <i>H8</i>
138.32:9	, hahnreich the althe,	Title of Play & Name of Person: <i>H8</i>	Atherton (1959 : 278-9)	Shakespeare <i>H8</i>
539.33:4	Hangry the Hathed,	Title of Play & Name of Person: <i>H8</i>	Atherton (1959 : 278-9)	Shakespeare <i>H8</i>
306.L	Julius Caesar	Title of Play & Name of Person: <i>Julius Caesar.</i>	Atherton (1959 : 278-9)	Shakespeare <i>Julius Caesar</i>
216.01:9	John	Title of Play & Name of Person: <i>King John</i>	Atherton (1959 : 278-9)	Shakespeare: <i>King John</i>
398.23:1.2	kingly leer,	Title of Play & Name of Person: <i>King Lear</i>	Atherton (1959 : 278-9)	Shakespeare: <i>King Lear</i>
157.23:11	mild's vapour moist.	Title of Play: <i>Love's Laabour's Lost</i>	Atherton (1959 : 278-9)	Shakespeare: <i>Love's Laabour's Lost</i>
290.06:11	MacBeth	Title of Play & Name of Person: <i>Macbeth</i>	Atherton (1959 : 278-9)	Shakespeare: <i>Macbeth</i>

250.16:10 17.18	. Glamours, [...] Couldours, [...] Lack breath.	Title of Play & Name of Person: <i>Macbeth</i> , thane of Glamis and Cawdor	Atherton (1959 : 278-9)	Shakespeare: <i>Macbeth</i>
336.05:1	measures for messieurs	Title of Play: <i>Measure for Measure</i>	Atherton (1959 : 278-9)	Shakespeare: <i>Measure for Measure</i>
105.01:1	<i>Myrtles of Venice</i>	Title of Play: <i>The Merchant of Venice</i>	Atherton (1959 : 278-9)	Shakespeare: <i>The Merchant of Venice</i>
435.02:9	the Smirching of Venus	Title of Play: <i>The Merchant of Venice</i>	Atherton (1959 : 278-9)	Shakespeare: <i>The Merchant of Venice</i>
502.29:2	Miss Somer's nice dream	Title of Play: <i>Midsummer Nights Dream</i>	Atherton (1959 : 278-9)	Shakespeare: <i>Midsummer Night's Dream</i>
227.33:10	McAdoo about nothing	Title of Play: <i>Much Ado About Nothing</i>	Atherton (1959 : 278-9)	Shakespeare: <i>Much Ado About Nothing</i>
196.01:1	O tell me	Title of Play & Name of Person: <i>Othello</i>	Atherton (1959 : 278-9)	Shakespeare: <i>Othello</i>
306.L	Pericles	Title of Play & Name of Person: <i>Pericles</i>	Atherton (1959 : 278-9)	Shakespeare: <i>Pericles</i>
319.20:8	, Reacher the Thaurd,	Title of Play & Name of Person: <i>King Richard the Third</i>	Atherton (1959 : 278-9)	Shakespeare: <i>King Richard the Third</i>
138.33:5	, writchad the thord;	Title of Play & Name of Person: <i>King Richard the Third</i>	Atherton (1959 : 278-9)	Shakespeare: <i>King Richard the Third</i>
128.15:3	Titius, Caius and Sempronius;	Names of Persons: Titus, Caius, and Sempronius	Atherton (1959 : 278-9)	Shakespeare: <i>Titus Andronicus</i>
129.02:12	trolly ours;	Name of Person: Troilus	Atherton (1959 : 278-9)	Shakespeare: <i>Troilus and Cressida</i>
364.03:6	Twelfth	Title of Play: <i>Twelfth Night</i>	Atherton (1959 : 278-9)	Shakespeare: <i>Twelfth Night</i>
569.31:6	two genitalmen of Veruno,	Title of Play: <i>The Two Gentlemen of Verona</i>	Atherton (1959 : 278-9)	Shakespeare: <i>The Two Gentlemen of Verona</i>
201.11:7	winter's doze	Title of Play: <i>The Winter's Tale</i>	Atherton (1959 : 278-9)	Shakespeare: <i>The Winter's Tale</i>
277.n2:5	rape in his lucreasious	Title of Poem: <i>The Rape of Lucrece</i>	Atherton (1959 : 278-9)	Shakespeare: <i>The Rape of Lucrece</i>
				Begins Cheng

143.07:5	camelot, prince of dinmurk	Title of Play: <i>Hamlet, Prince of Denmark</i>	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
031.23:8	the purchypatch of hamlock	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
037.04:2	a sensible ham,	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
041.18:1	Ebblinn's chilled hamlet	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
059. <u>30</u> :6	: Mon foie, you wish to ave some homelette,	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
076.05:9	, Ham's cribracking yeggs,	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
079.35:2	good King Hamlaugh's gulden dayne	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
082.11:2	(or a different and younger him of the same ham)	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
084.32:8	that thuddysickend Hamlaugh)	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
114.19:3	from tham Let Rise till Hum Lit.	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
127.31:8	; plays gehamerat when he's ernst	Name of Person: Hamlet (+genosse + Kamerat + The Importance of Being Earnest)	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
143. <u>06</u> :10	hapless behind the dreams of accuracy as any camelot prince of dinmurk,	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
143.23:7	the signs of Ham	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
177.21:3	, (this hambone dogpoet pseudoed himself under the hangname he gave himself of Bethgelert)	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>

181.35:7	the excommunicated Drumcondriac, nate Hamis,	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
187.22:7	Tamstar, Ham of Tenman	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
189.06:1	, small peace in ppenmark —	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
193.10:8	. Do you hear what I'm seeing, hammet?	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
199. <u>19</u> :12	a shinkobread (hamjambo, bana?)	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
201.08:3	my old Dane	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
214.32:3	, you hamble creature!	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
230.05:3	eggspilled him out of his homety dometry [...] because all his creature comfort was an omulette	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
301.F5:4	Very glad you are going to Penmark. Write to the corner.	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
323. <u>35</u> :11	, ghustorily spoeking, gen and gang, dane and dare, like the dud spuk of his first foetotype	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
330.06:5	Danno the Dane	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
385.16:7	the mad dane	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
418. <u>17</u> :4	Moyhammet	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
421.18:4	words as the penmarks used out in sinscript [...]	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>

.29:4	the views of Denmark			Prince of Denmark
452.02:7	perish the Dane	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: Hamlet, Prince of Denmark
465.32:3	. Be offalia. Be hamlet.	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: Hamlet, Prince of Denmark
503.21:8	Woful Dane Bottom	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: Hamlet, Prince of Denmark
532.04:2	! Arise, sir ghostus!	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: Hamlet, Prince of Denmark
568.25:8	! Arise, Sir Pomkey Dompkey! Ear! Ear! Weakear!	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: Hamlet, Prince of Denmark
586.18:6	. Here is a homelet	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: Hamlet, Prince of Denmark
593.11:7	. Calling all daynes to dawn.	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: Hamlet, Prince of Denmark
594.12:2	om this warful dune's battam.	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: Hamlet, Prince of Denmark
594.27:5	Dane the Great,	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: Hamlet, Prince of Denmark
606.25:11	. What will not arky paper, anticidingly inked with penmark, push,	Name of Person: Hamlet	(V.J. CHENG 1984 : 198ff)	Shakespeare: Hamlet, Prince of Denmark
031.18:4	Offaly	Name of Person: Ophelia	(V.J. CHENG 1984 : 198ff)	Shakespeare: Hamlet, Prince of Denmark
072.04:5	, O'Phelim's Cutprice,	Name of Person: Ophelia	(V.J. CHENG 1984 : 198ff)	Shakespeare: Hamlet, Prince of Denmark
105.18:1	, Ophelia's Culpreints,	Name of Person: Ophelia	(V.J. CHENG 1984 : 198ff)	Shakespeare: Hamlet, Prince of Denmark

110.11:4	the dramc of Drainophilias)	Name of Person: Ophelia	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
225.35:1	# The flossies all and mossies all they drooped upon her draped brimfall.	Name of Person: Ophelia	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
226.04:1 .05:8	# Poor Isa sits a glooming [...] awound her swan's.	Name of Person: Ophelia	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
465.32:3	Be offalia. Be hamlet.	Name of Person: Ophelia	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
121.01:1	his Claudian brother,	Name of Person: Claudius	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
126.14:9	claud	Name of Person: Claudius	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
500. <u>19</u> :2	! Cloudy father!	Name of Person: Claudius	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
509.30:3	claud	Name of Person: Claudius	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
581.23:1	ass cloudious!	Name of Person: Claudius	(V.J. CHENG 1984 : 198ff) + Sandulescu	Shakespeare: <i>Hamlet, Prince of Denmark</i> N.B. As early as 1934, Robert Graves had published his comprehensive novel entitled <i>I, Claudius</i> , the title of which may enter, by implication, in this very FW entry.
388.01:8	. Exeunc throw a darras	Name of Person: Polonius	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
543.01:5	, doubling megalopolitan poleetness,	Name of Person: Polonius	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet,</i>

				<i>Prince of Denmark</i>
568.36:2	) will be poking with his canule into the arras	Name of Person: Polonius	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
616.24:4	metropolonians.	Name of Person: Polonius	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
621.13:2	roly polony	Name of Person: Polonius	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
254.31:6	. And insodaintily she's a quine of selm ashaker while as a murder of corpse	Name of Person: Gertrude	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
287. <u>18</u> :11	meager suckling of gert stoan,	Name of Person: Gertrude	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
329.04:3	, (hip, hip, horatia!)	Name of Person: Horatio	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
563.30:11	the pair of them, for rosen gorge, for greenafang.	Names of Persons: Rosencrantz and Guildenstern	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
192.14:9	, Reynaldo,	Name of Person: Reynaldo	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
088.25:5	the dumb scene?	Name of Scene: The Dumb Show	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
120.07:9	dummpshow [...] mute commoner	Name of Scene: The Dumb Show	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
442. <u>21</u> :9	we'll dumb well soon show him	Name of Scene: The Dumb Show	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
559.18:1	# Act: dumbshow. #	Name of Scene: The Dumb Show	(V.J. CHENG 1984 : 198ff)	Shakespeare: <i>Hamlet, Prince of Denmark</i>
016.07:3	. You phonio saxo?	Name of Person: Saxo Grammaticus	(V.J. CHENG 1984 : 198ff)	Shakespeare [The Source of the Hamlet tale.]

304.18:1	. By Saxon Chromaticus,	Name of Person: Saxo Grammaticus	(V.J. CHENG 1984 : 198ff)	Shakespeare [The Source of the Hamlet tale.]
388.31:7	sexon grimmacticals,	Name of Person: Saxo Grammaticus	(V.J. CHENG 1984 : 198ff)	Shakespeare [The Source of the Hamlet tale.]
				The QUOTES:
028.06:4	Pollockses'	Quotation: HORATIO: He smote the sledded Polacks on the ice.	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
053.32:11	poleaxe your sonson's grandson	Quotation: HORATIO: He smote the sledded Polacks on the ice.	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
078.05:3	) from grosskopp to megapod,	Quotation: HORATIO: But, in the gross and scope of my opinion	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
455.28:5	to begin properly SPQueaRking	Quotation: HORATIO: The graves stood tenantless and the sheeted dead / Did squeak and gibber in the Roman streets.	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
192.21:5	the cockcock crows for Danmark. (	Quotation: MARCELLUS: It faded on the crowing of the cock.	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
594.25:8 .27:4 .29:9	. Gaunt grey ghostly gossips grubber in the glow. [...] , even Dane the Great, [...] . Let shrill their duan Gallus,	Quotation: MARCELLUS: It faded on the crowing of the cock.	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
598.10:6	. Greets to ghastern, hie to morgning.	Quotation: MARCELLUS: It faded on the crowing of the cock.	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE

143.26:5	what would that fargazer seem to seemself to seem seeming of, dimm it all? #	Quotation: HAMLET: Seems, madam? Nay, it is. I know not 'seems.'	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
367.29:3	; the bounds whereinbourne our solied bodies all attomed attain arrest:	Quotation: HAMLET: O that this too too sullied flesh would melt	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
420.15:6	. An infant sailing eggshells on the floor of a wet day would have more sabby. #	Quotation: HAMLET: O God, a beast that wants discourse of reason	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
121. 31 :9	: the gypsy mating of a grand stylish gravedigging with secondbest buns (	Quotation: HAMLET: The funeral baked meats / Did coldly furnish forth the marriage tables.	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
254.18:6	to the mind's ear,	Quotation: HAMLET: In my mind's eye, Horatio HORATIO: the mind's eye	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
425.25:7	, in my mine's I.	Quotation: HAMLET: In my mind's eye, Horatio HORATIO: the mind's eye	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
477.18:4 .23:1	in the back of their mind's ear [...] And in their minds years	Quotation: HAMLET: In my mind's eye, Horatio HORATIO: the mind's eye	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
509.28:2	in mine size	Quotation: HAMLET: In my mind's eye, Horatio HORATIO: the mind's eye	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
515.23:2	the same as a mind's eye view,	Quotation: HAMLET: In my mind's eye, Horatio HORATIO: the mind's eye	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
154.05:2	allsall allinall	Quotation: HAMLET: 'A was a man, take him for all in all, / I shall not look upon his like again.	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
242.31:8	allinall	Quotation: HAMLET: 'A was a man, take him for all in all, / I shall not look upon his like again.	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
392.23:1	in her beaver bonnet, the king of the Caucasus, a family all to himself,	Quotation: HAMLET: 'A was a man, take him for all in all, / I shall not look upon his like again.	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
058.25:3	cappapee,	Quotation: HORATIO Armèd at point exactly, cap-a-pe.	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE

078.05:3	from grosskopp to megapod,	Quotation: HORATIO Armèd at point exactly, <i>cap-a-pe</i> . HORATIO: <i>From top to toe</i>	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
191.14:1	from head to foot,	Quotation: HORATIO Armèd at point exactly, <i>cap-a-pe</i> . HORATIO: <i>From top to toe</i>	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
220.25:1	in the programme about King Ericus of Schweden and the spirit's whispers in his magical helmet), cap-a-pipe with watch and topper, coat, crest	Quotation: HORATIO Armèd at point exactly, <i>cap-a-pe</i> . HORATIO: <i>From top to toe</i>	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
221.29:2	. Kopay pibe by Kappa Pedersen.	Quotation: HORATIO Armèd at point exactly, <i>cap-a-pe</i> . HORATIO: <i>From top to toe</i>	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
540.17:7	! From the hold of my capt in altitude till the mortification that's my fate.	Quotation: HORATIO Armèd at point exactly, <i>cap-a-pe</i> . HORATIO: <i>From top to toe</i>	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
583.29:4	waxened capapee.	Quotation: HORATIO Armèd at point exactly, <i>cap-a-pe</i> . HORATIO: <i>From top to toe</i>	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
619.27:1	. Reclined from cape to pede.	Quotation: HORATIO Armèd at point exactly, <i>cap-a-pe</i> . HORATIO: <i>From top to toe.</i>	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
622.30:8	, capapole,	Quotation: HORATIO Armèd at point exactly, <i>cap-a-pe</i> . HORATIO: <i>From top to toe</i>	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
152.33:4	Bragspear, he clanked, to my clinking, from veetoes to threetop, every inch of an immortal. #	Quotation: HAMLET: [Armed] <i>From top to toe?</i> ALL: My lord, <i>from head to foot.</i>	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
191.13:8	, Immaculatus, from head to foot, sir,	Quotation: HAMLET: [Armed] <i>From top to toe?</i> ALL: My lord, <i>from head to foot.</i>	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
234.11:5	cildfather from tonsor's tuft to almonder's toes,	Quotation: HAMLET: [Armed] <i>From top to toe?</i> ALL: My lord, <i>from head to foot.</i>	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
342.31:6	From Topphole to Bottom	Quotation: HAMLET: [Armed] <i>From top to toe?</i> ALL: My lord, <i>from head to foot.</i>	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
052. <u>23</u> :8	. The first Humphrey's latitudinous baver	Quotation: HORATIO: <i>He wore his beaver up.</i>	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE

392.23:1	in her beaver bonnet, the king of the Caucuses ,	Quotation: HORATIO: He wore his beaver up.	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE
361. 21 :7	before the bridge of primerose	Quotation: OPHELIA: the primrose path of dalliance	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE
553.05:9	Cammomile Pass cuts Primrose Rise	Quotation: OPHELIA: the primrose path of dalliance	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE
132.06:5	; a hunnibal in exhaustive conflict, an otho to return; burning body to aiger air	Quotation: HORATIO: It is a nipping and an eager air .	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE
365. 04 :7	in my baron gentilhomme to the manhor bourne	Quotation: HAMLET: [...] though I am a native here, / And to the manner born [...]	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE
248.18:1	when he beetles backwards,	Quotation: HORATIO: [...] the cliff / That beetles o'er his base into the sea.	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE
018. 23 :9	when Head-in-Clouds walked the earth.	Quotation: GHOST: I am thy father's spirit / Doomed for a certain term to walk the night, / And for the day confined to fast in fires.	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE
177.04:1	his pawdry's purgatory was more than a nigger bloke could bear,	Quotation: GHOST: I am thy father's spirit / Doomed for a certain term to walk the night, / And for the day confined to fast in fires.	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE
019.25:9	. What a meanderthalltale to unfurl	Quotation: GHOST: I could a tale unfold whose lightest word / Would harrow up thy soul	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE
005. 26 :2	Heed! Heed!	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
013.16:6	. List! Wheatstone's magic lyer.	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
015.08:12	(Year! Year!	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
021.02:9	. Lissom! lissom!	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
051.09:5	(lust!)	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)

				in <i>Ulysses</i> , 9.144)
055.31:7	craving their auriculars to receptive particulars	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
058.06:6	. Lou! Lou!	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
058.18:6	, lo! lo!	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
065.04:8	. Now listen, Mr Leer!	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
068.25:2	? Hear, O hear,	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
076.11:1	. Now hear.	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
085.31:4	Oyeh! Oyeh!	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
095.33:3.8	(hist!) [...] (hast!)	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
096.01:3	. Harik! Harik! Harik!	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
103.10:8	; and we list, as she bibs us,	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
117.02:2	! Here! Ohere,	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
147.03:2	. Hearhere!	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
148.26:11	! Liss, liss!	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)

152. 14 :6	! Audi, Joe Peters! Exaudi facts!	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
175.27:1	# Hirp! Hirp! for their Missed Understandings!	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
200.33:9	! Odet! Odet!	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
201.03:1.11	Listen now. [...] Tarn your ore ouse! Essone inne!	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
238.23:2	. List!	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
278.L3. _{2:1}	land me arrears.	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
287.18:2	—husk, hisk, a spirit spires—	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
337.26:1	, heahear!	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
364.14:7	! Attonsure! Ears to hears!	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
398.29:1	# Hear, O hear,	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
409.03:5	! Ear! Ear! Not ay! Eye! Eye!	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
488.19:1	# — Oyessoeyess	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
500. 19 :1	—Aure! Cloudy father!	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)

543.11:2	. Attent! Couch hear!	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
553.04:3	, oyir, oyir, oyir:	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
564.21:4	. Listeneth!	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
568. 26 :2	Ear! Ear!	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
571.34:1	— Wait! Hist! Let us list!	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
584.36:10	herehear	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
586.15:3	). Attention at all!	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
587.03:1	# Hiss!	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
593.05:11	. Here! Here!	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
598.30:5	. Hear!	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
604.22:1	# Oyes! Oyeses! Oyesesyases!	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
619.20:4.9 .22:2	! Lsp! [...] Lpf! [...] Lspn!	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
621.17:6	Lst!	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)

624.06:14	. Lss.	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
628.15:2	. Lps.	Quotation: GHOST: List, list, O, list!	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE (quoted by Stephen Dedalus in <i>Ulysses</i> , 9.144)
628.08:1. .14:5	So soft this morning, ours. [...] . Bussoftlhee,	Quotation: GHOST: But soft, methinks I scent the morning air	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE
013.27:5	. A dear, a dear!	Quotation: GHOST: Adieu, adieu, adieu. Remember me. [...] HAMLET: It is 'Adieu, adieu, remember me.'	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE
158.20:3	! Ah dew! Ah dew!	Quotation: GHOST: Adieu, adieu, adieu. Remember me. [...] HAMLET: It is 'Adieu, adieu, remember me.'	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE
224.10:4	! A dire, O dire!	Quotation: GHOST: Adieu, adieu, adieu. Remember me. [...] HAMLET: It is 'Adieu, adieu, remember me.'	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE
250.07:3	ajew ajew	Quotation: GHOST: Adieu, adieu, adieu. Remember me. [...] HAMLET: It is 'Adieu, adieu, remember me.'	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE
563.35:11	. Adieu, soft adieu,	Quotation: GHOST: Adieu, adieu, adieu. Remember me. [...] HAMLET: It is 'Adieu, adieu, remember me.'	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE
628.14:6	, mememormee!	Quotation: GHOST: Adieu, adieu, adieu. Remember me. [...] HAMLET: It is 'Adieu, adieu, remember me.'	(V.J. CHENG 1984 : 198ff)	HAMLET : ACT ONE

230.35:2	. Remember thee, castle thrown?	Quotation: HAMLET: Remember thee? [...] Remember thee?	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
104.05:6	disjointed times.	Quotation: HAMLET: The time is out of joint. O cursèd spite / That ever I was born to set it right.	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE
181.29:9	. His jymes is out of job, would sit and write.	Quotation: HAMLET: The time is out of joint. O cursèd spite / That ever I was born to set it right.	(V.J. CHENG 1984 : 198ff)	HAMLET: ACT ONE

Where did I stop? Never stop! Continuarration!
You're not there yet. I amstel waiting.
Garonne, garonne!
FW205.13-15

HAMLET, The Last Four Acts in *Finnegans Wake*.

FW address:	FW text:	Shakespeare Equivalence:	Source:	Status:
029.26:4	fishmummer	Quotation: HAMLET [to Polonius]: You are a fishmonger.	2.2.174 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT TWO
144.30:1	the rubberend Mr Polkingtone, the quoniam fleshmonger	Quotation: HAMLET [to Polonius]: You are a fishmonger.	2.2.174 (V.J. CHENG 1984 : 198ff)	HAMLET: Quotation ACT TWO
408.25:9 .36:3	. Fish hands Macsorley [...] Piscisvendolor!	Quotation: HAMLET [to Polonius]: You are a fishmonger.	2.2.174 (V.J. CHENG 1984 : 198ff)	HAMLET: Quotation ACT TWO
131.17:1	; god at the top of the staircase, carrion on the mat of straw;	Quotation: HAMLET: For if the sun breed maggots in a dead dog, being a good kissingcarrion...	2.2.181-2 (V.J. CHENG 1984 : 198ff)	HAMLET: Quotation ACT TWO
374.06:6	. Still pumping on Torkenwhite	Quotation: POLONIUS: Still harping on my daughter	2.2.187 (V.J. CHENG 1984 : 198ff)	HAMLET: Quotation ACT TWO
249.02:4	. But if this could see with its backsight he'd be the grand old greeneyed lobster.	Quotation: HAMLET: ...if, like a crab, you could go backward	2.2.202 (V.J. CHENG 1984 : 198ff)	HAMLET: Quotation ACT TWO
032. 04 :	, if so be you have metheg in your midness,	Quotation: POLONIUS: Though this be madness, yet there is method in 't.	2.2.203 (V.J. CHENG)	HAMLET: Quotation ACT TWO

			1984 : 198ff)	
126.09:9	fine artful disorder.)	Quotation: POLONIUS: Though this be madness, yet there is method in't.	2.2.203 (V.J. CHENG 1984 : 198ff)	HAMLET: Quotation ACT TWO
159.30:1	baileycliaver though he's a nawful curilass and I must slav to methodiousness.	Quotation: POLONIUS: Though this be madness, yet there is method in't.	2.2.203 (V.J. CHENG 1984 : 198ff)	HAMLET: Quotation ACT TWO
173.34:3	, with a meticulousity bordering on the insane,	Quotation: POLONIUS: Though this be madness, yet there is method in't.	2.2.203 (V.J. CHENG 1984 : 198ff)	HAMLET: Quotation ACT TWO
182.07:6	by the beerlitz in his mathness	Quotation: POLONIUS: Though this be madness, yet there is method in't.	2.2.203 (V.J. CHENG 1984 : 198ff)	HAMLET: Quotation ACT TWO
276.L2:1	# <i>Omnitudines in a knutshedell.</i>	Quotation: HAMLET: O God, I could be bounded in a nutshell, and count myself a king of infinite space, were it not that I have bad dreams.	2.2.251-53 (V.J. CHENG 1984 : 198ff)	HAMLET: Quotation ACT TWO
455.29:5	. Putting Allspace in a Notshall.	Quotation: HAMLET: O God, I could be bounded in a nutshell, and count myself a king of infinite space, were it not that I have bad dreams.	2.2.251-53 (V.J. CHENG 1984 : 198ff)	HAMLET: Quotation ACT TWO
447. <u>03</u> :8	till navel, spokes, and felloes hum like hymn.	Quotation: PLAYER: Break all the spokes and fellies from her wheel, / And bowl the round nave down the hill of heaven.	2.2.483-4 (V.J. CHENG 1984 : 198ff)	HAMLET: Quotation ACT TWO
379.18:6	queens mobbing him.	Quotation: PLAYER: 'But who (ah woe!) had seen the mobled queen '	2.2.490-93 (V.J. CHENG 1984 : 198ff)	HAMLET: Quotation ACT TWO
079.20:11	bare godkin	Quotation: HAMLET: God's bodkin, man!	2.2.516 (V.J. CHENG 1984 : 198ff)	HAMLET: Quotation ACT TWO
268.15:2	. And a bodikin a boss in the Thimble Theatre.	Quotation: HAMLET: God's bodkin, man!	2.2.516 (V.J. CHENG 1984 : 198ff)	HAMLET: Quotation ACT TWO
446. <u>04</u> :9	, the so pretty arched godkin of beddingnights.	Quotation: HAMLET: God's bodkin, man!	2.2.516 (V.J. CHENG 1984 : 198ff)	HAMLET: Quotation ACT TWO
500.02:2	! They're playing thimbles and bodkins.	Quotation: HAMLET: God's bodkin, man!	2.2.516 (V.J. CHENG 1984 : 198ff)	HAMLET: Quotation ACT TWO

578.16:1	# And who is the bodikin by him, sir?	Quotation: HAMLET: God's bodkin, man!	2.2.516 (V.J. CHENG 1984 : 198ff)	HAMLET: Quotation ACT TWO
276.08:8	. What's Hiccupper to hem or her to Hagaba?	Quotation: HAMLET: What's Hecuba to him, or he to Hecuba?	2.2.543 (V.J. CHENG 1984 : 198ff)	HAMLET: Quotation ACT TWO
483.17:2	! What cans such wretch to say to I or how have My to doom with him?	Quotation: HAMLET: What's Hecuba to him, or he to Hecuba?	2.2.543 (V.J. CHENG 1984 : 198ff)	HAMLET: Quotation ACT TWO
061.04:6	John a'Dream's mews,	Quotation: HAMLET: Like John-a-dreams, unpregnant of my cause ...	2.2.553 (V.J. CHENG 1984 : 198ff)	HAMLET: Quotation ACT TWO
399.34:1	# So, to john for a john, johnjeans, led it be! #	Quotation: HAMLET: Like John-a-dreams, unpregnant of my cause ...	2.2.553 (V.J. CHENG 1984 : 198ff)	HAMLET: Quotation ACT TWO
597.20:2	all-a-dreams	Quotation: HAMLET: Like John-a-dreams, unpregnant of my cause ...	2.2.553 (V.J. CHENG 1984 : 198ff)	HAMLET: Quotation ACT TWO
614.29:9	John-a-Donk),	Quotation: HAMLET: Like John-a-dreams, unpregnant of my cause ...	2.2.553 (V.J. CHENG 1984 : 198ff)	HAMLET: Quotation ACT TWO
070.07:9	wider he might the same [...] other he would, with tosend and obertosend	Quotation: HAMLET: To be or not to be—that is the question	3.1.56 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
110.13:10	me ken or no me ken Zot is the Quiztune	Quotation: HAMLET: To be or not to be—that is the question	3.1.56 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
123.32:8	Hanno O'Nonhanno's	Quotation: HAMLET: To be or not to be—that is the question	3.1.56 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
182.19:5::14	in the act of reciting old Nichiabelli's monolook interyerear Hanno, o Nonanno, accel'l brubblemm 'as	Quotation: HAMLET: To be or not to be—that is the question	3.1.56 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
269.19:5	To me or not to me. Satis thy quest on.	Quotation: HAMLET: To be or not to be—that is the question	3.1.56 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
319.28:4	, at weare or not at weare,	Quotation: HAMLET: To be or not to be—that is the question	3.1.56 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE

434. <u>03</u> :11	. Where it is nobler in the main to supper than the boys and errors of outrager's virtue.	Quotation: HAMLET: Whether 'tis nobler in the mind to suffer / The slings and arrows of outrageous fortune	3.1.57-58 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
347.04:2	, Steep Nemorn,	Quotation: HAMLET: ... To die, to sleep / No more ...	3.1.60-1 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
319.35:4	a satuation, debauchly to be watched for,	Quotation: HAMLET: 'Tis a consummation / Devoutly to be wished	3.1.63-64 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
432.14:2 .32:9	a consommation [...] , where's the fate's to be wished for?	Quotation: HAMLET: 'Tis a consummation / Devoutly to be wished	3.1.63-64 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
256.14:2	! For here the holy language. Soons to come. To pause. #	Quotation: HAMLET: For in that sleep of death what dreams may come / When we have shuffled off this mortal coil, / Must give us pause.	3.1.66-68 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
040.30:5::25	where he could throw true and go and blow the sibicidal napper off himself for two bits to boldywell baltitude in the peace and quitybus	Quotation: HAMLET: When he himself might his quietus make	3.1.75 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
079.20:11	bare godkin	Quotation: HAMLET: With a bare bodkin?	3.1.76 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
268.15:2	. And a bodikin a boss in the Thimble Theatre.	Quotation: HAMLET: With a bare bodkin?	3.1.76 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
446. <u>04</u> :9	the so pretty arched godkin of beddingnights.	Quotation: HAMLET: With a bare bodkin?	3.1.76 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
500.02:2	! They're playing thimbles and bodkins.	Quotation: HAMLET: With a bare bodkin?	3.1.76 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
578.16:1	# And who is the bodikin by him, sir?	Quotation: HAMLET: With a bare bodkin?	3.1.76 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
031.32:8	: I've mies outs ide Bourn.)	Quotation: HAMLET: The undiscovered country, from whose bourn / No traveller returns.	3.1.79-80 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE

143.10:4	old hopeinhaven	Quotation: HAMLET: The undiscovered country, from whose bourn / No traveller returns.	3.1.79-80 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
190.21:4	, your bourne of travail	Quotation: HAMLET: The undiscovered country, from whose bourn / No traveller returns.	3.1.79-80 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
220.34:5	, Poopinheavin,	Quotation: HAMLET: The undiscovered country, from whose bourn / No traveller returns.	3.1.79-80 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
248.25:5	cope of heaven.	Quotation: HAMLET: The undiscovered country, from whose bourn / No traveller returns.	3.1.79-80 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
365.04:5	to the manhor bourne	Quotation: HAMLET: The undiscovered country, from whose bourn / No traveller returns.	3.1.79-80 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
366.14:5	bourne up pridely out of medsdreams	Quotation: HAMLET: The undiscovered country, from whose bourn / No traveller returns.	3.1.79-80 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
367.29:3	; the bounds whereinbourne our solied bodies all attomed attain arrest:	Quotation: HAMLET: The undiscovered country, from whose bourn / No traveller returns.	3.1.79-80 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
379.35:5	. Beyond bournes and bowers.	Quotation: HAMLET: The undiscovered country, from whose bourn / No traveller returns.	3.1.79-80 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
478.16:4	lead us to hopenhaven	Quotation: HAMLET: The undiscovered country, from whose bourn / No traveller returns.	3.1.79-80 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
513.09:4	Delphin's Bourne	Quotation: HAMLET: The undiscovered country, from whose bourn / No traveller returns.	3.1.79-80 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
319.07:9	and thus plinary indulgence makes colemellas of us all.	Quotation: HAMLET: Thus conscience does make cowards of us all.	3.1.83 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
127.11:3	; if he outharrods against barkers,	Quotation: HAMLET: It out-herods Herod.	3.2.13 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
291.22:10	that miching micher's	Quotation: HAMLET: Marry, this is miching mallecho; it means mischief.	3.2.131 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE

468.26:4	mitching,	Quotation: HAMLET: Marry, this is miching mallecho; it means mischief.	3.2.131 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
143.16:5	comeliwhithhers	Quotation: HAMLET: [...] our withers are unwrung	3.2.234 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
550.26:2	to wring her withers limberly,	Quotation: HAMLET: [...] our withers are unwrung	3.2.234 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
120.11:2	, very like a whale's egg	Quotation: POLONIUS: Very like a whale.	3.2.367 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
307.F2	# Wherry like the whaled prophet in a spookeerie. #	Quotation: POLONIUS: Very like a whale.	3.2.367 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT THREE
183.11:8	, doubtful eggshells,	Quotation: HAMLET: [...] all that fortune, and danger dare, / Even for an eggshell [...]	4.4.52-53 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
420.15:6	. An infant sailing eggshells on the floor of a wet day would have had more sabby. #	Quotation: HAMLET: [...] all that fortune, and danger dare, / Even for an eggshell [...]	4.4.52-53 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
041.02:2	Sant Iago by his cocklehat,	Quotation: OPHELIA: By his cockle hat and staff	4.5.25 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
081.10:10	you may scallop your hat.	Quotation: OPHELIA: By his cockle hat and staff	4.5.25 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
461.30:13	! Coach me how to tumble,	Quotation: OPHELIA: 'before you tumbled me, / You promised me to wed'	4.5.62-63 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
203.14:2	? Neya, narev, nen, nonni, nos!	Quotation: OPHELIA: Hey non nony, nony, hey nony	4.5.164 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
307.F8:5	? Eu, Monsieur? Nenni No, Monsieur!	Quotation: OPHELIA: Hey non nony, nony, hey nony	4.5.164 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
452.27:3	, nenni,	Quotation: OPHELIA: Hey non nony, nony, hey nony	4.5.164 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR

010.28:4	. Downadown, High Downadown.	Quotation: OPHELIA: You must sing 'A-down a-down, and you call him a-down-a.'	4.5.170-71 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
593.02:1	# Calling all downs. Calling all downs to dayne.	Quotation: OPHELIA: You must sing 'A-down a-down, and you call him a-down-a.'	4.5.170-71 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
203. 27 :7 .30:3	Afrothdizzying galbs, [...] vierge violetian. [...] throw those laurels now on her daphdaph teasesong	Quotation: OPHELIA: There's rosemary, that's for remembrance. [...] And there is pansies. [...] There's fennel for you, and columbines. There's rue for you. [...] There's a daisy. I would give you some violets.	4.5.174ff (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
215.07:3	. Forgivemequick, I'm going! Bubyee! And you, pluck your watch, forgetmenot.	Quotation: OPHELIA: There's rosemary, that's for remembrance. [...] And there is pansies. [...] There's fennel for you, and columbines. There's rue for you. [...] There's a daisy. I would give you some violets.	4.5.174ff (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
226.10:6	. Bring tansy, throw myrtle, strew rue, rue, rue. She is fading out like Journee's clothes so you can't see her now.	Quotation: OPHELIA: There's rosemary, that's for remembrance. [...] And there is pansies. [...] There's fennel for you, and columbines. There's rue for you. [...] There's a daisy. I would give you some violets.	4.5.174ff (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
226.32:7	W waters the fleurettes of novembrance.	Quotation: OPHELIA: There's rosemary, that's for remembrance. [...] And there is pansies. [...] There's fennel for you, and columbines. There's rue for you. [...] There's a daisy. I would give you some violets.	4.5.174ff (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
227.15:8	, for they are the florals, from foncey and pansey to papavere's blush, forsake-me-nought,	Quotation: OPHELIA: There's rosemary, that's for remembrance. [...] And there is pansies. [...] There's fennel for you, and columbines. There's rue for you. [...] There's a daisy. I would give you some violets.	4.5.174ff (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
389.02:8	forgetmenots,	Quotation: OPHELIA: There's rosemary, that's for remembrance. [...] And there is pansies. [...] There's fennel for you, and columbines. There's rue for you. [...] There's a daisy. I would give you some violets.	4.5.174ff (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
463.19:8	There's the nasturtium for ye now that saved manny a poor sinker from water on the grave.	Quotation: OPHELIA: There's rosemary, that's for remembrance. [...] And there is pansies. [...] There's fennel for you, and columbines.	4.5.174ff (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR

		There's rue for you. [...] There's a daisy. I would give you some violets.		
561.20:1	! Here's newyearspray, the posquiflor, a windaborne and heliotrope; there miriamsweet and amaranth and marygold	Quotation: OPHELIA: There's rosemary, that's for remembrance. [...] And there is pansies. [...] There's fennel for you, and columbines. There's rue for you. [...] There's a daisy. I would give you some violets.	4.5.174ff (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
226.10:6	Bring tansy, throw myrtle	Quotation: OPHELIA: And there is pansies, that's for thoughts.	4.5.175-76 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
227.15:8	for they are the florals, from foncey and pansey	Quotation: OPHELIA: And there is pansies, that's for thoughts.	4.5.175-76 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
271.20:4	, brood our pansies,	Quotation: OPHELIA: And there is pansies, that's for thoughts.	4.5.175-76 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
278.05:4	With a pansy for the pussy in the corner.	Quotation: OPHELIA: And there is pansies, that's for thoughts.	4.5.175-76 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
403.14:8	. Pensées! The most beautiful of woman of the veilch veilchen veilde.	Quotation: OPHELIA: And there is pansies, that's for thoughts.	4.5.175-76 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
408.31:9	what the eldest daughter she was panseying	Quotation: OPHELIA: And there is pansies, that's for thoughts.	4.5.175-76 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
426.21:2	, the wields of pansiful heathvens	Quotation: OPHELIA: And there is pansies, that's for thoughts.	4.5.175-76 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
443.14:9	He'll have pansements then for his pensamientos,	Quotation: OPHELIA: And there is pansies, that's for thoughts.	4.5.175-76 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
446.03:6	loveliest pansiful thoughts	Quotation: OPHELIA: And there is pansies, that's for thoughts.	4.5.175-76 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
226.10:6	Bring tansy, throw myrtle, strew rue, rue, rue.	Quotation: OPHELIA: There's rue for you, and here's some for me.	4.5.180 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
227.14:4	Beatrice [...] and Rue.	Quotation: OPHELIA: There's rue for you, and here's some for me.	4.5.180 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR

279.F1.11:6 .30:12	? Then rue. [...] ! This isabella I'm on knows the ruelles of the rut	Quotation: OPHELIA: There's rue for you, and here's some for me.	4.5.180 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
433.35:10	. Wet your thistle where a weed is and you'll rue it,	Quotation: OPHELIA: There's rue for you, and here's some for me.	4.5.180 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
444.12:10	Rue the Day!)	Quotation: OPHELIA: There's rue for you, and here's some for me.	4.5.180 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
488.18:2	! Ruemember, blither, thou must lie!	Quotation: OPHELIA: There's rue for you, and here's some for me.	4.5.180 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
558.29:13	ru arue rue,	Quotation: OPHELIA: There's rue for you, and here's some for me.	4.5.180 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
577.30:2	: rue to lose	Quotation: OPHELIA: There's rue for you, and here's some for me.	4.5.180 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
143.26:2	! Violet's dyed!	Quotation: OPHELIA: I would give you some violets, but they withered all when my father died.	4.5.182-83 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
461.17:9	my golden violents wetting	Quotation: OPHELIA: I would give you some violets, but they withered all when my father died.	4.5.182-83 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FOUR
177.32:4	he was avoopf (parn me!) aware of no other shaggspick, other Shakhisbeard,	Quotation: KING: You must not think [...] That we can let our beard be shook with danger	4.7.30-32 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FIVE
131.30:7	; nods a nap for the nonce	Quotation: KING: A chalice for the nonce	4.7.159 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FIVE
121.32:3	a grand stylish gravedigging with secondbest buns (	[ The gravediggers' scene]	5.1 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FIVE
171.15:5	the tragic jester	[The gravediggers' scene]	5.1 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FIVE
189.28:4	, premature gravedigger,	[The gravediggers' scene]	5.1 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FIVE

190.19:4	boskop of Yorek)	[The gravediggers' scene]	5.1 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FIVE
229.36 :8 230.01:1	the grusomehed's yoeureeke	[The gravediggers' scene]	5.1 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FIVE
283.14:7	tods of Yorek	[The gravediggers' scene]	5.1 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FIVE
338.11:2 .12:2	<i>(mottledged youth [...] is supposing to motto the sorry dejester</i>	[The gravediggers' scene]	5.1 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FIVE
465.32:11	Be Yorick	[The gravediggers' scene]	5.1 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FIVE
491. 19 :10	the arkbashap af Yarak! #	[The gravediggers' scene]	5.1 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FIVE
005.05:1	# Of the first was he to bare arms and a name:	Quotation: CLOWN: 'A was the first that ever bore arms.	5.1.31 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FIVE
321.11:7	a kiber galler	Quotation: HAMLET: ... he galls his kibe	5.1.132 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FIVE
278.F2.2:4	he'd have a culious impression on the diminutive that chafes our ends. #	Quotation: HAMLET: There's a divinity that shapes our ends.	5.2.10 (V.J. CHENG 1984 : 198ff)	HAMLET: ACT FIVE

MACBETH, LEAR, OTHELLO, The TEMPEST, Julius CAESAR

in *FW*.

FW address:	FW text:	Shakespeare Equivalence:	Source:	Status:
				begins <i>Macbeth</i>
188. <u>26</u> :9	? Cold caldor!	Name of Person: Macbeth, thane of Glamis and Cawdor	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i>
189.14:3	Chalwador,	Name of Person: Macbeth, thane of Glamis and Cawdor	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i>
250.16:10 .17:5.10	. Glamours [...] Coldours [...] Lack breath must leap no more. #	Name of Person: Macbeth, thane of Glamis and Cawdor	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i>
250.34:1	# Led by Lignifer, in four hops of the happiest, ach beth cac duff, a marrer of the sward incoronate,	Name of Person: Macbeth, thane of Glamis and Cawdor	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i>
290.06:10	poor MacBeth	Name of Person: Macbeth, thane of Glamis and Cawdor	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i>
302.F1:1	# I loved to see the Macbeths Jerseys knocking spots of the Plumpduffs Pants. #	Name of Person: Macbeth, thane of Glamis and Cawdor	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i>

412.21:12	quoth mecbac)	Name of Person: Macbeth, thane of Glamis and Cawdor	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i>
566.18:7	the dame dowager [...] as first murtherer. [...] The two princes of the tower royal [...] to lie how they are without to see. The dame dowager's duffgerent to present wappon, blade drawn to the full	Name of Person: Macbeth, thane of Glamis and Cawdor	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i>
600.36:10	glaum is	Name of Person: Macbeth, thane of Glamis and Cawdor	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i>
077.14:7	Dane to pfife.	Name of Person: Macduff, the thane of Fife	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i>
250. <u>34</u> :10	, ach beth cac duff,	Name of Person: Macduff, the thane of Fife	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i>
302.F1:1	# I loved to see the Macbeths Jerseys knocking spots of the Plumpduffs Pants. #	Name of Person: Macduff, the thane of Fife	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i>
438. <u>35</u> :6	, lucky duffs and light lindsays,	Name of Person: Macduff, the thane of Fife	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i>
469.20:2	Lead on, Macadam, and danked be he who first sights Halt Linduff!	Name of Person: Macduff, the thane of Fife	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i>
566. <u>21</u> :8	duffgerent	Name of Person: Macduff, the thane of Fife	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i>
003.11:10	all's fair in vanessy, were sosie sesthers wroth	Collective Name: The Witches on the Heath	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i>
151.13:9	the watches cundron apan the oven, though it is astensably a case of Ket's rebollions	Collective Name: The Witches on the Heath	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i>
175.14:1	# Not yet Witchywitchy of Wench struck Fire of his Heath from on Hoath; #	Collective Name: The Witches on the Heath	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i>
246.10:1	Ansighosa pokes in her potstill to souse at the sop be sodden enow and to hear to all the bubbles besaying: the coming man, the future woman,	Collective Name: The Witches on the Heath	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i>
251. <u>10</u> :9	, most anysing maybefallhim from a song of a witch	Collective Name: The Witches on the Heath	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i>
468.35:5	, there's the witch on the heath, sistra!	Collective Name: The Witches on the Heath	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i>

003.11:10	all's fair in vanessy, were sosie sesthers wroth	Name of Place: Inverness	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i>
035.10:8	inverness,	Name of Place: Inverness	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i>
289.28:2	, at Idleness,	Name of Place: Inverness	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i>
332. 27 :11	, at Inverleffy,	Name of Place: Inverness	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i>
248.22:9	Dunckle Dalton of matching wools.	Name of Place: Birnam Wood	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i>
250.16:1	# For a burning would is come to dance inane.	Name of Place: Birnam Wood	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i>
				The Quotes:
003.11:10	all's fair in vanessy, were sosie sesthers wroth	Quotation: WITCHES: Fair is foul, and foul is fair.	<i>Macbeth</i> 1.1.10 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT ONE
223.19:1	# Arrest thee, scaldbrother!	Quotation: WITCH: 'Aroint thee, witch!'	<i>Macbeth</i> 1.3.6 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT ONE
406.13:6	around it	Quotation: WITCH: 'Aroint thee, witch!'	<i>Macbeth</i> 1.3.6 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT ONE
492.34:3	aroint him	Quotation: WITCH: 'Aroint thee, witch!'	<i>Macbeth</i> 1.3.6 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT ONE
194. 14 :9	windblasted tree of the knowledge of beautiful	Quotation: MACBETH: Upon this blasted heath ...	<i>Macbeth</i> 1.3.77	Shakespeare <i>Macbeth</i> : ACT ONE

	andevil,		(V.J. CHENG 1984 : 198ff)	
340.07:11	) . The field of karhags and that bloasted tree. Forget not the felled!	Quotation: MACBETH: Upon this blasted heath ...	<i>Macbeth</i> 1.3.77 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT ONE
468.35:5	, there's the witch on the heath, sistra!	Quotation: MACBETH: Upon this blasted heath ...	<i>Macbeth</i> 1.3.77 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT ONE
540.03:10	. This seat of our city it is of all sides pleasant, comfortable and wholesome.	Quotation: DUNCAN: This castle has a pleasant seat. The air nimble and sweetly recommends itself / Unto our gentle senses.	<i>Macbeth</i> 1.6.1-3 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT ONE
307.27:3	, If You Do It Do It Now.	Quotation: MACBETH: If it were done when 'tis done, then 'twere well / It were done quickly.	<i>Macbeth</i> 1.7.1-2 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT ONE
143.05:9	his gouty hands	Quotation: MACBETH: And on thy blade and dudgeon gouts of blood	<i>Macbeth</i> 2.1.46 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT TWO
278.F7:1	# Strutting as proud as a great turquin weggin that cuckhold	Quotation: MACBETH: ... thus with his stealthy pace, / With Tarquin's ravishing strides, towards his design / Moves like a ghost.	<i>Macbeth</i> 2.1.54-56 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT TWO
250.16:10	. Glamours hath moidered's lieb and herefore Coldours must leap no more. Lack breath must leap no more. #	Quotation: MACBETH: Methought I heard a voice cry 'Sleep no more! / Macbeth does murder sleep' [...] / Glamis has murdered sleep, and therefore Cawdor / Shall sleep no more. Macbeth shall sleep no more.	<i>Macbeth</i> 2.2.34-42 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT TWO
347.04:2	, Steep Nemorn,	Quotation: MACBETH: Methought I heard a voice cry 'Sleep no more! / Macbeth does murder sleep' [...] / Glamis has murdered sleep, and therefore Cawdor / Shall sleep no more. Macbeth shall sleep no more.	<i>Macbeth</i> 2.2.34-42 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT TWO

079. <u>02</u> :3	even the first wugger of himself in the flesh, whiggissimus incarnadined,	Quotation: MACBETH: The multitudinous seas incarnadine	<i>Macbeth</i> 2.2.61 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT TWO
064.09:9	This battering babel allow the door and sideposts [...] was not in the very remotest like the belzey babble of a bottle of boose	Quotation: PORTER: Here's a knocking indeed. [...] Who's there, i'th' name of Belzebub? [...] I'll devil-porter it no further.	<i>Macbeth</i> 2.3.1ff (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT TWO 2.3.1-20 The Drunken Porter's scene: The Knocking at the Gate.
070.13:7 .19:8 <u>.31</u> :8	. Humphrey's unsolicited visitor [...] bleated through the gate outside which the tairor of his clothes was hogcalling [...] that he would break his bulsheywigger's head for him [...] that he would break the gage over his lankyduckling head [...] and went on at a wicked rate,	Quotation: PORTER: Faith, here's an English tailor come hither for stealing out of a French hose. Come in, tailor.	<i>Macbeth</i> 2.3.12-13 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT TWO 2.3.1-20 The Drunken Porter's scene: The Knocking at the Gate.
050.05:1	outstandin brown candlestock	Allusion: (Miscellaneous references to the Drunken Porter and the Knocking at the Gate.)	<i>Macbeth</i> 2.3.1-20 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT TWO
051.24:10	the porty (	Allusion: (Miscellaneous references to the Drunken Porter and the Knocking at the Gate.)	<i>Macbeth</i> 2.3.1-20 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT TWO
063.17:5 .19:2	a most decisive bottle of single in his possession, seized after dark [...] temperance gateway was there in a gate's way.	Allusion: (Miscellaneous references to the Drunken Porter and the Knocking at the Gate.)	<i>Macbeth</i> 2.3.1-20 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT TWO
063.32:6 .34:6	trying to open zozimus a bottlop stoub by mortially hammering his <i>magnum bonum</i> ([...]) against the bludgey gate for the boots about the swan,	Allusion: (Miscellaneous references to the Drunken Porter and the Knocking at the Gate.)	<i>Macbeth</i> 2.3.1-20 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT TWO
065.35:9	the bottle at the gate	Allusion: (Miscellaneous references to the Drunken Porter and the Knocking at the Gate.)	<i>Macbeth</i> 2.3.1-20 (V.J. CHENG	Shakespeare <i>Macbeth</i> : ACT TWO

			1984 : 198ff)	
069.15:5 .21:5 .24:2	. A stonehinged gate [...] applegate [...] the iron gape, by old custom left open to prevent the cats from getting at the gout, was triplepatlockt on him on purpose by his faithful poorters	Allusion: (Miscellaneous references to the Drunken Porter and the Knocking at the Gate.)	<i>Macbeth</i> 2.3.1-20 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT TWO
072.02:7	, Sublime Porter,	Allusion: (Miscellaneous references to the Drunken Porter and the Knocking at the Gate.) (N. B. A formal name given all over the Balkans to the once Ottoman Empire.)	<i>Macbeth</i> 2.3.1-20 (V.J. CHENG 1984 : 198ff) + Sandulescu	Shakespeare <i>Macbeth</i> : ACT TWO
072.28:4	, at the wicket in support of his words	Allusion: (Miscellaneous references to the Drunken Porter and the Knocking at the Gate.)	<i>Macbeth</i> 2.3.1-20 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT TWO
091.15:3	come to Porterfeud	Allusion: (Miscellaneous references to the Drunken Porter and the Knocking at the Gate.)	<i>Macbeth</i> 2.3.1-20 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT TWO
262.05:1 .06:1	# Thus come to castle. # # Knock. #	Allusion: (Miscellaneous references to the Drunken Porter and the Knocking at the Gate.)	<i>Macbeth</i> 2.3.1-20 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT TWO
330.30:1::18	# Knock knock. War's where! Which war? The Twwinns. Knock knock. Woos without! Without what? An apple. Knock knock. #	Allusion: (Miscellaneous references to the Drunken Porter and the Knocking at the Gate.)	<i>Macbeth</i> 2.3.1-20 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT TWO
379.01:3	Kick nuck, Knockcastle!	Allusion: (Miscellaneous references to the Drunken Porter and the Knocking at the Gate.)	<i>Macbeth</i> 2.3.1-20 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT TWO
530.33:5	Tipknock Castle!	Allusion: (Miscellaneous references to the Drunken Porter and the Knocking at the Gate.)	<i>Macbeth</i> 2.3.1-20 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT TWO

551.35:3	! no porte sublimer benared my ghates:	Allusion: (Miscellaneous references to the Drunken Porter and the Knocking at the Gate.) (N.B. A formal name given all over the Balkans to the once Ottoman Empire.)	<i>Macbeth</i> 2.3.1-20 (V.J. CHENG 1984 : 198ff) + Sandulescu	Shakespeare <i>Macbeth</i> : ACT TWO Shakespeare <i>Macbeth</i> : ACT TWO
595.03:1	Whake? Hill of Hafid, knock and knock,	Allusion: (Miscellaneous references to the Drunken Porter and the Knocking at the Gate.)	<i>Macbeth</i> 2.3.1-20 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT TWO
105.22:5	, Look to the Lady,	Quotation: MACDUFF: Look to the Lady	<i>Macbeth</i> 2.3.115 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT ONE
074.16:4 .19:3	. Humph is in his doge. [...] . When we sleep.	Quotation: MACBETH: [...] Duncan is in his grave. / After life's fitful fever he sleeps well.	<i>Macbeth</i> 3.2.22-23 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT THREE
134.04:1	double trouble	Quotation: WITCHES: Double, double, toil and trouble	<i>Macbeth</i> 4.1.10 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT FOUR
138.02:6	; his troubles may be over but his doubles have still to come;	Quotation: WITCHES: Double, double, toil and trouble	<i>Macbeth</i> 4.1.10 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT FOUR
250.34:10 .36:8	, ach beth cac duff, [...] . Will any dubble dabble on the bay?	Quotation: WITCHES: Double, double, toil and trouble	<i>Macbeth</i> 4.1.10 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT FOUR
055.10:5	manorwombanborn.	Quotation: 2. APPARITION: [...] for none of woman born / Shall harm Macbeth.	<i>Macbeth</i> 4.1.80 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT FOUR
079.08:12	no man of woman born,	Quotation: 2. APPARITION: [...] for none of woman born / Shall harm Macbeth.	<i>Macbeth</i> 4.1.80 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT FOUR
365. <u>05</u> :2	to the manhor bourne	Quotation: 2. APPARITION: [...] for none of woman born / Shall	<i>Macbeth</i> 4.1.80	Shakespeare <i>Macbeth</i> : ACT FOUR

		harm Macbeth.	(V.J. CHENG 1984 : 198ff)	
011.04:8	when Thon's blowing toomcracks	Quotation: MACBETH: What, will the line stretch out to th' crack of doom?	<i>Macbeth</i> 4.1.117 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT FOUR
251.16:5	? The specks of his lapsan are his foul deed thoughts, wishmarks of mad imogenation. Take they off! Make the off!	Quotation: LADY MACBETH: Out, damned spot! Out, I say!	<i>Macbeth</i> 5.1.32 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT FIVE
624.24:9	a spot of marashy.	Quotation: LADY MACBETH: Out, damned spot! Out, I say!	<i>Macbeth</i> 5.1.32 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT FIVE
052.05:4	, but all the bottles in sodemd histry will not soften your bloodathirst!)	Quotation: LADY MACBETH: Here's the smell of blood still. / All the perfumes of Arabia will not sweeten this little hand.	<i>Macbeth</i> 5.1.47-48 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT FIVE
624.24:4	parafume,	Quotation: LADY MACBETH: Here's the smell of blood still. / All the perfumes of Arabia will not sweeten this little hand.	<i>Macbeth</i> 5.1.47-48 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT FIVE
627.26:7	. No! Nor for all our wild dances in all their wild din.	Quotation: LADY MACBETH: Here's the smell of blood still. / All the perfumes of Arabia will not sweeten this little hand.	<i>Macbeth</i> 5.1.47-48 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT FIVE
336. <u>14</u> :11	, his awebrume hour, her sere Sahara of sad oakleaves.	Quotation: MACBETH: I have lived long enough. My way of life / Is fall'n into the sear, the yellow leaf	<i>Macbeth</i> 5.3.22-23 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT FIVE
250. <u>14</u> :8	Yet's the time for being now, now, now. # For a burning would is come to dance inane ...	Quotation: MACBETH: There would have been a time for such a word. / To-morrow, and to-morrow, and to-morrow...	<i>Macbeth</i> 5.5.18-19 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT FIVE
104. <u>11</u> :11	, Which of your Hesterdays Mean Ye to Morra?	Quotation: MACBETH: To-morrow, and to-morrow, and to- morrow, / Creeps in this petty pace from day to day / To the last syllable of recorded time, / And all our yesterdays have lighted fools / The way to dusty death.	<i>Macbeth</i> 5.5.19-23 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT FIVE

280.06:4	tomorrows gone and yesters outcome	Quotation: MACBETH: To-morrow, and to-morrow, and to-morrow, / Creeps in this petty pace from day to day / To the last syllable of recorded time, / And all our yesterdays have lighted fools / The way to dusty death.	<i>Macbeth</i> 5.5.19-23 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT FIVE
455.11:9	! Postmartem is the goods [...] Toborrow and toburrow and tobarrow!	Quotation: MACBETH: To-morrow, and to-morrow, and to-morrow, / Creeps in this petty pace from day to day / To the last syllable of recorded time, / And all our yesterdays have lighted fools / The way to dusty death.	<i>Macbeth</i> 5.5.19-23 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT FIVE
050.05:1	outstandin brown candlestock	Quotation: MACBETH: [...] Out, out, brief candle!	<i>Macbeth</i> 5.5.19-23 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT FIVE
276.09:8	? Ough, ough, brieve kindli!	Quotation: MACBETH: [...] Out, out, brief candle!	<i>Macbeth</i> 5.5.19-23 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT FIVE
515.07:1	— A gael galled by sheme of scorn? Nock? — Sangnifying nothing. Mock!	Quotation: MACBETH: It is a tale / Told by an idiot, full of sound and fury, / Signifying nothing.	<i>Macbeth</i> 5.5.26-28 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT FIVE → <i>The Sound and the Fury</i> , by William Faulkner, was first published in 1929, exactly ten years before Joyce's FW!
215.35:4	. A tale told of Shaun or Shem?	Quotation: MACBETH: It is a tale / Told by an idiot, full of sound and fury, / Signifying nothing.	<i>Macbeth</i> 5.5.26-28 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT FIVE → <i>The Sound and the Fury</i> , by William Faulkner, was first published in 1929, exactly ten years before Joyce's FW!
275.24:5	. They are talles all tolled.	Quotation: MACBETH: It is a tale / Told by an idiot, full of sound and fury, / Signifying nothing.	<i>Macbeth</i> 5.5.26-28 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT FIVE → <i>The Sound and the Fury</i> , by William Faulkner, was first published in 1929,

				exactly ten years before Joyce's FW!
324.05:1	tail toiled of spume and spawn,	Quotation: MACBETH: It is a tale / Told by an idiot, full of sound and fury, / Signifying nothing.	<i>Macbeth</i> 5.5.26-28 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT FIVE → <i>The Sound and the</i> <i>Fury</i> , by William Faulkner, was first published in 1929, exactly ten years before Joyce's FW!
396.23:1	stole stale mis betold,	Quotation: MACBETH: It is a tale / Told by an idiot, full of sound and fury, / Signifying nothing.	<i>Macbeth</i> 5.5.26-28 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT FIVE → <i>The Sound and the</i> <i>Fury</i> , by William Faulkner, was first published in 1929, exactly ten years before Joyce's FW!
563.27:11	as at taledold of Formio and Cigarette!	Quotation: MACBETH: It is a tale / Told by an idiot, full of sound and fury, / Signifying nothing.	<i>Macbeth</i> 5.5.26-28 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT FIVE → <i>The Sound and the</i> <i>Fury</i> , by William Faulkner, was first published in 1929, exactly ten years before Joyce's FW!
597.08:4	. Totalled in toldtold and teldtold	Quotation: MACBETH: It is a tale / Told by an idiot, full of sound and fury, / Signifying nothing.	<i>Macbeth</i> 5.5.26-28 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT FIVE → <i>The Sound and the</i> <i>Fury</i> , by William Faulkner, was first published in 1929, exactly ten years before Joyce's FW!
382.02:3	his charmed life,	Quotation: MACBETH: I bear a charmèd life.	<i>Macbeth</i> 5.8.12 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT FIVE
248.22:9	Dunckle Dalton of matching wools.	Quotation: MACBETH: Though Birnam Wood be come to	<i>Macbeth</i> 5.8.30	Shakespeare <i>Macbeth</i> : ACT FIVE

		Dunsinane	(V.J. CHENG 1984 : 198ff)	
248.28:11	. Underwoods spells bushment's business. So if you sprig poplar you're bound to twig this.	Quotation: MACBETH: Though Birnam Wood be come to Dunsinane	<i>Macbeth</i> 5.8.30 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT FIVE
250.16:1	# For a burning would is come to dance inane. Glamours hath moidered's lieb and herefore Coldours must leap nomore.Lack breath must leap no more.	Quotation: MACBETH: Though Birnam Wood be come to Dunsinane	<i>Macbeth</i> 5.8.30 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT FIVE
417.31:4	. Never did Dorsan from Dunshanagan dance it with more devilry!	Quotation: MACBETH: Though Birnam Wood be come to Dunsinane	<i>Macbeth</i> 5.8.30 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Macbeth</i> : ACT FIVE
469.20:2	. Lead on, Macadam, and danked be he who first sights Halt Linduff!	Quotation: Lay on, Macduff, / And damned be him that first cries, 'Hold, enough!'	<i>Macbeth</i> 5.8.33-34	Shakespeare <i>Macbeth</i> : ACT FIVE
				ends <i>Macbeth</i>
				begins <i>King Lear</i>
013.16:7	! Wheatstone's magic lyer.	Title of Play & Name of Person: <i>King Lear</i>	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>King Lear</i>
065.04:8	. Now listen, Mr Leer!	Title of Play & Name of Person: <i>King Lear</i>	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>King Lear</i>
398.23:1	kingly leer,	Title of Play & Name of Person: <i>King Lear</i>	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>King Lear</i>
590.02:8	, leareyed and letterish,	Title of Play & Name of Person: <i>King Lear</i>	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>King Lear</i>

611.33:5	Uberking Leary	Title of Play & Name of Person: <i>King Lear</i>	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>King Lear</i>
612.04:2	Ober King Leary	Title of Play & Name of Person: <i>King Lear</i>	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>King Lear</i>
013. <u>16</u> :7	! Wheatstone's magic lyer.	Name of Person: The Fool: Whetstone.	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>King Lear</i>
289. <u>28</u> :7	, Liv's lonely daughter,	Name of Person: Cordelia	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>King Lear</i>
349.02:8	gonorrhal stab?	Name of Person: Goneril	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>King Lear</i>
				The Quotes:
192.20:1	(fame would come to you twixt a sleep and a wake)	Quotation: EDMUND: Got 'tween asleep and wake.	<i>King Lear</i> 1.2.15 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>King Lear</i>
523.09:7	as much sinned against as sinning,	Quotation: LEAR: I am a man / More sinned against than sinning.	<i>King Lear</i> 3.2.59-60 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>King Lear</i>
007.09:13	? Finfoefom the Fush.	Quotation: EDGAR; His word was still, 'Fie, foh, and fum, / I smell the blood of a British man'	<i>King Lear</i> 3.4.174-75 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>King Lear</i>
133.17:3	; fiefeofhome,	Quotation: EDGAR; His word was still, 'Fie, foh, and fum, / I smell the blood of a British man'	<i>King Lear</i> 3.4.174-75 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>King Lear</i>
367.23:12	fare fore forn,	Quotation: EDGAR; His word was still, 'Fie, foh, and fum, / I smell the blood of a British man'	<i>King Lear</i> 3.4.174-75 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>King Lear</i>

370.28:4	the feof of the foef of forfummed	Quotation: EDGAR; His word was still, 'Fie, foh, and fum, / I smell the blood of a British man'	<i>King Lear</i> 3.4.174-75 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>King Lear</i>
491.29:6	, My Mo Mum!	Quotation: EDGAR; His word was still, 'Fie, foh, and fum, / I smell the blood of a British man'	<i>King Lear</i> 3.4.174-75 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>King Lear</i>
532.03:5	Fa Fe Fi Fo Fum !	Quotation: EDGAR; His word was still, 'Fie, foh, and fum, / I smell the blood of a British man'	<i>King Lear</i> 3.4.174-75 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>King Lear</i>
545.23:2	. Fee for farm.	Quotation: EDGAR; His word was still, 'Fie, foh, and fum, / I smell the blood of a British man'	<i>King Lear</i> 3.4.174-75 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>King Lear</i>
596.24:2	freeflawforms;	Quotation: EDGAR; His word was still, 'Fie, foh, and fum, / I smell the blood of a British man'	<i>King Lear</i> 3.4.174-75 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>King Lear</i>
608.31:5	fierce force fuming,	Quotation: EDGAR; His word was still, 'Fie, foh, and fum, / I smell the blood of a British man'	<i>King Lear</i> 3.4.174-75 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>King Lear</i>
623.16:5	vim vam vom	Quotation: EDGAR; His word was still, 'Fie, foh, and fum, / I smell the blood of a British man'	<i>King Lear</i> 3.4.174-75 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>King Lear</i>
112.20:1	, Ague will be rejuvenated.	Quotation: LEAR: I am not ague-proof.	<i>King Lear</i> 6.6.104 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>King Lear</i>
152.34:3	, every inch of an immortal.	Quotation: LEAR: Ay, every inch a king.	<i>King Lear</i> 6.6.106 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>King Lear</i>
268.04:13	All every inch of it,	Quotation: LEAR: Ay, every inch a king.	<i>King Lear</i> 6.6.106 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>King Lear</i>

				ends <i>King Lear</i>
				begins <i>Othello</i>
020. <u>02</u> :8	, has still to moor before the tomb of his cousin charmian	Title of play & Name of Person: Othello, the Moor of Venice	<i>Othello</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Othello</i>
281.17:3 .20:7	, ('tis demonal!) [...] . Sickamoor's so woefully sally.	Title of play & Name of Person: Othello, the Moor of Venice	<i>Othello</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Othello</i>
343.22:10	in the tragedoes of those antiants their grandoper,	Title of play & Name of Person: Othello, the Moor of Venice	<i>Othello</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Othello</i>
390.04:1	his old fellow,	Title of play & Name of Person: Othello, the Moor of Venice	<i>Othello</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Othello</i>
390.27:9	<i>That old fellow</i>	Title of play & Name of Person: Othello, the Moor of Venice	<i>Othello</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Othello</i>
410.04:6	my oldfellow's	Title of play & Name of Person: Othello, the Moor of Venice	<i>Othello</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Othello</i>
485.17:8	old fellow,	Title of play & Name of Person: Othello, the Moor of Venice	<i>Othello</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Othello</i>
041.02:2	Sant Iago	Name of Person: Iago	<i>Othello</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Othello</i>
281.21:5	. Ancient's aerger.	Name of Person: Iago	<i>Othello</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Othello</i>

281.16:1	Cassio	Name of Person: Cassio	<i>Othello</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Othello</i>
281.17:3 .20:7	(‘tis demonal!) [...] Sickamoor’s so wofully sally.	Name of Person: Desdemona	<i>Othello</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Othello</i>
281.18:4	(il folsoletto nel falzoletto col fazolotto dal fuzzolezzo),	Name of Person: Desdemona N.B. (fazzoletto Italian : handkerchief) N.B. (This is a typical Joyce letter-paradigm: .18:5 folsoletto .19:1 falzoletto .19:3 fazolotto .19:5 fuzzolezzo None of the four items does give the correct Italian spelling !)	<i>Othello</i> (V.J. CHENG 1984 : 198ff) +Sandulescu	Shakespeare <i>Othello</i>
410.23:1	. Speak to us of Emailia.	Name of Person: Emilia	<i>Othello</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Othello</i>
				The Quotes:
396.14:5	What would Ewe do? With that so tiresome old milkless a ram,	Quotation: IAGO: [...] an old black ram / Is tuppung your white ewe.	<i>Othello</i> 1.1.88- 89 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Othello</i>
422.18:1	—May we petition you, Shaun illustrious, then, to put his prentis’ pride in your aproper’s purse	Quotation: IAGO: Put money in thy purse.	<i>Othello</i> 1.3.338ff (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Othello</i>
118.04:5	. And let us bringthee cease to beakerings on that	Quotation: IAGO: And let me the canakin clink, clink; / And let	<i>Othello</i> 2.3.64- 65	Shakespeare <i>Othello</i>

	clink,	me the canakin clink.	(V.J. CHENG 1984 : 198ff)	
143.15:1	and the thereby hang of the Hoel of it,	Quotation: CLOWN: O, thereby hangs a tail. MUSICIAN: Whereby hangs a tale, sir?	<i>Othello</i> 3.1.8-9 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Othello</i>
224.08:1	# Towhere byhangs ourtales. #	Quotation: CLOWN: O, thereby hangs a tail. MUSICIAN: Whereby hangs a tale, sir?	<i>Othello</i> 3.1.8-9 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Othello</i>
594.14:2	. Respassers should be pursaccoutred. Qui stabat Meins quantum qui stabat Peins.	Quotation: IAGO: Who steals my purse steals trash ...	<i>Othello</i> 3.3.157 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Othello</i>
088.15:7	And how did the greeneyed mister arrive at the B.A.?	Quotation: IAGO: O, beware, my lord, of jealousy! / It is the green-eyed monster...	<i>Othello</i> 3.3.165- 66 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Othello</i>
094.17:2	, one old obster	Quotation: IAGO: O, beware, my lord, of jealousy! / It is the green-eyed monster...	<i>Othello</i> 3.3.165- 66 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Othello</i>
193. <u>09</u> :14	, to make you go green in the gazer.	Quotation: IAGO: O, beware, my lord, of jealousy! / It is the green-eyed monster...	<i>Othello</i> 3.3.165- 66 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Othello</i>
249.02:4	. But if this could see with its backsight he'd be the grand old greeneyed lobster.	Quotation: IAGO: O, beware, my lord, of jealousy! / It is the green-eyed monster...	<i>Othello</i> 3.3.165- 66 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Othello</i>
281.17:3 .<u>20</u>:7	('tis demonal!) [...] Sickamoor's so wofully sally.	Quotation: DESDEMONA: 'The poor soul sat sighing by a sycamore tree, / Sing all a green willow...'	<i>Othello</i> 4.3.40- 41 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Othello</i>
623.30:9	. That I prays for	Quotation: DESDEMONA: But half an hour! [...] But while I say one prayer!	<i>Othello</i> 5.2.81- 83 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Othello</i>
				ends <i>Othello</i>

				begins <i>The Tempest</i>
449. <u>29</u> :9	, hearing the wireless harps of sweet old Aerial	Name of Person: Ariel	Tempest (V.J. CHENG 1984 : 198ff)	Shakespeare <i>The Tempest</i>
609.19:6	. When the messenger of the risen sun, (	Name of Person: Ariel	Tempest (V.J. CHENG 1984 : 198ff)	Shakespeare <i>The Tempest</i>
457.03:4	Ferdinand!	Name of Person: Ferdinand	Tempest (V.J. CHENG 1984 : 198ff)	Shakespeare <i>The Tempest</i>
292. <u>20</u> :10	what stale words whilom were woven with and fitted fairly featly for,	Quotation: ARIEL: The wild Waves whist, / Foot it featly here and there	Tempest 1.2.378-79 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>The Tempest</i>
541. <u>05</u> :12	: by awful tors my wellworth building sprang sky spearing spires, cloud cupoled campaniles:	Quotation: PROSPERO: The cloud-capped tow'rs, the gorgeous palaces, / The solemn temples, the great globe itself ...	Tempest 4.1.152-53 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>The Tempest</i>
607.32:4	) a clout capped sunbubble anaccanponied from his bequined torse.	Quotation: PROSPERO: The cloud-capped tow'rs, the gorgeous palaces, / The solemn temples, the great globe itself ...	Tempest 4.1.152-53 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>The Tempest</i>
540.14:6 .15:8	Ubipop jay piped, ibipep goes the whistle. [...] : where the bus stops there shop I:	Quotation: ARIEL: Where the bee sucks, there suck I ...	Tempest 5.1.88 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>The Tempest</i>
				ends

				<i>The Tempest</i>
				begins Julius Caesar
150.09:5	seesers,	Title of play & Name of Person: <i>Julius Caesar</i>	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
161.36:10	Caesar outnullused. #	Title of play & Name of Person: <i>Julius Caesar</i>	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
162.01:1	# The olde sisars (Tyrants, regicide is too good for you!)	Title of play & Name of Person: <i>Julius Caesar</i>	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
162.02:5	, (the compositor of the farce of dustiny however makes a thunpledram mistake by letting off this pienofarte effect as his furst act as that is where the juke comes in) having been sort-of-nineknived...	Title of play & Name of Person: <i>Julius Caesar</i>	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
162. <u>07</u> :6	who never quite got the sandhurst out of his eyes	Title of play & Name of Person: <i>Julius Caesar</i> <u>N.B.</u> (Sandhurst is by far the most reputable Royal Military Academy in Great Britain)	(V.J. CHENG 1984 : 198ff) +Sandulescu	Shakespeare <i>Julius Caesar</i>
167.23:12	. Merus Genius to Careous Caseous! Moriture, te salutat!	Title of play & Name of Person: <i>Julius Caesar</i>	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
207.24:3	! Leste, before Julia sees her!	Title of play & Name of Person: <i>Julius Caesar</i>	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
219.13:3	Caesar-in-Chief	Title of play & Name of Person: <i>Julius Caesar</i>	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
237.12:2	, we herehear, aboutobloss, O coelicola, thee	Title of play & Name of Person: <i>Julius Caesar</i>	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>

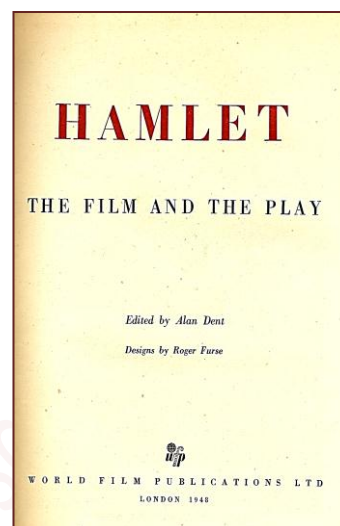
	salutamt.			
271.03:4 .05:3	Sire Jeallyous Seizer, [...] and the tryonforit of Oxthievous, Lapidous, and Malthouse Anthemy.	Title of play & Name of Person: Julius Caesar	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
306.L2	Julius Caesar.	Title of play & Name of Person: Julius Caesar	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
161.12:2	Burrus ans Caseous	Names of Persons: Brutus and Cassius	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
161. 16 :1 .17:10	# Burrus, [...] yet unbeaten as a risicide	Names of Persons: Brutus and Cassius	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
163.06:2.9	Butterbrot, [...] Schtinkenkot!	Names of Persons: Brutus and Cassius	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
166.34:10::30	.) A cleopatrician in her own right she at once complicates the position while Burrus and Caseous are contending for her misstery by implicating herself with an elusive Antonius, a wop	Names of Persons: Brutus and Cassius	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
167. 03 :13	This Antonius-Burrus-Caseous grouptriad	Names of Persons: Brutus and Cassius	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
281.15:6	Bruto and Cassio	Names of Persons: Brutus and Cassius	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
366.25:8 .29:5	, when boobob brutals and cautiouses [...] blows the gaff off mombition and thit thides or marse	Names of Persons: Brutus and Cassius	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
568.08:3	. Britus and Gothius shall no more joustle for that sonneplace but mark one autonement	Names of Persons: Brutus and Cassius	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
152. 20 :11	(My hood! cries Antony Romeo),	Name of Person: Mark Antony	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
167.01:3	an elusive Antonius, a wop	Name of Person: Mark Antony	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
167. 03 :13	This Antonius-Burrus-Caseous grouptriad	Name of Person: Mark Antony	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>

271. <u>05</u> :4	the tryonforit of Oxthievius, Lapidous and Malthouse Anthemy.	Name of Person: Mark Antony	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
483. <u>16</u> :10	blarneying Marcantonio!	Name of Person: Mark Antony	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
568.08:3	. Britus and Gothius [...] but mark one autonement	Name of Person: Mark Antony	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
				The Quotes:
359. <u>03</u> :7	under the selfhide of his bessermettle,	Quotation: FLAVIUS: See whe'r their basest mettle be not moved.	<i>Julius Caesar</i> 1.1.61 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
027.08:4	his olde by his ide	Quotation: SOOTHSAYER: Beware the ides of March.	<i>Julius Caesar</i> 1.2.18-23 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
031.32:8	: Ive mies outs ide Bourn.)	Quotation: SOOTHSAYER: Beware the ides of March.	<i>Julius Caesar</i> 1.2.18-23 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
035.03:1	one happygogusty Ides-of-April morning (the anniversary, as it fell out, of his first assumption of his mirthday suit	Quotation: SOOTHSAYER: Beware the ides of March.	<i>Julius Caesar</i> 1.2.18-23 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
040.10:4	eyots of martas	Quotation: SOOTHSAYER: Beware the ides of March.	<i>Julius Caesar</i> 1.2.18-23 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
043.12:6	roman easter,	Quotation: SOOTHSAYER: Beware the ides of March.	<i>Julius Caesar</i> 1.2.18-23	Shakespeare <i>Julius Caesar</i>

			(V.J. CHENG 1984 : 198ff)	
085.27:3	calends of mars,	Quotation: SOOTHSAYER: Beware the ides of March.	<i>Julius Caesar</i> 1.2.18-23 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
097.03:1	Juletide's	Quotation: SOOTHSAYER: Beware the ides of March.	<i>Julius Caesar</i> 1.2.18-23 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
128. 31 :12	three hundred sixty five idles	Quotation: SOOTHSAYER: Beware the ides of March.	<i>Julius Caesar</i> 1.2.18-23 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
274.L3:7	till the calends of Mary Marian,	Quotation: SOOTHSAYER: Beware the ides of March.	<i>Julius Caesar</i> 1.2.18-23 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
289.27:10	(on the Ides of Valentino's, at Idleness,	Quotation: SOOTHSAYER: Beware the ides of March.	<i>Julius Caesar</i> 1.2.18-23 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
354.25:3	their murdhering idies	Quotation: SOOTHSAYER: Beware the ides of March. (N.B. Play on letters: ivies / idies / iries ... (:1+:5+:9))	<i>Julius Caesar</i> 1.2.18-23 (V.J. CHENG 1984 : 198ff) +Sandulescu	Shakespeare <i>Julius Caesar</i>
366.29:11	thit thides or marse makes a good dayle to be shattat.	Quotation: SOOTHSAYER: Beware the ides of March.	<i>Julius Caesar</i> 1.2.18-23 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
455.28:5	to begin properly SPQueaRking	Quotation: SOOTHSAYER: Beware the ides of March.	<i>Julius Caesar</i> 1.2.18-23 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
603.15:5	hydes of march.	Quotation: SOOTHSAYER: Beware the ides of March.	<i>Julius Caesar</i> 1.2.18-23 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>

523.02:7 .03:5	the evil [...] might nevertheless lead somehow on to good toward the newness? #	Quotation: BRUTUS: If it be aught toward the general good	<i>Julius Caesar</i> 1.2.85 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
278.L3	# Dear Brutus, lend me ears. #	Quotation: CASSIUS: The fault, dear Brutus, is not in our stars	<i>Julius Caesar</i> 1.2.140 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
281.22:5	. What if she love Sieger less though she leave Ruhm moan?	Quotation: BRUTUS: Not that I loved Caesar less, but that I loved Rome more.	<i>Julius Caesar</i> 3.2.21-22 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
282.01:1	# With sobs for his job, with tears for his toil, with horror for his squalor but with pep for his perdition,	Quotation: BRUTUS: There is tears for his love; joy for his fortune; honour for his valour; and death for his ambition. (N.B. Δ : Syntactic parallelism ! Joyce is much more complex...)	<i>Julius Caesar</i> 3.2.26-28 (V.J. CHENG 1984 : 198ff) +Sandulescu	Shakespeare <i>Julius Caesar</i>
055.31:7	craving their auriculars to receptive particulars	Quotation: ANTONY: Friends, Romans, countrymen, lend me your ears.	<i>Julius Caesar</i> 3.2.73 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
278.L3	# Dear Brutus, lend me ears. #	Quotation: ANTONY: Friends, Romans, countrymen, lend me your ears.	<i>Julius Caesar</i> 3.2.73 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
546.30:12 .33:1	Fulvia, [...] Earalend,	Quotation: ANTONY: Friends, Romans, countrymen, lend me your ears.	<i>Julius Caesar</i> 3.2.73 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
366.29:9	mombition [...] thit thides or marse. [...] Fall stuff. #	Quotation: ANTONY: Ambition should be made of sterner stuff.	<i>Julius Caesar</i> 3.2.73 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
084.15:2	nobiloroman	Quotation: ANTONY: This was the noblest Roman of them all.	<i>Julius Caesar</i> 3.2.92 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Julius Caesar</i>
419.22:2	nobly Roman as pope	Quotation: ANTONY: This was the noblest Roman of them all.	<i>Julius Caesar</i> 3.2.92	Shakespeare <i>Julius Caesar</i>

			(V.J. CHENG 1984 : 198ff)	
				ends <i>Julius</i> <i>Caesar</i>



COMEDIES and HISTORIES in *Finnegans Wake*

Part One

FW address:	FW text:	Shakespeare Equivalence:	Source:	Status:
				begins <i>A Midsummer Night's Dream</i>
501.16:6	lukesummer night,	Title of Play: <i>A Midsummer Night's Dream</i>	<i>A Midsummer Night's Dream</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
502.29:2	Miss Somer's nice dream	Title of Play : <i>A Midsummer Night's Dream</i>	<i>A Midsummer Night's Dream</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
093. <u>17</u> :5	he was dovetimid as the dears at Bottomme)	Name of Person: Bottom	<i>A Midsummer Night's Dream</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>

319.06:2	, bully bluedomer,	Name of Person: Bottom	<i>A Midsummer Night's Dream</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
340.09:4	! Warful doon's bothem.	Name of Person: Bottom	<i>A Midsummer Night's Dream</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
342. <u>30</u> :2 .31:6	eeridreme. [...] From Topphole to Bottom	Name of Person: Bottom	<i>A Midsummer Night's Dream</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
369.12:4	, Woovil Doon Botham	Name of Person: Bottom	<i>A Midsummer Night's Dream</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
503.21:8	Woful Dane Bottom?	Name of Person: Bottom	<i>A Midsummer Night's Dream</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
594.12:2	om this warful dune's battam.	Name of Person: Bottom	<i>A Midsummer Night's Dream</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
210.34:7	; a putty shovel for Terry the Puckaun;	Name of Person: Puck	<i>A Midsummer Night's Dream</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
227.29:11	a puck on the plexus,	Name of Person: Puck	<i>A Midsummer Night's Dream</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
278.13:3	: pack, puck.	Name of Person: Puck	<i>A Midsummer Night's Dream</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
326.03:2	. As puck as that Paddeus	Name of Person: Puck	<i>A Midsummer Night's Dream</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>

369. <u>28</u> :9	her chilikin puck,	Name of Person: Puck	<i>A Midsummer Night's Dream</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
425.30:6	pucktricker's	Name of Person: Puck	<i>A Midsummer Night's Dream</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
463.36:6	the prince of goodfilips!	Name of Person: Puck	<i>A Midsummer Night's Dream</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
563.26:1	, puck and prig,	Name of Person: Puck	<i>A Midsummer Night's Dream</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
069.05:9 .7:14.1	the whole of the wall [...] wallhole	Name of Person: Lantern and Wall	<i>A Midsummer Night's Dream</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
321.04:7.11	lampthorne [...] wand	Name of Person: Lantern and Wall	<i>A Midsummer Night's Dream</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
319.05:3 .06:2	ringing rinbus round Demetrius for, [...] , bully bluedomer,	Name of Person: Demetrius	<i>A Midsummer Night's Dream</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
071.29:1	<i>Hellena</i>	Name of Person: Helena	<i>A Midsummer Night's Dream</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
343.36:12	Flute!	Name of Person: Flute	<i>A Midsummer Night's Dream</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
339.14:4	! Obriania's beromst!	Name of Person: Oberon and Titania	<i>A Midsummer Night's Dream</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>

				The Quotes
093.17:5	he was dovetimid as the dears at Bottomme)	Quotation: BOTTOM: I will roar you as gently as any sucking dove.	<i>A Midsummer Night's Dream</i> 1.2.75 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
245.18:4	sucking loves.	Quotation: BOTTOM: I will roar you as gently as any sucking dove.	<i>A Midsummer Night's Dream</i> 1.2.75 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
403.16:12	dhove's suckling.	Quotation: BOTTOM: I will roar you as gently as any sucking dove.	<i>A Midsummer Night's Dream</i> 1.2.75 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
208.16:4	, fancyfastened, free	Quotation: OBERON: In maiden meditation, fancy free	<i>A Midsummer Night's Dream</i> 2.1.164 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
430.29:2	wild thyme	Quotation: OBERON: I know a bank where the wild thyme blows	<i>A Midsummer Night's Dream</i> 2.1.249 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
501.16:6 .19:2	lukesummer night, [...] . The isles is Thymes.	Quotation: OBERON: I know a bank where the wild thyme blows	<i>A Midsummer Night's Dream</i> 2.1.249 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
481.06:7	where no spider webbeth	Quotation: 1. FAIRY: Weaving spiders, come not here	<i>A Midsummer Night's Dream</i> 2.2.18 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
319.06:2	, bully bluedomer,	Quotation: QUINCE: [...] bully Bottom	<i>A Midsummer Night's Dream</i> 3.1.7 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
212.15:8	ilcka madre's daughter	Quotation: QUINCE: Come sit down, every mother's son	<i>A Midsummer Night's Dream</i> 3.1.64-65	Shakespeare <i>A Midsummer Night's Dream</i>

			(V.J. CHENG 1984 : 198ff)	
360.03:2	. Let everie sound of a pitch keep still	Quotation: QUINCE: Come sit down, every mother's son	<i>A Midsummer Night's Dream</i> 3.1.64-65 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
489.19:2	. We were in one class of age like to two clots of egg.	Quotation: HELENA: We, Hermia, like two artificial gods / Have with our needles created both one flower [...] So we grew together, / Like to a double cherry ...	<i>A Midsummer Night's Dream</i> 3.2.203-209 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
168.11:7	, jack by churl,	Quotation: DEMETRIUS: Follow? Na, I'll go with thee, cheek by jowl.	<i>A Midsummer Night's Dream</i> 3.2.338 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
215.19:2	! He married his markets, cheap by fowl,	Quotation: DEMETRIUS: Follow? Na, I'll go with thee, cheek by jowl.	<i>A Midsummer Night's Dream</i> 3.2.338 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
403.18:1 404.04:5 .09:5 405. <u>06</u> :2	# Methought as I was dropping asleep somepart in nonland [...] arrah, methought. [...] ! And lo, mescemed. [...] Yet methought [...], but I, poor ass, am but as their fourpart tinckler's dunkey.	Quotation: BOTTOM: I have had a most rare vision. [...] Man is but an ass if he go about to expound this dream. Methought I was [...] Methought I was, and methought I had ...	<i>A Midsummer Night's Dream</i> 4.1.203ff (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
481.07:1	—Dream. Ona nonday I sleep. I dreamt of a somday. Of a wonday I shall wake. Ah!	Quotation: BOTTOM: I have had a most rare vision. [...] Man is but an ass if he go about to expound this dream. Methought I was [...] Methought I was, and methought I had ...	<i>A Midsummer Night's Dream</i> 4.1.203ff (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
489.35:1	—This nonday diary, this allnights newseryreel.	Quotation: BOTTOM: I have had a most rare vision. [...] Man is but an ass if he go about to expound this dream. Methought I was [...] Methought I was, and methought I had ...	<i>A Midsummer Night's Dream</i> 4.1.203ff (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>

608.22:1	I dthink I sawn to remumb or sumbsuch. A kind of thinglike	Quotation: BOTTOM: I have had a most rare vision. [...] Man is but an ass if he go about to expound this dream. Methought I was [...] Methought I was, and methought I had ...	<i>A Midsummer Night's Dream</i> 4.1.203ff (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
482.34:8::18	What can't be coded can be decorded if an ear aye sieze what no eye ere grieved for.	Quotation: BOTTOM: The eye of man hath not heard, the ear of man hath not seen...	<i>A Midsummer Night's Dream</i> 4.1.209 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
052. <u>20</u> :6	Mary Nothing	Quotation: THESEUS: Turns them to shapes, and gives to airy nothing / A local habitation and a name.	<i>A Midsummer Night's Dream</i> 5.1.16-17 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
405.04:1 .06:2	# Had I the concordant wiseheads [...] but, I, poor ass,	Quotation: THESEUS: How shall we find the concord of this discord?	MND 5.1.60 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
482.34:8	. What can't be coded can be decorded if an ear aye sieze what no eye ere grieved for.	Quotation: THESEUS: How shall we find the concord of this discord?	<i>A Midsummer Night's Dream</i> 5.1.60 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
404.13:7	! Whom we dreamt was a shaddo,	Quotation: PUCK: If we shadows have offended ...	<i>A Midsummer Night's Dream</i> 5.1.412 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>A Midsummer Night's Dream</i>
				ends MND
				begins <i>All's Well that Ends Well</i>

040.01:6	All Swell that Aims well,	Title of Play: <i>All's Well that Ends Well</i>	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>All's Well that Ends Well</i>
150.30:7	: 'by Allswill'	Title of Play: <i>All's Well that Ends Well</i>	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>All's Well that Ends Well</i>
279.05:8	alls war that end war	Title of Play: <i>All's Well that Ends Well</i>	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>All's Well that Ends Well</i>
295.21:4	. All's fair on all fours,	Title of Play: <i>All's Well that Ends Well</i>	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>All's Well that Ends Well</i>
418.34:7	ail's weal;	Title of Play: <i>All's Well that Ends Well</i>	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>All's Well that Ends Well</i>
579.24:7	. Oil's wells in our lands.	Title of Play: <i>All's Well that Ends Well</i>	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>All's Well that Ends Well</i>
				ends <i>All's Well that Ends Well</i>
				begins <i>Antony and Cleopatra</i>
091.06:7	Cliopatricks (the sow) princess of parked porkers,	Name of Person: Cleopatra	<i>Antony and Cleopatra</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Antony and Cleopatra</i>
104.20:3	, Cleopater's Needlework [...] on the Sahara [...] and the Parlourmaids of Aegypt,	Name of Person: Cleopatra	<i>Antony and Cleopatra</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Antony and Cleopatra</i>
164.07:10	on this stage there pleasantly appears the cowrymaid M.	Name of Person: Cleopatra	<i>Antony and Cleopatra</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Antony and Cleopatra</i>

166.34:10	. A cleopatrician in her own right [...] implicating herself with an elusive Antonius, a wop	Name of Person: Cleopatra	<i>Antony and Cleopatra</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Antony and Cleopatra</i>
254.07:3	Clio's	Name of Person: Cleopatra	<i>Antony and Cleopatra</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Antony and Cleopatra</i>
271.L2	# <i>Cliopatria, thy hosies history.</i> #	Name of Person: Cleopatra	<i>Antony and Cleopatra</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Antony and Cleopatra</i>
508.23:5	., Clopatrick's	Name of Person: Cleopatra	<i>Antony and Cleopatra</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Antony and Cleopatra</i>
627.30:1	, haughty Niluna,	Name of Person: Cleopatra	<i>Antony and Cleopatra</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Antony and Cleopatra</i>
152.22:11	(My hood! cries Antony Romeo),	Name of Person: Antony	<i>Antony and Cleopatra</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Antony and Cleopatra</i>
167.01:3	an elusive Antonio, a wop	Name of Person: Antony	<i>Antony and Cleopatra</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Antony and Cleopatra</i>
167. <u>03</u> :13	This Antonius-Burrus-Caseous grouptriad	Name of Person: Antony	<i>Antony and Cleopatra</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Antony and Cleopatra</i>
271.03:4	Sire Jeallyous Seizer, [...] and the tryonforit of Oxthievius, Lapidous and Malthouse Anthemy.	Name of Person: Antony	<i>Antony and Cleopatra</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Antony and Cleopatra</i>
483. <u>16</u> :10	blarneying Marcantonio!	Name of Person: Antony	<i>Antony and Cleopatra</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Antony and Cleopatra</i>
568.08:3	Britus and Gothius [...] but mark one autonement	Name of Person: Antony	<i>Antony and Cleopatra</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Antony and Cleopatra</i>
271. <u>05</u> :4	the tryonforit of Oxthievius, Lapidous and Malthouse Anthemy.	Names of Persons: Octavius and Lepidus	<i>Antony and Cleopatra</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Antony and Cleopatra</i>

467.08:3	? A full octavium below me!	Names of Persons: Octavius and Lepidus	<i>Antony and Cleopatra</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Antony and Cleopatra</i>
468. <u>04</u> :2	, in my augustan days? With cesarella looking on.	Names of Persons: Octavius and Lepidus	<i>Antony and Cleopatra</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Antony and Cleopatra</i>
157.27:2	Enobarbarus	Name of Person: Enobarbus	<i>Antony and Cleopatra</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Antony and Cleopatra</i>
020. <u>02</u> :8	, has still to moor before the tomb of his cousin charmian	Name of Person: Charmian	<i>Antony and Cleopatra</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Antony and Cleopatra</i>
546.30:11 .33:1 .35:2 547.05:1	faithful Fulvia, [...] Earalend, [...] Fulvia, [...] Fulvia Fulvia,	Name of Person: Fulvia	<i>Antony and Cleopatra</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Antony and Cleopatra</i>
328.22:3	from Coxenhagen till the brottels on the Nile),	Allusion / Miscellaneous	<i>Antony and Cleopatra</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Antony and Cleopatra</i>
				The Quotes
069.10:7	lost paladays	Quotation: CLEOPATRA: My salad days....	<i>Antony and Cleopatra</i> 1.5.73 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Antony and Cleopatra</i>
468. <u>04</u> :2	in my augstan days? With cesarella looking on.	Quotation: CLEOPATRA: My salad days....	<i>Antony and Cleopatra</i> 1.5.73 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Antony and Cleopatra</i>
615.25:12	paladays last,	Quotation: CLEOPATRA: My salad days....	<i>Antony and Cleopatra</i> 1.5.73 (V.J. CHENG	Shakespeare <i>Antony and Cleopatra</i>

			1984 : 198ff)	
493.18:7	! And there is nihil nuder under the clothing moon.	Quotation: CLEOPATRA: The odds is gone, / And there is nothing left remarkable / Beneath the visiting moon.	<i>Antony and Cleopatra</i> 4.15.66 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Antony and Cleopatra</i>
624.21:4	! Softly so.	Quotation: (‘a seemingly clear reference to Cleopatra dying the asp on her breast’ concludes Cheng, page 191)	<i>Antony and Cleopatra</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Antony and Cleopatra</i>
627.12:5	. Gently	Quotation: (‘a seemingly clear reference to Cleopatra dying the asp on her breast’ concludes Cheng, page 191)	<i>Antony and Cleopatra</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Antony and Cleopatra</i>
628.08:1	! So soft this morning, ours.	Quotation: (‘a seemingly clear reference to Cleopatra dying the asp on her breast’ concludes Cheng, page 191)	<i>Antony and Cleopatra</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Antony and Cleopatra</i>
				ends <i>Antony and Cleopatra</i>
				begins <i>As You Like It</i>
489.33:1	—As you sing it	Title of Play: <i>As You Like It</i>	<i>As You Like It</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>As You Like It</i>
245. 17 :14 .24:7	Darkpark’s acoo with sucking loves. Rosimund’s by her wishing well. [...] Jacqueson’s Island	Name of Person: Jaques	<i>As You Like It</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>As You Like It</i>

422.33:10	the jaquejack.	Name of Person: Jaques	<i>As You Like It</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>As You Like It</i>
245.18:6 .24:7	Rosimund's by her wishing well [...] Jacqueson's Island	Name of Person: Rosalind / Ganymede	<i>As You Like It</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>As You Like It</i>
269.18:3	glib Ganymede	Name of Person: Rosalind / Ganymede	<i>As You Like It</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>As You Like It</i>
583.11:1	. And the twillingsons, ganymede, garrymore,	Name of Person: Rosalind / Ganymede	<i>As You Like It</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>As You Like It</i>
147.11:7	, Celia,	Name of Person: Celia / Aliena	<i>As You Like It</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>As You Like It</i>
608.18:5	the voice of Alina	Name of Person: Celia / Aliena	<i>As You Like It</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>As You Like It</i>
549.31:8	amiens	Name of Person: Amiens	<i>As You Like It</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>As You Like It</i>
074.05:2	, orland,	Name of Person: Orlando	<i>As You Like It</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>As You Like It</i>
030.13:2	the grand old gardener was saving daylight under his redwoodtree	Quotation: AMIENS: Under the greenwood tree...	<i>As You Like It</i> 2.5.1 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>As You Like It</i>
074.09:11	green woods	Quotation: AMIENS: Under the greenwood tree...	<i>As You Like It</i> 2.5.1 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>As You Like It</i>
335.32:4.12 .34:4	). And it was [...] in the green of the wood [...] and jollyjacques spindthrift on the merry (	Quotation: AMIENS: Under the greenwood tree...	<i>As You Like It</i> 2.5.1 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>As You Like It</i>
450.32:8	! But enough of greenwood's gossip.	Quotation: AMIENS: Under the greenwood tree...	<i>As You Like It</i> 2.5.1 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>As You Like It</i>
015.17:4	duncledames	Quotation: AMIENS: Ducdame, ducdame, ducdame	<i>As You Like It</i> 2.5.48 (V.J. CHENG	Shakespeare <i>As You Like It</i>

			1984 : 198ff)	
143.15:1	and the thereby hang of the Hoel of it,	Quotation: JAQUES: and thereby hangs a tale.	<i>As You Like It</i> 2.7.28 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>As You Like It</i>
224.08:1	# Towhere byhangs ourtales. #	Quotation: JAQUES: All the world's a stage...	<i>As You Like It</i> 2.7.139 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>As You Like It</i>
033.02:10	, our worldstage's practical jokepiece	Quotation: JAQUES: All the world's a stage...	<i>As You Like It</i> 2.7.139 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>As You Like It</i>
278.13:5	. All the world's in want	Quotation: JAQUES: All the world's a stage...	<i>As You Like It</i> 2.7.139 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>As You Like It</i>
316.16:3	seven oak ages,	Quotation: JAQUES: And one man in his time plays many parts, / His acts being seven ages...	<i>As You Like It</i> 2.7.142 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>As You Like It</i>
394.28:6	, katte efter kinne,	Quotation: TOUCHSTONE: If the cat will after kind ...	<i>As You Like It</i> 3.2.98 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>As You Like It</i>
				ends <i>As You Like It</i>
				begins <i>Comedy of Errors</i>
425.24:2	. Outragedy of poetscaids! Acomedy of letters!	Title of Play: <i>The Comedy of Errors</i>	<i>The Comedy of Errors</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>The Comedy of Errors</i>
089.03:3	! Two dreamyums in one dromium? Yes and no	Title of Play: <i>The Comedy of Errors</i>	<i>The Comedy of Errors</i> (V.J. CHENG	Shakespeare <i>The Comedy of Errors</i>

	error.		1984 : 198ff)	
211.08:5	, Dromilla,	Title of Play: <i>The Comedy of Errors</i>	<i>The Comedy of Errors</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>The Comedy of Errors</i>
598.02:2	they just done been doing being in a dromo of todos	Title of Play: <i>The Comedy of Errors</i>	<i>The Comedy of Errors</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>The Comedy of Errors</i>
410.23:1	. Speak to us of Emailia.	Title of Play: <i>The Comedy of Errors</i>	<i>The Comedy of Errors</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>The Comedy of Errors</i>
				ends <i>Comedy of Errors</i>
				begins <i>Coriolanus</i>
118.13:4	, Coccolanius	Title of Play: <i>Coriolanus</i>	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Coriolanus</i>
228.11:1	the coriolano	Title of Play: <i>Coriolanus</i>	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Coriolanus</i>
354.33:12	corollanes'	Title of Play: <i>Coriolanus</i>	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Coriolanus</i>
				ends <i>Coriolanus</i>
				starts <i>Cymbeline</i>

292.25:1	hark back to lark to you symibellically	Title of Play: <i>Cymbeline</i>	<i>Cymbeline</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Cymbeline</i>
607.09:1 .10:1	Messagepostumia, [...] cymbaloosing	Title of Play: <i>Cymbeline</i>	<i>Cymbeline</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Cymbeline</i>
006.25:12.1	dusty fidelios.	Name of Person: Imogen (Fidele)	<i>Cymbeline</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Cymbeline</i>
251.17:4	mad imogenation.	Name of Person: Imogen (Fidele)	<i>Cymbeline</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Cymbeline</i>
300.L1:3	Ultimogeniture.	Name of Person: Imogen (Fidele)	<i>Cymbeline</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Cymbeline</i>
316.34:6	a warry posthumour's expletion,	Name of Person: Posthumus Leonatus	<i>Cymbeline</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Cymbeline</i>
377.09:10	, Postumus,	Name of Person: Posthumus Leonatus	<i>Cymbeline</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Cymbeline</i>
422.14:6	! Obnoximost posthumust!	Name of Person: Posthumus Leonatus	<i>Cymbeline</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Cymbeline</i>
563.04:9	! Here are posthumious tears	Name of Person: Posthumus Leonatus	<i>Cymbeline</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Cymbeline</i>
607.09:1 .10:1	Messagepostumia, [...] cymbaloosing	Name of Person: Posthumus Leonatus	<i>Cymbeline</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Cymbeline</i>
292.25:1	hark back to lark to you symibellically	Quotation: CLOTEN: Hark, hark, the lark at heaven's gate sings ...	<i>Cymbeline</i> 2.3.19 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Cymbeline</i>
256.11:1	# Home all go. Halome. Blare no more	Quotation: GUIDERIUS: Fear no more the heat o' th' sun,	<i>Cymbeline</i> 4.2.258-63	Shakespeare <i>Cymbeline</i>

.12:2	ramsblares, [...] . And cease your fumings,	/ Nor the furious winter's rages; / Thou thy worldly task hast done, / Home art gone and ta'en thy wages. / Golden lads and girls all must, / As chimney-sweepers ...	(V.J. CHENG 1984 : 198ff)	
006.25:12.1	dusty fidelios.	Quotation: GUIDERIUS: Golden lads and girls all must, / As chimney-sweepers, come to dust.	<i>Cymbeline</i> 4.2.262-63 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Cymbeline</i>
020.30:4	golden youths	Quotation: GUIDERIUS: Golden lads and girls all must, / As chimney-sweepers, come to dust.	<i>Cymbeline</i> 4.2.262-63 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Cymbeline</i>
				ends <i>Cymbeline</i>
				starts <i>1Henry4</i>
007.13:7	fraudstuff	Name of Person: Falstaff	<i>1 Henry 4</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>1 Henry 4</i>
366.30:10	. Fall stuff. #	Name of Person: Falstaff	<i>1 Henry 4</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>1 Henry 4</i>
370.13:7	) Fool step!	Name of Person: Falstaff	<i>1 Henry 4</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>1 Henry 4</i>
379.18:9	. Fell stiff.	Name of Person: Falstaff	<i>1 Henry 4</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>1 Henry 4</i>
456.24:1	I'm fustfed like fungstif	Name of Person: Falstaff	<i>1 Henry 4</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>1 Henry 4</i>

			1984 : 198ff)	
595.32:5	. Fill stap. #	Name of Person: Falstaff	1 Henry 4 (V.J. CHENG 1984 : 198ff)	Shakespeare 1 Henry 4
050.03:4	cockspurt	Name of Person: Hotspur (Harry Percy)	1 Henry 4 (V.J. CHENG 1984 : 198ff)	Shakespeare 1 Henry 4
352.10:4	the enemay the Percy rally got me,	Name of Person: Hotspur (Harry Percy)	1 Henry 4 (V.J. CHENG 1984 : 198ff)	Shakespeare 1 Henry 4
347.11:9	freshprosts of Eastchept	Quotation: Allusion: Miscellaneous 'fleshpots of Egypt'	1 Henry 4 (V.J. CHENG 1984 : 198ff)	Shakespeare 1 Henry 4
137.34:5	a laughsworth of his illformation over a larmsworth of salt;	Quotation: PRINCE: O monstrous! but one halfpennyworth of bread to this intolerable deal of sack!	1 Henry 4: 2.4.514-5 (V.J. CHENG 1984 : 198ff)	Shakespeare 1 Henry 4
288.F1	# An ouceworth of onions for a pennyawealth of sobs. #	Quotation: PRINCE: O monstrous! but one halfpennyworth of bread to this intolerable deal of sack!	1 Henry 4: 2.4.514-5 (V.J. CHENG 1984 : 198ff)	Shakespeare 1 Henry 4
				ends 1Henry4
				starts 2Henry4
403.19:12 .20:12	I heard [...] midnight's chimes	Quotation: FALSTAFF: We have heard the chimes at midnight, Master Shallow.	2 Henry 4: 3.2.203 (V.J. CHENG 1984 : 198ff)	Shakespeare 2 Henry 4
147.19:13	Whoses wishes is the farther to my thoughts.	Quotation: KING: Thy wish was father, Harry, to thy thought.	2 Henry 4: 4.5.92 (V.J. CHENG 1984 : 198ff)	Shakespeare 2 Henry 4
448.20:3	! 'Tis an ill weed blows no poppy good.	Quotation: PISTOL: [...] the ill wind which blows no man	2 Henry 4: 5.3.85 (V.J. CHENG	Shakespeare 2 Henry 4

		to good.	1984 : 198ff)	
010.34:4	A verytableland of bleakbardfields!	Quotation: HOSTESS: [...] and 'a babbled of green fields	<i>Henry 5:</i> 2.3.16 Folio version: and a table of green fields (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Henry 5</i> (one entry only)
				Shakespeare <i>Henry 8</i> (three TITLE entries)
138.32:9	hahnreich the althe,	Title of Play & Name of Person: <i>Henry 8</i>	<i>Henry 8</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Henry 8</i>
307.14:4	Henry Tudor?	Title of Play & Name of Person: <i>Henry 8</i>	<i>Henry 8</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Henry 8</i>
539.32:10	Hungry the Loaved and Hangry the Hathed,	Title of Play & Name of Person: <i>Henry 8</i>	<i>Henry 8</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Henry 8</i>

434.18:7	: if you can't point a lily get to henna out of here!	Quotation: SALISBURY: [...] to paint the lily, / To throw a perfume on the violet ...	<i>King John</i> : 4.2.11-12 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>King John</i> (one entry only)
				starts <i>Love's</i> <i>Labour's Lost</i>
074.03:4	, (lost leaders live!	Title of Play: <i>Love's Labour's Lost</i>	<i>Love's Labour's Lost</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Love's Labour's Lost</i>
099.06:5	! Morse nuisance noised.	Title of Play: <i>Love's Labour's Lost</i>	<i>Love's Labour's Lost</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Love's Labour's Lost</i>
157.23:7	) but it was all mild's vapour moist.	Title of Play: <i>Love's Labour's Lost</i>	<i>Love's Labour's Lost</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Love's Labour's Lost</i>
435.16:1	! All blah! Viper's vapid vilest!	Title of Play: <i>Love's Labour's Lost</i>	<i>Love's Labour's Lost</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Love's Labour's Lost</i>
486.09:7	. Mere man's mime:	Title of Play: <i>Love's Labour's Lost</i>	<i>Love's Labour's Lost</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Love's Labour's Lost</i>
540.15:5	, massed murmurs march:	Title of Play: <i>Love's Labour's Lost</i>	<i>Love's Labour's Lost</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Love's Labour's Lost</i>
606.04:5	violet vesper veiled,	Title of Play: <i>Love's Labour's Lost</i>	<i>Love's Labour's Lost</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Love's Labour's Lost</i>

464.30:9	costard?	Name of Person: Costard	<i>Love's Labour's Lost</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Love's Labour's Lost</i>
563.25:11	, costarred,	Name of Person: Costard	<i>Love's Labour's Lost</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Love's Labour's Lost</i>
347.26:3	all feller come longa villa finish.	Name of Person: Longaville	<i>Love's Labour's Lost</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Love's Labour's Lost</i>
445. <u>21</u> :10	, if you think I'm so tan cupid	Quotation: BEROWNE: This signor-junior, giant-dwarf, Dan Cupid	<i>Love's Labour's Lost</i> 3.1.169 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Love's Labour's Lost</i>
138.03:8	; the lobster pot that crabbed our keel,	Quotation: WINTER: While greasy Joan doth keel the pot	<i>Love's Labour's Lost</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Love's Labour's Lost</i>
				ends <i>Love's Labour's Lost</i>
				starts <i>Measure for Measure</i>
336.05:1	, measures for messieurs,	Title of play: <i>Measure for Measure</i>	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>Measure for Measure</i>
038.26:2	Mr Browne, disguised as a vincentian,	Name of Person: Duke Vincentio	<i>Measure for Measure</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Measure for Measure</i>
257.01:6	? So angelland all weeping bin that Izzy most unhappy is.	Name of Person: Isabella	<i>Measure for Measure</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Measure for Measure</i>
279.F1. <u>31</u> :1	isabella	Name of Person: Isabella	<i>Measure for Measure</i> (V.J. CHENG	Shakespeare <i>Measure for Measure</i>

			1984 : 198ff)	
556.03:6	, when she took the veil, the beautiful presentation nun, so barely twenty, in her pure coif, sister Isobel,	Name of Person: Isabella	<i>Measure for Measure</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Measure for Measure</i>
566.23:6	Isabella	Name of Person: Isabella	<i>Measure for Measure</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Measure for Measure</i>
257.01:7	angelland	Name of Person: Angelo	<i>Measure for Measure</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Measure for Measure</i>
121.01:1	his Claudian brother,	Name of Person: Claudio	<i>Measure for Measure</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Measure for Measure</i>
628.14:4 .15:2	! Take. Bussoftlhee, [...] . Lps. The keys to	Quotation: MARIANA and BOY: Take, O take those lips away, / That so sweetly were forsworn; / And those eyes, the break of day, / Lights that do mislead the morn; / But my kisses bring again, bring again...	<i>Measure for Measure</i> 4.1.1-6 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Measure for Measure</i>
628.14:5	. Bussoftlhee, mememormee!	Quotation: ISABELLA: [...] but, soft and low, / 'Remember now my brother.'	<i>Measure for Measure</i> 4.1.68-69 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>Measure for Measure</i>
				ends <i>Measure for Measure</i>
				starts <i>The Merchant of Venice</i>

10 <u>4.24</u> :12	, <i>When the Myrtles of Venice Played to Bloccus's line,</i>	Title of Play: <i>The Merchant of Venice</i>	<i>The Merchant of Venice</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>The Merchant of Venice</i>
435. <u>02</u> :9	<i>the Smirching of Venus</i>	Title of Play: <i>The Merchant of Venice</i>	<i>The Merchant of Venice</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>The Merchant of Venice</i>
319.20:1	—And be the coop of his gobbos,	Name of Person: Launcelot Gobbo	<i>The Merchant of Venice</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>The Merchant of Venice</i>
192. <u>16</u> :9	!), to give you your pound of platinum and a thousand thongs a year (	Allusion: Pound of Flesh	<i>The Merchant of Venice</i> (V.J. CHENG 1984 : 198ff)	Shakespeare <i>The Merchant of Venice</i>
187. <u>20</u> :12	, in mercy or justice	Allusion: Pound of Flesh: (The Quality of Mercy versus Shylock's Justice scene)	<i>The Merchant of Venice</i> 4.1 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>The Merchant of Venice</i>
167.35:13	! That mon that both no mosses in his sole nor is not awed by conquists of word's law,	Quotation: LORENZO: the man that hath no music in himself / Nor is not moved with concord of sweet sounds ...	<i>The Merchant of Venice</i> 5.1.83-84 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>The Merchant of Venice</i>
				ends <i>Merchant of Venice</i>
				starts <i>Merry Wives of Windsor</i>
227.01:10	The many wiles of Winsure. #	Title of the Play: <i>The Merry Wives of Windsor</i>	(V.J. CHENG 1984 : 198ff)	Shakespeare <i>The Merry Wives of Windsor</i>
429.18:6	, restant, against a butterblond warden of the peace, one comestabulish Sigurdson, [...]	Quotation: SLENDE: You are afraid if you see the bear loose, are you not? [...] I have seen Sackerson	<i>The Merry Wives of Windsor</i> 1.1.263-66	Shakespeare <i>The Merry Wives of Windsor</i>

430.06:5	the first human yellowstone landmark (the bear, the boer, the king of all boors,	loose twenty times.	(V.J. CHENG 1984 : 198ff)	
471.30:2	Sickerson, that borne of a bjoerne [...] , hellyg Ursulinka,	Quotation: SLENDE: You are afraid if you see the bear loose, are you not? [...] I have seen Sackerson loose twenty times.	<i>The Merry Wives of Windsor</i> 1.1.263-66 (V.J. CHENG 1984 : 198ff)	Shakespeare <i>The Merry Wives of Windsor</i>
530.22:1	Sackerson	Quotation: SLENDE: You are afraid if you see the bear loose, are you not? [...] I have seen Sackerson loose twenty times. (N.B. There is a major paradigm here: .20:4 Seckesign .21:3 Sickerson , .21:6 Sekersen .22:1 Sackerson The semantic climax lies in the last item of the four!)	<i>The Merry Wives of Windsor</i> 1.1.263-66 (V.J. CHENG 1984 : 198ff) +Sandulescu	Shakespeare <i>The Merry Wives of Windsor</i>
282.29:4	, caiuscounting	Quotation: CAIUS: Vat be all you, one, two, tree, four, come for? + 3.3.208 : CAIUS: If dere be one, or two, I shall make-a de turd.	<i>The Merry Wives of Windsor</i> 2.3.20 + 3.3.208 : (V.J. CHENG 1984 : 198ff)	Shakespeare <i>The Merry Wives of Windsor</i>
				ends <i>Merry Wives of Windsor</i>

COMEDIES and HISTORIES etc in *Finnegans Wake*

Part Two.

FW address:	FW text:	Shakespeare Equivalence:	Source:	Status:
				begins <i>Much Ado About Nothing</i>
227.33:10	McAdoo about nothing	Title of Play: <i>Much Ado About Nothing</i>	(V.J. CHENG 1984: 198ff)	Shakespeare <i>Much Ado About Nothing</i>
290.09:7	MacAdoo	Title of Play: <i>Much Ado About Nothing</i>	(V.J. CHENG 1984: 198ff)	Shakespeare <i>Much Ado About Nothing</i>
227.14:4	Beatrice,	Name of Person: Beatrice	(V.J. CHENG 1984: 198ff)	Shakespeare <i>Much Ado About Nothing</i>
469.23:9	! Bennydict	Name of Person: Benedick	(V.J. CHENG 1984: 198ff)	Shakespeare <i>Much Ado About Nothing</i>
059.10:6	, while it is odrous comparisoning to the sprandflowers	Quotation: DOGBERRY: Comparisons are odorous.	<i>Much Ado About Nothing</i> 3.5.15 (V.J. CHENG 1984: 198ff)	Shakespeare <i>Much Ado About Nothing</i>
163.26:7	odiose by comparison	Quotation: DOGBERRY: Comparisons are	<i>Much Ado About Nothing</i> 3.5.15 (V.J. CHENG 1984: 198ff)	Shakespeare <i>Much Ado About Nothing</i>

		odorous.		
				ends <i>Much Ado About Nothing</i>
				begins <i>Pericles</i>
306.L2.5	<i>Pericles.</i>	Title of Play: <i>Pericles</i>	(V.J. CHENG 1984: 198ff)	Shakespeare <i>Pericles</i>
327.13:11	periglus	Title of Play: <i>Pericles</i>	(V.J. CHENG 1984: 198ff)	Shakespeare <i>Pericles</i>
628.13:10	! End here.	Quotation: MARINA: I will end here.	<i>Pericles</i> 5.1.154 (V.J. CHENG 1984: 198ff)	Shakespeare <i>Pericles</i>
				ends <i>Pericles</i>
				begins <i>Richard the Second</i>
345.15:5	bagot. #	Allusion: Miscellaneous	<i>Richard the Second</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Richard the Second</i>

352.10:4	the enemay the Percy rally got me,	Allusion: Miscellaneous	<i>Richard the Second</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Richard the Second</i>
409.03:5	! Ear! Ear! Not ay! Eye! Eye!	Quotation: RICHARD: Ay, no; no, ay; for I must nothing be ...	<i>Richard the Second</i> 4.1.201 (V.J. CHENG 1984: 198ff)	Shakespeare <i>Richard the Second</i>
				ends <i>Richard the Second</i>
				begins <i>Richard the Third</i>
127.17:5::24	Dook Hookbackcrook upsits his ass booseworthies jeer and junket but they boos him oos and baas his aas when he looks like Hunkett Plunkett;	Name of Person: Richard III / Crookback	<i>Richard the Third</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Richard the Third</i>
134.10:2::22	in Silver on the Screen but was sequenced from the set as Crookback by the even more titulars, Rick, Dave and Barry;	Name of Person: Richard III / Crookback	<i>Richard the Third</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Richard the Third</i>
138.33:5	, writchad the thord;	Name of Person: Richard III / Crookback	<i>Richard the Third</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Richard the Third</i>
319.20:8	, Reacher the Thaurd,	Name of Person: Richard III / Crookback	<i>Richard the Third</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Richard the Third</i>

373.14:8	the magreeedy prince of Roger. Thuthud.	Name of Person: Richard III / Crookback	<i>Richard the Third</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Richard the Third</i>
318.21:7	backonham.	Name of Person: Buckingham	<i>Richard the Third</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Richard the Third</i>
566.19:12	. The two princes of the tower royal,	Name of Person: The Two Princes / Edward and Richard	<i>Richard the Third</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Richard the Third</i>
318.20:5::15	. Now eats the vintner over these contents oft with his sad slow munch for backonham.	Quotation: RICHARD: Now is the winter of our discontent / Made glorious summer by his son of York	<i>Richard the Third</i> 1.1.1-2 (V.J. CHENG 1984: 198ff)	Shakespeare <i>Richard the Third</i>
104.11:6	, Buy Birthplate for a Bite,	Quotation: RICHARD: A horse! a horse! my kingdom for a horse!	<i>Richard the Third</i> 5.5.7 + 13 (V.J. CHENG 1984: 198ff)	Shakespeare <i>Richard the Third</i>
134.08:5	, twiniceynurseys fore a drum	Quotation: RICHARD: A horse! a horse! my kingdom for a horse!	<i>Richard the Third</i> 5.5.7 + 13 (V.J. CHENG 1984: 198ff)	Shakespeare <i>Richard the Third</i>
152.22:11	(My hood! cries Antony Romeo),	Quotation: RICHARD: A horse! a horse! my kingdom for a horse!	<i>Richard the Third</i> 5.5.7 + 13 (V.J. CHENG 1984: 198ff)	Shakespeare <i>Richard the Third</i>
193.31:6	! My fault, his fault, a Kingship through a fault!	Quotation: RICHARD: A horse! a horse! my kingdom for a horse!	<i>Richard the Third</i> 5.5.7 + 13 (V.J. CHENG 1984: 198ff)	Shakespeare <i>Richard the Third</i>
352.09:2	, my oreland for a rovever,	Quotation: RICHARD: A horse! a horse! my kingdom for a horse!	<i>Richard the Third</i> 5.5.7 + 13 (V.J. CHENG 1984: 198ff)	Shakespeare <i>Richard the Third</i>
373.15:5	. Heigh hohse, heigh hohse, our kingdom from an orse!	Quotation: RICHARD: A horse! a horse! my kingdom for a horse!	<i>Richard the Third</i> 5.5.7 + 13 (V.J. CHENG 1984: 198ff)	Shakespeare <i>Richard the Third</i>
				ends <i>Richard the Third</i>

				begins <i>Romeo and Juliet</i>
081.10:4	. And if he's not a Romeo you may scallop your hat.	Name of Person: Romeo	<i>Romeo and Juliet</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Romeo and Juliet</i>
144.14:3	! Like Jolio and Romeune.	Names of Persons: Romeo and Juliet	<i>Romeo and Juliet</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Romeo and Juliet</i>
148.13:6	, not for all the juliettes in the twinkly way!	Name of Person: Juliet	<i>Romeo and Juliet</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Romeo and Juliet</i>
152.22:11	(My hood! cries Antony Romeo),	Name of Person: Romeo	<i>Romeo and Juliet</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Romeo and Juliet</i>
157.08:1 .9:5	# Nuvoletta in her lightdress [...] , leaning over the bannistars	Name of Person: Juliet	<i>Romeo and Juliet</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Romeo and Juliet</i>
200.09:3	Madame Delba to Romeoreszk?	Names of Persons: Romeo and Juliet	<i>Romeo and Juliet</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Romeo and Juliet</i>
291.12:4	juwelitry	Name of Person: Juliet	<i>Romeo and Juliet</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Romeo and Juliet</i>
303.02:1	Romeopullupalleaps.	Name of Person: Romeo	<i>Romeo and Juliet</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Romeo and Juliet</i>
350.22:8	rawmeots and juliannes	Names of Persons: Romeo and Juliet	<i>Romeo and Juliet</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Romeo and Juliet</i>
391.21:3	, from Roneo to Giliette,	Names of Persons: Romeo and Juliet	<i>Romeo and Juliet</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Romeo and Juliet</i>
441.10:12	what stuck to the Comtesse Cantilene	Name of Person: Juliet	<i>Romeo and Juliet</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Romeo and Juliet</i>
463.08:3	Romeo	Name of Person: Romeo	<i>Romeo and Juliet</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Romeo and Juliet</i>
481.16:7	old Romeo	Name of Person: Romeo	<i>Romeo and Juliet</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Romeo and Juliet</i>

516.21:6	Montague	Name of Person: Romeo	<i>Romeo and Juliet</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Romeo and Juliet</i>
531. 17 :4 .21:2	this is me jupettes, [...] , at Romiolo Frullini's flea pantamine	Names of Persons: Romeo and Juliet	<i>Romeo and Juliet</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Romeo and Juliet</i>
553.16:10	, gregoromaio and gypsyjuliennes	Names of Persons: Romeo and Juliet	<i>Romeo and Juliet</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Romeo and Juliet</i>
563.27:6::20	. How frilled one shall be as at taledold of Formio and Cigarette! What folly innocents! Theirs whet pep of puppyhood!	Names of Persons: Romeo and Juliet	<i>Romeo and Juliet</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Romeo and Juliet</i>
079.33:6	, as her weaker had turned him to the wall (	Names of Persons: Romeo and Juliet	<i>Romeo and Juliet</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Romeo and Juliet</i>
379.17:7	. One bed night he had the delysiums that they were all queens mobbing him.	Quotation: [Mercutio's Queen Mab speech]	<i>Romeo and Juliet</i> 1.4.53ff (V.J. CHENG 1984: 198ff)	Shakespeare <i>Romeo and Juliet</i>
416. 18 :8	Iomio! Iomio!	Quotation: JULIET: O Romeo, Romeo! wherefore art thou Romeo?	<i>Romeo and Juliet</i> 2.2.33 (V.J. CHENG 1984: 198ff)	Shakespeare <i>Romeo and Juliet</i>
628.13:10	! End here.	Quotation: JULIET: [...] end motion here.	<i>Romeo and Juliet</i> 3.2.59 (V.J. CHENG 1984: 198ff)	Shakespeare <i>Romeo and Juliet</i>
				ends <i>Romeo and Juliet</i>
				begins <i>Timon of Athens</i>
306.L4	Alcibiades.	Name of Person: Alcibiades	<i>Timon of Athens</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Timon of Athens</i>

359. <u>03</u> :7	under the selfhide of his bessermettle,	Quotation: SERVANT: They have all been touched and found base metal.	<i>Timon of Athens</i> 3.3.6 (V.J. CHENG 1984: 198ff)	Shakespeare <i>Timon of Athens</i>
				ends <i>Timon of Athens</i>
				begins <i>Titus Andronicus</i>
128.15:3	Titius, Caius and Sempronius;	Names of Persons: Titus Caius Sempronius	<i>Titus Andronicus</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Titus Andronicus</i>
040.11:8	lavinias	Name of Person: Lavinia	<i>Titus Andronicus</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Titus Andronicus</i>
327.12:7	and all the Lavinias of ester yours	Name of Person: Lavinia	<i>Titus Andronicus</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Titus Andronicus</i>
				ends <i>Titus Andronicus</i>
				begins <i>Troilus and</i>

				Cressida
154.18:6	achilles,	Name of Person: Achilles	<i>Troilus and Cressida</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Troilus and Cressida</i>
306.L2.10	Ajax.	Name of Person: Ajax	<i>Troilus and Cressida</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Troilus and Cressida</i>
491.07:3	clapperclaws	Quotation: 'Eternal reader, you have here a new play, never staled with the stage, never clapper-clawed with the palms of the vulgar, and yet passing full of the palm comical...' [An Allusion to the curious <i>Epistle to the reader</i> , prefacing the First Quarto edition of <i>Troilus and Cressida</i> .]	<i>Troilus and Cressida</i> (V.J. CHENG 1984: 177 + 228)	Shakespeare <i>Troilus and Cressida</i>
614.13:3 .30:4	. And the mannormillor clipperclappers [...] with a clappercoupling	Quotation: 'Eternal reader, you have here a new play, never staled with the stage, never clapper-clawed with the palms of the vulgar, and yet passing full of the palm comical...' [An Allusion to the curious <i>Epistle to the reader</i> , prefacing the First Quarto edition of <i>Troilus and Cressida</i> .]	<i>Troilus and Cressida</i> (V.J. CHENG 1984: 177 + 228)	Shakespeare <i>Troilus and Cressida</i>
138.36:10 139.01:1	; with one touch of nature set a veiled world agrin	Quotation: ULYSSES: One touch of nature makes the whole world kin.	<i>Troilus and Cressida</i> 3.3.174 (V.J. CHENG 1984: 198ff)	Shakespeare <i>Troilus and Cressida</i>
463.16:5	, one twitch, one nature makes us oldworld kin.	Quotation: ULYSSES: One touch of nature makes the whole world kin.	<i>Troilus and Cressida</i> 3.3.174 (V.J. CHENG 1984: 198ff)	Shakespeare <i>Troilus and Cressida</i>
				ends <i>Troilus and</i>

				Cressida
				begins Twelfth Night
508.06:1	twelfth day	Title of Play: <i>Twelfth Night</i>	<i>Twelfth Night</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Twelfth Night</i>
281.06:1	la pervenche en Illyrie,	Name of Place: Illyria	<i>Twelfth Night</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Twelfth Night</i>
223.07:6	Viola	Name of Person: Viola	<i>Twelfth Night</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Twelfth Night</i>
406.25:2	, hurrah there for tobies!	Name of Person: Sir Toby Belch	<i>Twelfth Night</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Twelfth Night</i>
423.13:7	, thank the Bench,	Name of Person: Sir Toby Belch	<i>Twelfth Night</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Twelfth Night</i>
423.33:6	, negertoby,	Name of Person: Sir Toby Belch	<i>Twelfth Night</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>Twelfth Night</i>
291.12:6	kickychoses	Quotation: BELCH: Art thou good at these kickshawses, knight?	<i>Twelfth Night</i> 1.3.103 (V.J. CHENG 1984: 198ff)	Shakespeare <i>Twelfth Night</i>
423.11:7::15	. Does he drink because I am sorely there shall be no more Kates and Nells.	Quotation: BELCH: Dost thou think, because thou art virtuous, there shall be no more cakes and ale?	<i>Twelfth Night</i> 2.3.106 (V.J. CHENG 1984: 198ff)	Shakespeare <i>Twelfth Night</i>
456.22:3	, kates and eaps	Quotation: BELCH: Dost thou think, because thou art virtuous, there shall be no more cakes and ale?	<i>Twelfth Night</i> 2.3.106 (V.J. CHENG 1984: 198ff) +Sandulescu	Shakespeare <i>Twelfth Night</i> (N.B. <i>Cakes and Ale</i> (1930) is also the title of a novel by W. Somerset Maugham.)
512.25:9	the sickly sigh from her gingering mouth	Quotation: FESTE: Yes, by Saint Anne, and	<i>Twelfth Night</i> 2.3.107 (V.J. CHENG 1984: 198ff)	Shakespeare <i>Twelfth Night</i>

		ginger shall be hot i'th' mouth, too		
				ends <i>Twelfth Night</i>
				begins <i>Two Gentlemen of Verona</i>
569.31:6	two genitalmen of Veruno,	Title of Play: <i>The Two Gentlemen of Verona</i>	(V.J. CHENG 1984: 198ff)	Shakespeare <i>The Two Gentlemen of Verona</i>
020.34:4	, volantine, valentine eyes.	Name of Person: Valentine	<i>The Two Gentlemen of Verona</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>The Two Gentlemen of Verona</i>
249.04:1	Valentine.	Name of Person: Valentine	<i>The Two Gentlemen of Verona</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>The Two Gentlemen of Verona</i>
211.35:10	, for Who-is-silver—Where-is-he?;	Quotation: HOST: Who is Silvia? What is she...	<i>The Two Gentlemen of Verona</i> 4.2.39 (V.J. CHENG 1984: 198ff)	Shakespeare <i>The Two Gentlemen of Verona</i>
256.23:2	and why is limbo where is he	Quotation: HOST: Who is Silvia? What is she...	<i>The Two Gentlemen of Verona</i> 4.2.39 (V.J. CHENG 1984: 198ff)	Shakespeare <i>The Two Gentlemen of Verona</i>
				ends <i>Two Gentlemen of Verona</i>

				begins <i>The Winter's Tale</i>
201.11:7	<i>winter's doze</i>	Title of Play: <i>The Winter's Tale</i>	<i>The Winter's Tale</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>The Winter's Tale</i>
211.08:4	Camilla, Dromilla, Ludmilla, Mamilla,	Names of Persons: Camillo, Mamillius	<i>The Winter's Tale</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>The Winter's Tale</i>
492.13:1	— Capilla, Rubrilla, and Melcamomilla!	Names of Persons: Camillo, Mamillius	<i>The Winter's Tale</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>The Winter's Tale</i>
550.21:1	, a mopsa's broom to duist her sate,	Name of Person: Mopsa	<i>The Winter's Tale</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>The Winter's Tale</i>
621.30:1	a youth in his florizel, a boy in innocence,	Name of Person: Florizel	<i>The Winter's Tale</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>The Winter's Tale</i>
055.25:5	pursue the bare,	Quotation: (STAGE DIRECTION): Exit [Antigonus] pursued by a bear.	<i>The Winter's Tale</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>The Winter's Tale</i>
				ends <i>Winter's Tale</i>
				ends Shakespeare's plays

THE SONNETS in *Finnegans Wake*

FW address:	FW text:	Shakespeare Equivalence:	Source:	Status:
				begins <i>The Poems</i>
257.34:6	. When the h, who the hu, how the hue, where the huer?	Name of Person: Mr W.H. (William Hughes ?)	<i>The Sonnets</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>The Sonnets</i>
574.15:10	Wieldhelm, Hurls	Name of Person: Mr W.H. (William Hughes ?)	<i>The Sonnets</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>The Sonnets</i>
015.17:4	duncledames	Name of Person: The Dark Lady	<i>The Sonnets</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>The Sonnets</i>
511.21:9	? Where letties hereditate a dark mien	Name of Person: The Dark Lady	<i>The Sonnets</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>The Sonnets</i>
226.12:4	. Still we know how Day the Dyer works,	Quotation: Sonnet 111: And almost thence my nature is subdued / To what it works in, like the dyer's hand	<i>The Sonnets</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>The Sonnets</i>
143.12:2	the course of his tory will had been having	Quotation: Sonnet 129: Had, having, and in quest	<i>The Sonnets</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>The Sonnets</i>

	recourses,	to have...		
175.20:8	where theirs is Will there's his Wall; #	Quotation: Sonnets 134, 135, 136:	<i>The Sonnets</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>The Sonnets</i>
027.04:3	when the ritehand seizes what the lovearm knows.	Quotation: <i>Venus and Adonis</i> , line 158: Can thy right hand seize love upon thy left?	<i>The Sonnets</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>The Sonnets</i>
278.F7:1	Strutting as proud as a great turquin weggin that cuckold	Allusion: <i>The Rape of Lucrece</i>	<i>The Sonnets</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>The Sonnets</i>
542.29:5	raped lutetias in the lock:	Title of Poem: <i>The Rape of Lucrece</i>	<i>The Sonnets</i> (V.J. CHENG 1984: 198ff)	Shakespeare <i>The Sonnets</i>



Stanley Kubrick
26 July 1928, Manhattan, New York - 1999
Watercolour by Paul Moysse

2. Henrik Ibsen

Titles, Quotations, and Allusions

- 1862. *Love's Comedy*
- 1863. *The Pretenders*
- 1866. *Brand*
- 1867. *Peer Gynt*
- 1869. *The League of Youth*
- 1873. *Emperor and Galilean*
- 1877. *Pillars of Society*
- 1879. *A Doll's House*
- 1881. *Ghosts*
- 1882. *An Enemy of the People*
- 1884. *The Wild Duck*
- 1886. *Rosmersholm*
- 1888. *The Lady from the Sea*
- 1890. *Hedda Gabler*
- 1892. *The Master Builder* (Bygmester Solness)
- 1896. *John Gabriel Borkman*
- 1899. *When We Dead Awaken*



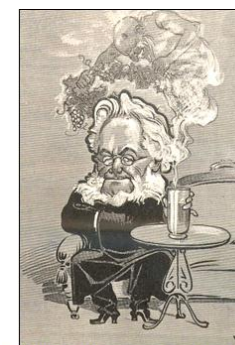
Caricature by Olaf Krohn in *Vikingsen* of 6 August 1898.
Ibsen surrounded by English tourists on Karl Johan.

FW Address:	FW text:	Equivalence:	Source:	Status:
170.26:11	Gibsen's teatime	Name of Person: Henrik Ibsen (1828-1906)	Atherton (1959:257-8)	Henrik Ibsen
378. 24 :8	! Shaw and Shea are lorning obsen	Name of Person: Henrik Ibsen (1828-1906)	Atherton (1959:257-8)	Henrik Ibsen
535.19:1	! Ibscenest nanscence !	Name of Person: Henrik Ibsen (1828-1906) (The name is here sandwiched between two exclamation marks, and followed by the lexeme 'nonsense', reminiscent of Edward Lear's <i>Book of Nonsense</i> (1845)) (In addition, both lexemes here contain in themselves the word ' <u>scene</u> ', which indeed was the play-ground of Henrik Ibsen!) (What economy of means to say so very much!)	Atherton (1959:257-8) +Sandulescu	Henrik Ibsen
583.29:9	brand	Title of Work: <i>Brand</i>	Atherton (1959:257-8)	Henrik Ibsen
617.16:6	a brand rehearsal.	Title of Work: <i>Brand</i>	Atherton (1959:257-8)	Henrik Ibsen
307.L. ₂₄	Catilina.	Title of Work: <i>Catiline</i>	Atherton (1959:257-8)	Henrik Ibsen
133.36:3	, kongsemma,	Title of Work: <i>Crown Pretenders (Kongsemmerne)</i>	Atherton (1959:257-8)	Henrik Ibsen
252.15:7	crown pretenders,	Title of Work: <i>Crown Pretenders (Kongsemmerne)</i>	Atherton (1959:257-8)	Henrik Ibsen
294.n1:10	doll's home.	Title of Work: <i>The Doll's House (Et Dukkehjem)</i>	Atherton (1959:257-8)	Henrik Ibsen
395.29:4	duckhouse,	Title of Work: <i>The Doll's House (Et Dukkehjem)</i>	Atherton (1959:257-8)	Henrik Ibsen
533.18:6	cagehaused duckyheim	Title of Work: <i>The Doll's House (Et Dukkehjem)</i>	Atherton (1959:257-8)	Henrik Ibsen
577.01:4	weak wiffeyducky,	Title of Work: <i>The Doll's House (Et Dukkehjem)</i>	Atherton (1959:257-8)	Henrik Ibsen
540.22:4	horneymen	Title of Work: <i>The Warriors of Helgeland (Haermaende paa Helgeland)</i>	Atherton (1959:258b)	Henrik Ibsen

540.23:3	, quaysirs and galleyliers,	Title of Work: <i>Emperor and Galilean</i> (<i>Kejser og Galilæer</i>)	Atherton (1959:257-8)	Henrik Ibsen
442.02:2	enemy of our country,	Title of Work: <i>An Enemy of the People</i> (<i>En Folkefiende</i>)	Atherton (1959:257-8)	Henrik Ibsen
542.18:6	folksfiendship, enmy pupuls	Title of Work: <i>An Enemy of the People</i> (<i>En Folkefiende</i>)	Atherton (1959:257-8)	Henrik Ibsen
126.15:10	chainganger's	Title of Work: <i>Ghosts</i> (<i>Gengangere</i>)	Atherton (1959:257-8)	Henrik Ibsen
323.35:11	, ghustorily spoeking, gen and gang,	Title of Work: <i>Ghosts</i> (<i>Gengangere</i>)	Atherton (1959:257-8)	Henrik Ibsen
540.24:3	, gaingangers	Title of Work: <i>Ghosts</i> (<i>Gengangere</i>)	Atherton (1959:257-8)	Henrik Ibsen
540.24:1.2	stale headygabblers,	Title of Work: <i>Hedda Gabler</i>	Atherton (1959:257-8)	Henrik Ibsen
540.23:6	fresk letties from the say	Title of Work: <i>The Lady from the Sea</i> (<i>Fruen fra Havet</i>)	Atherton (1959:257-8)	Henrik Ibsen
310.17:5	, the Ligue of Yahooth o.s.v.	Title of Work: <i>The League of Youth</i> o.s.v. (1) + (2) (1) (The abbreviation o.s.v. is vaild not only in Norwegian, as Atherton maintains, but also in ALL the Scandinavian countries; as such, it is a most typical instance of Common Scandinavian !) (2) (In Ireland, O.S.V. is an abbreviation which denotes <i>The Order of Saint Vincent</i> —the Irish teaching fathers...)	Atherton (1959:257c) +Sandulescu	Henrik Ibsen
201.33:10	abbles for Eyolf	Title of Work: <i>Little Eyolf</i> (<i>Lille Eyolf</i>)	Atherton (1959:257-8)	Henrik Ibsen
540.26:11	politicoecomedy	Title of Work: <i>Love's Comedy</i>	Atherton (1959:257-8)	Henrik Ibsen
004.18:1	# Bygmester	Title of Work: <i>The Masterbuilder</i> (<i>Bygmester Solness</i>)	Atherton (1959:257-8)	Henrik Ibsen
058.16:7	, Mester Begge,	Title of Work: <i>The Masterbuilder</i> (<i>Bygmester Solness</i>)	Atherton (1959:257-8)	Henrik Ibsen
062.03:4	baggermalster,	Title of Work: <i>The Masterbuilder</i> (<i>Bygmester Solness</i>)	Atherton (1959:257-8)	Henrik Ibsen
077.03:6	, our misterbuilder,	Title of Work: <i>The Masterbuilder</i> (<i>Bygmester Solness</i>)	Atherton (1959:257-8)	Henrik Ibsen
111.21:2	the masterbilker	Title of Work: <i>The Masterbuilder</i> (<i>Bygmester Solness</i>)	Atherton (1959:257-8)	Henrik Ibsen

296. <u>06</u> :8	our monstrebilker	Title of Work: <i>The Masterbuilder</i> (<i>Bygmester Solness</i>)	Atherton (1959:257-8)	Henrik Ibsen
324.27:7	, a bygger muster	Title of Work: <i>The Masterbuilder</i> (<i>Bygmester Solness</i>)	Atherton (1959:257-8)	Henrik Ibsen
337.18:10	biggermaster	Title of Work: <i>The Masterbuilder</i> (<i>Bygmester Solness</i>)	Atherton (1959:257-8)	Henrik Ibsen
377.26:1	our myterbuilder	Title of Work: <i>The Masterbuilder</i> (<i>Bygmester Solness</i>)	Atherton (1959:257-8)	Henrik Ibsen
530.32:7	Bigmesser's	Title of Work: <i>The Masterbuilder</i> (<i>Bygmester Solness</i>)	Atherton (1959:257-8)	Henrik Ibsen
576.28:3	, Byg Maester	Title of Work: <i>The Masterbuilder</i> (<i>Bygmester Solness</i>)	Atherton (1959:257-8)	Henrik Ibsen
607.30:9	Boergemester	Title of Work: <i>The Masterbuilder</i> (<i>Bygmester Solness</i>)	Atherton (1959:257-8)	Henrik Ibsen
624.11:2	soleness. [...] , bigmaster!	Title of Work: <i>The Masterbuilder</i> (<i>Bygmester Solness</i>)	Atherton (1959:257-8)	Henrik Ibsen
063.28:5	pier	Title of Work: <i>Peer Gynt</i>	Atherton (1959:257-8)	Henrik Ibsen
075.17:8	peer	Title of Work: <i>Peer Gynt</i> (punning on <i>pair</i>)	Atherton (1959:257-8)	Henrik Ibsen
311.29:1	peer	Title of Work: <i>Peer Gynt</i> (punning on <i>pair</i>)	Atherton (1959:257-8)	Henrik Ibsen
389.29:?	peer	Title of Work: <i>Peer Gynt</i> (punning on <i>pair</i>)	Atherton (1959:257-8)	Henrik Ibsen
445. <u>24</u> :11	peer	Title of Work: <i>Peer Gynt</i> (punning on <i>pair</i>)	Atherton (1959:257-8)	Henrik Ibsen
251.14:13	pierce	Title of Work: <i>Peer Gynt</i> (punning on <i>pair</i>)	Atherton (1959:257-8)	Henrik Ibsen
540.22:10	peers and gints,	Title of Work: <i>Peer Gynt</i> (punning on <i>pair</i>)	Atherton (1959:257-8)	Henrik Ibsen
614.03:2	, Ormepierre	Title of Work: <i>Peer Gynt</i> (punning on <i>pair</i>)	Atherton (1959:257-8)	Henrik Ibsen
246. <u>07</u> :2	. At Asa's arthre.	Quotation: <i>Peer Gynt</i>	Atherton (1959:257-8)	Henrik Ibsen
279.n1.20:4	my old nourse Asa.	Quotation: <i>Peer Gynt</i>	Atherton (1959:257-8)	Henrik Ibsen
326.10:7	aase	Quotation: <i>Peer Gynt</i>	Atherton (1959:257-8)	Henrik Ibsen

313.13:3	boyg	Quotation: <i>Peer Gynt</i>	Atherton (1959:257-8)	Henrik Ibsen
330.08:9	soloweys sang!	Quotation: <i>Peer Gynt</i> (Solveig's song)	Atherton (1959:257-8)	Henrik Ibsen
096.31:9	some funner's stotter	Title of Work: <i>Pillars of Society</i> (<i>Samfundets Stotter</i>)	Atherton (1959:257-8)	Henrik Ibsen
540.24:7	, pullars off societies	Title of Work: <i>Pillars of Society</i> (<i>Samfundets Stotter</i>)	Atherton (1959:257-8)	Henrik Ibsen
018.13:4	viceking's graab.	Title of Work: <i>The Viking's Barrow</i> (<i>Kjaempehejen</i>)	Atherton (1959:257-8)	Henrik Ibsen
383.22:1	Downbellow Kaempersally,	Title of Work: <i>The Viking's Barrow</i> (<i>Kjaempehejen</i>)	Atherton (1959:257-8)	Henrik Ibsen
233.12:2	wily geeses	Title of Work: <i>The Wild Duck</i> (<i>Vildanden</i>)	Atherton (1959:257-8)	Henrik Ibsen
263.19:6	vild need	Title of Work: <i>The Wild Duck</i> (<i>Vildanden</i>)	Atherton (1959:257-8)	Henrik Ibsen
170.18:7	when wee deader walkner,	Title of Work: <i>When We Dead Awaken</i> (<i>Naar vi dode vaagner</i>)	Atherton (1959:257-8)	Henrik Ibsen
540.24:5	dudder wagoners,	Title of Work: <i>When We Dead Awaken</i> (<i>Naar vi dode vaagner</i>)	Atherton (1959:257-8)	Henrik Ibsen
199.04:7	holding doomsdag over hunselv, dreeing his weird,	Quotation: Ibsen Poems: "At digt—det er at holde / dommedag over sig selv" translated as: 'to write poetry is to hold doom-sessions over oneself'	Atherton (1959:258b) sending to H. Kenner, <i>Dublin's</i> <i>Joyce</i> , p78	Henrik Ibsen



Caricature by Olaf Krohn in *Vikingen* of 1 April 1898.
Ibsen crowned with vine leaf.

3. Giambattista Vico

Titles, Quotations, and Allusions

"Affetti di un disperato" (1692)
Inaugural Orations (1699-1707).
De nostri temporis studiorum ratione (1709).
De antiquissima Italorum sapientia ex linguae latinae originibus eruenda (1710) and *Riposte* (1711-12).
Institutiones oratoriae (1711 and 1738).
Il Diritto universale (1720-22).
Scienza nuova Prima (1725).
"Discoverta del vero Dante, ovvero nuovi principi di critica dantesca" (1728 to 1729).
Vici vindiciae (1729).
Vita di Giambattista Vico scritta da se medesimo (1728 and 1731).
Principi di Scienza nuova d'intorno alla comuni natura delle nazioni (1730 and 1744).
Della discoverta del vero omero (1730 and 1744) (Third Book of the *Scienza nuova seconda*).
"Le accademie e i rapporti tra la filosofia e l'eloquenza" (1737)



FW Address:	FW text:	Equivalence:	Source:	Status:
134.16:10	; moves in vicious circles	Allusion to both Name of Author & Theory expounded in the Book: History repeats itself. + (Dublin Toponym : Vico Road)	Atherton (1959: 29-34) (Atherton discusses only translations: mainly the one by Bergin and Fisch , published in 1948—after Joyce's death)	Giambattista Vico (1668-1744) <i>Principii di una scienza nuova intorno alla natura delle nazioni</i> (<i>Principles of a New Science of Nations</i>) (1725 / 1730 / 1744)
003.02:5	by a commodius vicus of recirculation	Allusion to both Name of Author & Theory expounded in the Book: History repeats itself. + (Dublin Toponym : Vico Road)	Atherton (1959: 29-34) (Atherton discusses only translations: mainly the one by Bergin and Fisch , published in 1948—after Joyce's death)	Giambattista Vico (1668-1744) <i>Principii di una scienza nuova intorno alla natura delle nazioni</i> (<i>Principles of a New Science of Nations</i>) (1725 / 1730 / 1744)
215.22:11	! Teems of times and happy returns. The seim anew. Ordovico...	Allusion to both Name of Author & Theory expounded in the Book: (History repeats itself) (It accounts for the circular structure of the book, in which the incidents described are to be considered as happening over and over again) + (Dublin Toponym : Vico Road)	Atherton (1959: 29-34) (Atherton discusses only translations: mainly the one by Bergin and Fisch , published in 1948—after Joyce's death)	Giambattista Vico (1668-1744) <i>Principii di una scienza nuova intorno alla natura delle nazioni</i> (<i>Principles of a New Science of Nations</i>) (1725 / 1730 / 1744)
021.07:1	when mulk mountynotty was everybully	Allusion: (Vico's first Age of Giants is mentioned frequently in the <i>Wake</i>)	Atherton (1959: 29-34) (Atherton discusses only translations: mainly the one by Bergin and Fisch , published in 1948—after Joyce's death)	Giambattista Vico (1668-1744) <i>Principii di una scienza nuova intorno alla natura delle nazioni</i> (<i>Principles of a New Science of Nations</i>)

				(1725 / 1730 / 1744)
005.13:6	that tragoady thundersday this municipal sin business?	Allusion: (The building of cities comes as a tragic consequence of civilization)	Atherton (1959: 29-34) (Atherton discusses only translations: mainly the one by Bergin and Fisch , published in 1948—after Joyce's death)	Giambattista Vico (1668-1744) <i>Principii di una scienza nuova intorno alla natura delle nazioni</i> (<i>Principles of a New Science of Nations</i>) (1725 / 1730 / 1744)
094.18:7	framm Sin fromm Son, acity arose,	Allusion: (The frequentative character of the Theme, like all the themes in the <i>Wake</i>)	Atherton (1959: 29-34) (Atherton discusses only translations: mainly the one by Bergin and Fisch , published in 1948—after Joyce's death)	Giambattista Vico (1668-1744) <i>Principii di una scienza nuova intorno alla natura delle nazioni</i> (<i>Principles of a New Science of Nations</i>) (1725 / 1730 / 1744)
016.16:	<u>Jute</u> .—Whoa? Whoat is the mutter with you? <u>Mutt</u> .—I became a stun a stummer. <u>Jute</u> .—What a hauhauhauhaudibble thing, to be cause!	Allusion: (The thunder itself stutters)	Atherton (1959: 29-34) (Atherton discusses only translations: mainly the one by Bergin and Fisch , published in 1948—after Joyce's death)	Giambattista Vico (1668-1744) <i>Principii di una scienza nuova intorno alla natura delle nazioni</i> (<i>Principles of a New Science of Nations</i>) (1725 / 1730 / 1744)
096.30:5	the sibspeeches of all mankind have foliated (earth seizing them!) from the root of some funner's stotter	Allusion: (Joyce here pretends that all languages of mankind did initially emerge from some funny stutter...)	Atherton (1959: 29-34) (Atherton discusses only translations: mainly the one by Bergin and Fisch , published in 1948—after Joyce's death)	Giambattista Vico (1668-1744) <i>Principii di una scienza nuova intorno alla natura delle nazioni</i> (<i>Principles of a New Science of Nations</i>) (1725 / 1730 / 1744)
337.16:9	. Suppose you get a beautiful thought and cull them sylvias sub silence. Then inmaggin a stotterer.	Allusion: (An Ibsen play—(<i>Bygmester Solness</i> Norwegian : <i>The MasterBuilder</i>) — is here brought in to provide a symbol of the Fall)	Atherton (1959: 29-34) (Atherton discusses only translations: mainly the one by Bergin and Fisch ,	Giambattista Vico (1668-1744) <i>Principii di una scienza nuova</i>

	Suppoutre him to be one biggermaster Omnibil		published in 1948—after Joyce's death)	<i>intorno alla natura delle nazioni</i> (<i>Principles of a New Science of Nations</i>) (1725 / 1730 / 1744)
270.16:6	! To vert embowed set proper penchant. But learn from that ancient tongue to be middle old modern to the minute. A spitter that can be depended on. Though Wonderlawn's lost to us forever. Alis, alas, she broke the glass! Liddell lokker through the leafery, ours is mistery of pain.	Allusion: (Vert and Proper are terms from Heraldry brought into the Wake because it is Vico's Middle Language) (Alice Liddell—from Lewis Carroll—is portrayed as being an Eve before the Fall) (We, coming after the Fall, have the mystery of pain)	Atherton (1959: 29-34) (Atherton discusses only translations: mainly the one by Bergin and Fisch , published in 1948—after Joyce's death)	Giambattista Vico (1668-1744) <i>Principii di una scienza nuova</i> <i>intorno alla natura delle nazioni</i> (<i>Principles of a New Science of Nations</i>) (1725 / 1730 / 1744)
287.05:5 .07:1 .08:1	, take your mut for a first beginning [...] Anny liffle mud [...] will doob,	Allusion: (Joyce repudiates the ancient Christian myth of the Fall, and brings in the Egyptian creation myth of Atem who populated thee world by spitting on fertile mud)	Atherton (1959: 29-34) (Atherton discusses only translations: mainly the one by Bergin and Fisch , published in 1948—after Joyce's death)	Giambattista Vico (1668-1744) <i>Principii di una scienza nuova</i> <i>intorno alla natura delle nazioni</i> (<i>Principles of a New Science of Nations</i>) (1725 / 1730 / 1744)
005.06:4	. His crest of huoldry, in vert with ancillars, troublant	Allusion: (ancillars suggests antlers...)	Atherton (1959: 29-34) (Atherton discusses only translations: mainly the one by Bergin and Fisch , published in 1948—after Joyce's death)	Giambattista Vico (1668-1744) <i>Principii di una scienza nuova</i> <i>intorno alla natura delle nazioni</i> (<i>Principles of a New Science of Nations</i>) (1725 / 1730 / 1744)
022.33:10	his three shuttoned castles,	Allusion: (The Castle —centre of the government of Ireland— serves as a sort of kenning for Dublin and Ireland)	Atherton (1959: 29-34) (Atherton discusses only translations: mainly the one by Bergin and Fisch , published in 1948—after Joyce's death)	Giambattista Vico (1668-1744) <i>Principii di una scienza nuova</i> <i>intorno alla natura delle nazioni</i>

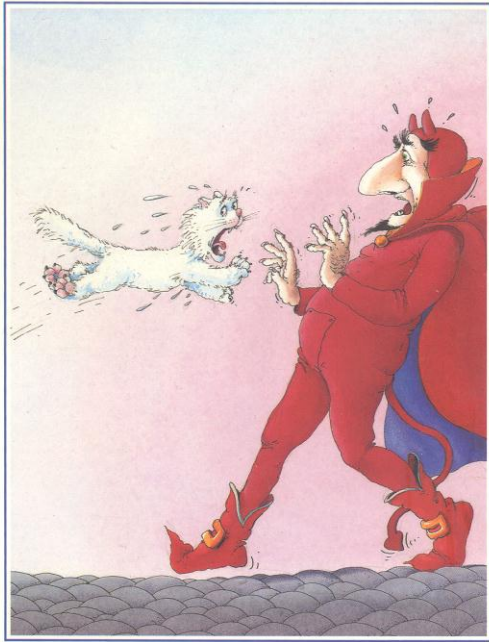
				(<i>Principles of a New Science of Nations</i>) (1725 / 1730 / 1744)
101.22:10	the spy of three castles	Allusion: (The Castle —centre of the government of Ireland— serves as a sort of <i>kenning</i> for Dublin and Ireland)	Atherton (1959: 29-34) (Atherton discusses only translations: mainly the one by Bergin and Fisch , published in 1948—after Joyce's death)	Giambattista Vico (1668-1744) <i>Principii di una scienza nuova intorno alla natura delle nazioni</i> (<i>Principles of a New Science of Nations</i>) (1725 / 1730 / 1744)
128.17:3	; shot two queans and shook three caskles	Allusion: (The Castle —centre of the government of Ireland— serves as a sort of <i>kenning</i> for Dublin and Ireland)	Atherton (1959: 29-34) (Atherton discusses only translations: mainly the one by Bergin and Fisch , published in 1948—after Joyce's death)	Giambattista Vico (1668-1744) <i>Principii di una scienza nuova intorno alla natura delle nazioni</i> (<i>Principles of a New Science of Nations</i>) (1725 / 1730 / 1744)
023.14:11	the hearsomeness of the burger felicitates the whole of the polis. #	Allusion: (The Dublin motto is the one most quoted of all mottos: it appears at least seven times) (Here follow ALL the seven instances:) 023.14:11 076.08:12 140.06:2 277.07:7 494.21:9 540.25:8 610.07:9	Atherton (1959: 29-34) (Atherton discusses only translations: mainly the one by Bergin and Fisch , published in 1948—after Joyce's death)	Giambattista Vico (1668-1744) <i>Principii di una scienza nuova intorno alla natura delle nazioni</i> (<i>Principles of a New Science of Nations</i>) (1725 / 1730 / 1744)
610.07:9	. And the ubidentia of the savium is our ervics fenicitas. #	Allusion: (The Dublin motto is the one most quoted of all mottos: it appears at least seven times) (Here follow ALL the seven instances:) 023.14:11 076.08:12 140.06:2 277.07:7 494.21:9	Atherton (1959: 29-34) (Atherton discusses only translations: mainly the one by Bergin and Fisch , published in 1948—after Joyce's death)	Giambattista Vico (1668-1744) <i>Principii di una scienza nuova intorno alla natura delle nazioni</i> (<i>Principles of a New Science of Nations</i>) (1725 / 1730 / 1744)

		540.25:8 610.07:9		
127.09:5	; made a fort out of his postern and wrote F.E.R.T. on his buckler;	Allusion: (We are told what HCE has been doing: both meanings are intended...)	Atherton (1959: 29-34) (Atherton discusses only translations: mainly the one by Bergin and Fisch , published in 1948—after Joyce's death)	Giambattista Vico (1668-1744) <i>Principii di una scienza nuova intorno alla natura delle nazioni</i> (<i>Principles of a New Science of Nations</i>) (1725 / 1730 / 1744)
521.10:8	. Pro tanto quid retribuamus?	Allusion: (The motto of Belfast)	Atherton (1959: 29-34) (Atherton discusses only translations: mainly the one by Bergin and Fisch , published in 1948—after Joyce's death)	Giambattista Vico (1668-1744) <i>Principii di una scienza nuova intorno alla natura delle nazioni</i> (<i>Principles of a New Science of Nations</i>) (1725 / 1730 / 1744)
522.04:7	red hand!	Allusion: (Ulster's red hand ...)	Atherton (1959: 29-34) (Atherton discusses only translations: mainly the one by Bergin and Fisch , published in 1948—after Joyce's death)	Giambattista Vico (1668-1744) <i>Principii di una scienza nuova intorno alla natura delle nazioni</i> (<i>Principles of a New Science of Nations</i>) (1725 / 1730 / 1744)
238.33:7	! Honey swarns where mellisponds.	Allusion: (Several versions of the Order of the Garter are given !...)	Atherton (1959: 29-34) (Atherton discusses only translations: mainly the one by Bergin and Fisch , published in 1948—after Joyce's death)	Giambattista Vico (1668-1744) <i>Principii di una scienza nuova intorno alla natura delle nazioni</i> (<i>Principles of a New Science of Nations</i>) (1725 / 1730 / 1744)
250.03:3	rossy banders	Allusion: (Hosen Band is the German Name of The Order of the Garter!)	Atherton (1959: 29-34) (Atherton discusses only translations: mainly the	Giambattista Vico (1668-1744)

			one by Bergin and Fisch , published in 1948—after Joyce's death)	<i>Principii di una scienza nuova intorno alla natura delle nazioni</i> (<i>Principles of a New Science of Nations</i>) (1725 / 1730 / 1744)
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Samuel Beckett:
Dante ... Bruno . Vico .. Joyce



4. James Joyce Quoting James Joyce



Drawing by César Abin

"There is a sense in which Joyce only wrote one story: his own."

James Atherton. *The Books at the Wake*. 1959. page 110

"Joyce's deliberate projection, throughout his career, of successive images of himself as artist, images that are as much ironic distortions as reflections."

Marwin Magalaner & Richard Kain. *Joyce, the Man, the Work, the Reputation*. 1956. page 30



FW Address:	FW text:	Equivalence:	Source:	Status:
231.05:1	— <i>My God, alas, that dear olt tumtum home</i>	"My cot alas that dear old shady home" (the first line of a piece of sentimental poetry that Joyce had written at the age of nine)	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
186. <u>9</u> :10	dabal take dabnal !	Title of Work: <i>Dubliners</i>	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
186.12:8	the deathfête of Saint Ignaceous Poisoniwy, of the Fickle Crowd (	Title of one of the <i>Dubliners</i> stories: <i>Ivy Day in the Committee Room</i>	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
186.19:3	Sistersen	Title of one of the <i>Dubliners</i> stories: <i>The Sisters</i>	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
186.23:4	foul clay in little clots	Titles of two of the <i>Dubliners</i> stories: <i>Clay</i> + <i>A Little Cloud</i>	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
186.24:4	wrongcountered	Title of one of the <i>Dubliners</i> stories: <i>An Encounter</i>	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
186.24:8	eveling	Title of one of the <i>Dubliners</i> stories: <i>Eveline</i>	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
186. <u>31</u> :3	boardelhouse	Title of one of the <i>Dubliners</i> stories: <i>The Boarding House</i>	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
186.31:7	grazious	Title of one of the <i>Dubliners</i> stories: <i>Grace</i>	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
186.34:9	, after the grace,	Titles of two of the <i>Dubliners</i> stories: <i>Grace</i> + <i>After the Race</i>	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
187.03:6	the painful sake,	Title of one of the <i>Dubliners</i> stories: <i>A Painful Case</i>	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
187.07:5	countryports	Title of one of the <i>Dubliners</i> stories: <i>Counterparts</i>	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
187.10:7	the dead	Title of one of the <i>Dubliners</i> stories: <i>The Dead</i>	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
187.11:1	arrahbeyibbers,	Title of one of the <i>Dubliners</i> stories: <i>Araby</i>	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>

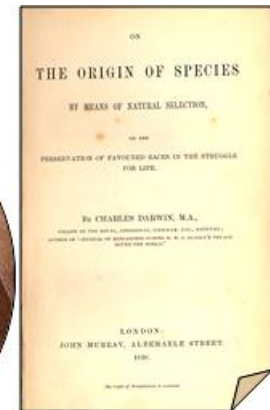
187.12:11	Two gallonts,	Title of one of the <i>Dubliners</i> stories: <i>Two Gallants</i>	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
187.15:3	What mother?	Title of one of the <i>Dubliners</i> stories: <i>A Mother</i>	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
187.21:9	labaryntos,	Name of Person: <i>Stephen Dedalus</i>	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
182.18:8	endlessly inartistic portraits of himself	Title of Work: <i>A Portrait of the Artist as a Young Man</i>	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
185.01:7	, when Robber and Mumsell,	(Allusion to the firm of <i>Maunsel</i> and their representative, Mr Roberts)	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
187.17:9	too base for printink!	(The British printers refused to set up the type)	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
093.11:8	gash from a burner!)	Title of Work: <i>Gas from a Burner</i>	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
184.04:6	chambermade music	Title of Work: <i>Chamber Music</i>	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
164.15:5	a period of pure lyricism of shamebred music	Title of Work: <i>Chamber Music</i>	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
131.01:9	two cardinal ventures	(two songs printed in <i>The Venture</i> in 1904)	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
245.19:2	tempt-in-twos will stroll at venture	(two songs printed in <i>The Venture</i> in 1904)	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
106.21:2	, Measly Ventures of Two Lice	(two songs printed in <i>The Venture</i> in 1904)	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
272.15:3	venture	(two songs printed in <i>The Venture</i> in 1904) (the item occurs near the notes of music on the left, outside the text...)	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
419.25:2	from the Otherman or off the Topic	(Saun's boast that he can translate... is echoing an earlier Joyce statement... trying to find whether learning or imposture lies behind such phrases as " from the Ottoman " or " from the Coptic ".)	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
424.36:2	lowbrown schisthematic robblemint!	Title of Work: <i>The Day of the Rabblement</i>	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
302.27:2	. Two dies of one rafflement.	Title of Work: <i>The Day of the Rabblement</i>	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
152.18:1	# Eins within a space and a wearywide space it wast ere wohnd a Mookse.	The opening line—the first eleven words—of <i>A Portrait of the Artist as a Young Man</i> ("Once upon a time and a very good time it was...")	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
453.20:1	! Once upon a drunk and a fairly good	The opening line—the first eleven words—of <i>A Portrait of the Artist as a Young Man</i>	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>

	drunk it was and the rest of your blatherumskite!	("Once upon a time and a very good time it was...")		
053.01:6	! It scenes like a landscape from Wildu Picturescu or some seem on dome dimb Arras, dumb as Mum's mutyness, this mimage of the seventyseventh kusun of kristansen is odable to os across the wineless Ere no ædor nor mere eerie nor liss potent of suggestion than in the tales of the tingmount. (Prigged!) #	(The passage from the <i>Portrait</i> paraphrased here is the following: "Like a scene on some vague arras, old as man's weariness, the image of the seventh city of christendom was visible to him across the timeless air, no older nor more weary nor less patient of subjection than in the days of the thingmote." (The item <u>thingmote</u> is a purely Joycean nonce formation !) (... the young author is 'distantly connected' with... Ibsen...) (<u>N.B.</u> There is a digraph <u>æ</u> in <u>ædor</u> in the original text! NOT there in Atherton 1959!)	Atherton (1959:106) +Sandulescu	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
179.26:9	his usylessly unreadable Blue Book of Eccles, édition des ténèbres,	(Joyce's own derogatory statement about his novel <i>Ulysses</i> ...)	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
182.02:2	, how very many piously forged palimpsests slipped [...] from his pelagiarist pen?	(Joyce's general description of the totality of his own work?) (Further, James Joyce openly, but jocularly, admits the literary 'crime' of <u>plagiarism</u> ...)	Sandulescu's comment !	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
223.28:4	. O theoperil! Ethiaop lore, the poor lie.	(? Heliotrope ?)	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
229.13:1	# Ukelepe. Loathers' leave. Had Days Nemo in Patria.	(He ends with a summary of <i>Ulysses</i> ...)	Atherton (1959:109bc)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
229.10:8	, she, the lalage of lyonesses, and him, her knave arrant.	(Allusion to a romantic comedy by Edward Bulwer-Lytton (1803-1873) entitled <i>The Lady of Lyons, or Love and Pride</i> , first performed in 1838)	Atherton (1959:106)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>
228.10:	the bruce, the coriolano and the ignacio	(Stephen's <u>silence, exile, and cunning</u> are personified that way in terms of other works of fiction discussed by Atherton, and Kain & Magalaner)	Atherton (1959:109d + 110a)	"Joyce quoting Joyce" in <i>Finnegans Wake</i>

5. Main Alphabetical List:

Literary Allusions to English and European Literature

Titles, Quotations, and Allusions





Inspiration source
for W.B. Yeats: *The Gyro*

Letter A

FW Address:	FW text:	Equivalence:	Source:	Status:
029.13:3	Eset fibble	Name of Person & Title of Book: Aesop. Fables	Atherton (1959:233ff)	Aesop
029.13:3	Eset fibble	Name of Person & Title of Book: Aesop. Fables	Atherton (1959:233ff)	Aesop
289.05:2	esoupcans	Name of Person: Aesop	Atherton (1959:233ff)	Aesop
307.L	Esop	Name of Person: Aesop	Atherton (1959:233ff)	Aesop
414.17:4	the grimm gests of Jacko and Esaup, fable one, feeble too.	Name of Person & Title of Book: Aesop. Fables	Atherton (1959:233ff)	Aesop
422.22:6	an esiop's foible,	Name of Person & Title of Book: Aesop. Fables +(Hesiod)	Atherton (1959:233ff)	Aesop (The Mahommedans ascribe the fables to an Ethiopian named Luqman)

138.15:11	the charms of H.C. Enderson	Name of Person: Hans Christian Andersen (1805-1875)	Atherton (1959:233ff)	H. C. Andersen
030.14:7	Chivychas	Title of Ballad: <i>Chevy Chase</i>	Atherton (1959:233ff)	Anonymous: English Popular Ballad: <i>Chevy Chase</i>
245.35:9	Chavvyout Chacer	Title of Ballad: <i>Chevy Chase</i> + (Chaucer)	Atherton (1959:233ff)	Anonymous: English Popular Ballad: <i>Chevy Chase</i>
335.10:12	chivvychace	Title of Ballad: <i>Chevy Chase</i>	Atherton (1959:233ff)	Anonymous: English Popular Ballad: <i>Chevy Chase</i>
556.18:8	, how all so still she lay,	Title of Ballad: <i>Fair Margaret & Sweet William</i>	Atherton (1959:233ff)	Anonymous: English Popular Ballad: <i>Fair Margaret & Sweet William</i>
387.19:4	Fair Margrate waited Svede Villem,	Title of Ballad: <i>Fair Margaret & Sweet William</i>	Atherton (1959:233ff)	Anonymous: English Popular Ballad: <i>Fair Margaret & Sweet William</i>
243.25:9	nutbrown [...] Mayde.	Title of Ballad: <i>Fair Margaret & Sweet William</i>	Atherton (1959:233ff)	Anonymous: English Popular Ballad: <i>Fair Margaret & Sweet William</i>
093.09:8	tumass equinous (	Name of Person: Thomas Aquinas (1275-1274)	Atherton (1959:233ff)	Thomas Aquinas <i>Summa Theologiae</i>
155.21:11	. This foluminous dozen odd. <i>Quas primas</i> —but 'tis bitter to compote my knowledge's fructos of. Tomes. #	Quotation: <i>Summa Theologiae</i>	Atherton (1959:233ff)	Thomas Aquinas <i>Summa Theologiae</i>
240.08:11	tumescinquinance	Name of Person: Thomas Aquinas (1275-1274)	Atherton (1959:233ff)	Thomas Aquinas
417.08:6 .09:6	aquainatance [...] unsummables,	Name of Person & Title of Book: Thomas Aquinas (1275-1274) <i>Summa Theologiae</i>	Atherton (1959:233ff)	Thomas Aquinas <i>Summa Theologiae</i>
111.29:3	macromass of all sorts of horsehappy values and masses of meltwhile horse.	Quotation: <i>Summa Theologiae</i>	Atherton (1959:233ff)	Thomas Aquinas <i>Summa Theologiae</i>
110.17:7	Harrystotalies	Name of Person: Aristotle (384BC-322 BC)	Atherton (1959:233ff)	Aristotle

306.L2	. Aristotle.	Name of Person: Aristotle (384BC-322 BC)	Atherton (1959:233ff)	Aristotle
417.16:10	aristotaller),	Name of Person: Aristotle (384BC-322 BC)	Atherton (1959:233ff)	Aristotle
110.15:11	improbable possibles	Quotation: <i>Poetics</i> VI, 22 etc.	Atherton (1959:233ff)	Aristotle <i>Poetics</i>
004.02 :2	Brékkék Kékkek Kékkek Kékkek ! Kóax Kóax Kóax !	Name of Person & Title of Book: Aristophanes (cca 446 BC-cca 386 BC): <i>The Frogs</i>	Atherton (1959:233ff)	Aristophanes <i>Poetics</i>
449.32:9	crekking jugs at the grenoulls,	Name of Person & Title of Book: Aristophanes (cca 446 BC-cca 386 BC): <i>The Frogs</i> + (La Fontaine)	Atherton (1959:233ff)	Aristophanes
508.33:6	arpists at cloever spilling,	Name of Person: Jean Arp (1886-1966) Paul Klee (1879-1940)	Atherton (1959:233ff)	Jean Arp Paul Klee (Klee German : clover) Jean Arp / Hans Arp (1886 – 1966) was a German-French, or Alsacian, sculptor, painter, poet and abstract artist in other media such as torn and pasted paper. When Arp spoke in German he referred to himself as "Hans", and when he spoke in French he referred to himself as "Jean". Paul Klee is a Swiss-German painter (1879-1940).
494.22:9	this Orp !	Name of Person: Jean Arp (1886-1966)	Atherton (1959:233ff)	Jean Arp
497.03:4	warping	Name of Person: Jean Arp (1879-1940)	Atherton (1959:233ff)	Jean Arp
038.28:11	Ecclectiastes of Hippo	Name of Person & Title of Book: St Augustine of Hippo (354-430)	Atherton (1959:233ff)	St Augustine
344.32:11	pridejealice	Name of Person & Title of Book: Jane Austen (1775-1817)	Atherton (1959:233ff)	Jane Austen

		<i>Pride and Prejudice</i> (1813) +(<i>Alice in Wonderland</i>)		
488.06:3 .07:2	avicendas [...] Ibn Sen	Name of Person: Ibn Sen Avicena (980-1037) +(vicenda Italian : event)	Atherton (1959:233ff)	Ibn Sen Avicena Avicenna (born 980, died 1038), was a Persian mathematician, who wrote 150 treatises on philosophy and medicine.
<h2>Letter B</h2>				
004.03:6	Baddelaries partisans	Name of Person & Quotation: Charles Baudelaire (1821-1867)	Atherton (1959:233ff)	Charles Baudelaire
207.11:4	she sendred her boudeloire maids to His Affluence,	Name of Person & Quotation: Charles Baudelaire (1821-1867)	Atherton (1959:233ff)	Charles Baudelaire
489.28:1	, my shemblable! My freer!	Quotation: Charles Baudelaire: (1821-1867) → T.S. Eliot: <i>The Waste Land</i> (1922)	Atherton (1959:233ff)	Charles Baudelaire
017.33:5	, babylone the greatgrandhotelled	Title of work: Arnold Bennett (1867-1931): <i>Grand Babylon Hotel</i> , a novel (1902)	Atherton (1959:233ff)	Arnold Bennett : <i>Grand Babylon Hotel</i>
260.11:4	Berkeley Alley,	Name of Person: George Berkeley, Bishop of Cloyne (1685-1753)	Atherton (1959:233ff)	George Berkeley ,
287.19:6	Barekely	Name of Person: George Berkeley, Bishop of Cloyne (1685-1753)	Atherton (1959:233ff)	George Berkeley ,
312.29:6	, the Burkley bump,	Name of Person: George Berkeley, Bishop of Cloyne (1685-1753)	Atherton (1959:233ff)	George Berkeley ,
435.10:9	! And the phyllisophies of Bussup Bulkeley.	Name of Person: George Berkeley, Bishop of Cloyne (1685-1753)	Atherton (1959:233ff)	George Berkeley ,
391.31:2	, like the general of the Berkeleyytes,	Name of Person: George Berkeley, Bishop of Cloyne	Atherton (1959:233ff)	George Berkeley ,

		(1685-1753)		
130.04:9	; drinks tharr and wodhar for his asama	Quotation: George Berkeley, Bishop of Cloyne (1685-1753)	Atherton (1959:233ff)	George Berkeley ,
304.n4:5	the cups that peeves	Quotation: George Berkeley, Bishop of Cloyne (1685-1753)	Atherton (1959:233ff)	George Berkeley ,
341.12:6	tartar wartar!	Quotation: George Berkeley, Bishop of Cloyne (1685-1753)	Atherton (1959:233ff)	George Berkeley ,
432.32:2	the lover of lithurgy, bekant or besant,	Name of Person: Annie Beasant (1847-1933) Theosophist	Atherton (1959:233ff)	Annie Besant
409.24:7	MacBlakes—	Name of Person: William Blake (1757-1827)	Atherton (1959:233ff)	William Blake
563.13:1 .15:7	Blake tribes bleak [...] ? With pale blake I write tintingface.	Name of Person: William Blake (1757-1827)	Atherton (1959:233ff)	William Blake +(Alluding to etching)
072.13:4	, Miching Daddy,	Quotation: William Blake (1757-1827)	Atherton (1959:233ff)	William Blake
253.16:10	Noodynaady's	Quotation: William Blake (1757-1827)	Atherton (1959:233ff)	William Blake
030.04:7	enos	Quotation: William Blake (1757-1827)	Atherton (1959:233ff)	William Blake
057.07:9	Zoans; Hear the four of them!	Quotation: William Blake (1757-1827)	Atherton (1959:233ff)	William Blake
066.23:8	Cox's wife, twice Mrs Hahn,	Name of Person: Helena Petrovna Blavatsky, née Hahn-Hahn (1831-1891) +(Hahn German: cock)	Atherton (1959:233ff)	Madame Blavatsky
393.23:4	her mudhen republican name,	Name of Person: Helena Petrovna Blavatsky, née Hahn-Hahn (1831-1891)	Atherton (1959:233ff)	Madame Blavatsky
242.36:1	Madame Cooley-Cooley	Title of Book: Helena Petrovna Blavatsky, née Hahn-Hahn (1831-1891)	Atherton (1959:233ff)	Madame Blavatsky

		Quotation from the Book: Mahamawetma, pride of the province		
243.01:7	hundreads of elskerelks' yahrds of annams call away,	Helena Petrovna Blavatsky, née Hahn-Hahn (1831-1891) Quotation from the Book: Mahamawetma, pride of the province	Atherton (1959:233ff)	Madame Blavatsky
243.15:10	tschaina	Helena Petrovna Blavatsky, née Hahn-Hahn (1831-1891) Quotation from the Book: Mahamawetma, pride of the province	Atherton (1959:233ff)	Madame Blavatsky
243.22:1	the devlins	Helena Petrovna Blavatsky, née Hahn-Hahn (1831-1891) Quotation from the Book: Mahamawetma, pride of the province	Atherton (1959:233ff)	Madame Blavatsky
243.27:10	mahatmas	Helena Petrovna Blavatsky, née Hahn-Hahn (1831-1891) Quotation from the Book: Mahamawetma, pride of the province	Atherton (1959:233ff)	Madame Blavatsky
137.24:7	; his yearletter concocted by masterhands	Quotation: Helena Petrovna Blavatsky, née Hahn-Hahn (1831-1891)	Atherton (1959:233ff)	Madame Blavatsky
198.21:9	telekinesis	Quotation: Helena Petrovna Blavatsky, née Hahn-Hahn (1831-1891)	Atherton (1959:233ff)	Madame Blavatsky
585.22:3	Anuska [...] annastomoses	Quotation: Helena Petrovna Blavatsky, née Hahn-Hahn (1831-1891)	Atherton (1959:233ff)	Madame Blavatsky
615.05:2	, anastomosically assimilated	Quotation: Helena Petrovna Blavatsky, née Hahn-Hahn (1831-1891)	Atherton (1959:233ff)	Madame Blavatsky
352.13:5	the procuratress of the hory synnotts,	Quotation: Helena Petrovna Blavatsky, née Hahn-Hahn (1831-1891)	Atherton (1959:233ff)	Madame Blavatsky
351.31:9 352.04:7	, my respeaktole mesdams culonelle [...] (whitesides do his beard!)	Quotation: Helena Petrovna Blavatsky, née Hahn-Hahn (1831-1891)	Atherton (1959:233ff)	Madame Blavatsky

357.21:6	the loose looves leaflefts jagged casuality on the lamatory,	Quotation: Helena Petrovna Blavatsky, née Hahn-Hahn (1831-1891)	Atherton (1959:233ff)	Madame Blavatsky
617.30:3	lettering you erroneously	Quotation: Helena Petrovna Blavatsky, née Hahn-Hahn (1831-1891)	Atherton (1959:233ff)	Madame Blavatsky
561.24:2	Boccuccia's Enameron.	Name of Person + Title of Book: Giovanni Boccaccio (1313-1375) <i>The Decameron</i>	Atherton (1959:233ff)	Boccaccio <i>The Decameron</i>
435.09:8	dowdycameramen,	Name of Person + Title of Book: Giovanni Boccaccio (1313-1375) <i>The Decameron</i>	Atherton (1959:233ff)	Boccaccio <i>The Decameron</i>
560.01:8	Fiammelle la Diva.	Name of Person: Giovanni Boccaccio (1313-1375) <i>The Decameron</i>	Atherton (1959:233ff)	Boccaccio <i>The Decameron</i>
527.12:6 .13:4	, Eulogia, a perfect apposition [...] , from Boileau's	Name of Person: Nicolas Boileau (1636-1711) <i>L'Art Poétique</i> (1674)	Atherton (1959:233ff)	Boileau <i>L'Art Poétique</i>
040.07:8	bussybozzy	Name of Person: James Boswell (1740-1795) + (Oscar Wilde's Bosie)	Atherton (1959:233ff) +Sandulescu	James Boswell :
256.12:9	sherrigoldies	Quotation: James Boswell (1740-1795) (Sheridan + Goldsmith, as invented by Boswell)	Atherton (1959:233ff)	James Boswell
385.03:5	Dion Boucicault, the elder,	Name of Person: Dionysius Lardner Boucicault (1820-1890)	Atherton (1959:233ff)	Dion Boucicault
095.08:8	dyinboosycough	Name of Person: Dionysius Lardner Boucicault (1820-1890)	Atherton (1959:233ff)	Dion Boucicault
391.23:2	Dion Cassius Poosycomb,	Name of Person: Dionysius Lardner Boucicault (1820-1890)	Atherton (1959:233ff)	Dion Boucicault
555.12:11	dying boosy cough	Name of Person: Dionysius Lardner Boucicault (1820-1890)	Atherton (1959:233ff)	Dion Boucicault
569.35:1	bouchiculture !	Name of Person: Dionysius Lardner Boucicault (1820-1890)	Atherton (1959:233ff)	Dion Boucicault
068.12:3	, arrah of the laccessive poghue,	Title of Work : Dionysius Lardner Boucicault (1820-1890) <i>Arrah-na-Pogue</i> (1864)	Atherton (1959:233ff)	Dion Boucicault

203.36:9	Anna-na-Poghue,	Title of Work : Dionysius Lardner Boucicault (1820-1890) <i>Arrah-na-Pogue</i> (1864)	Atherton (1959:233ff)	Dion Boucicault
376.19:9 .21:8	, arrah ! [...] . Poghue! Poghue! Poghue!	Title of Work : Dionysius Lardner Boucicault (1820-1890) <i>Arrah-na-Pogue</i> (1864)	Atherton (1959:233ff)	Dion Boucicault
384.34:7	Arrah-na-poghue,	Title of Work : Dionysius Lardner Boucicault (1820-1890) <i>Arrah-na-Pogue</i> (1864)	Atherton (1959:233ff)	Dion Boucicault
385.22:4	Arrah-na-poghue,	Title of Work : Dionysius Lardner Boucicault (1820-1890) <i>Arrah-na-Pogue</i> (1864)	Atherton (1959:233ff)	Dion Boucicault
388.25:11	Arrah-na-Poghue,	Title of Work : Dionysius Lardner Boucicault (1820-1890) <i>Arrah-na-Pogue</i> (1864)	Atherton (1959:233ff)	Dion Boucicault
391.03:7	Arrahnacuddle,	Title of Work : Dionysius Lardner Boucicault (1820-1890) <i>Arrah-na-Pogue</i> (1864)	Atherton (1959:233ff)	Dion Boucicault
460.02:7	, Arrah of the passkey,	Title of Work : Dionysius Lardner Boucicault (1820-1890) <i>Arrah-na-Pogue</i> (1864)	Atherton (1959:233ff)	Dion Boucicault
492.12:1	ara poog	Title of Work : Dionysius Lardner Boucicault (1820-1890) <i>Arrah-na-Pogue</i> (1864)	Atherton (1959:233ff)	Dion Boucicault
588.29:2	Arrah Pogue	Title of Work : Dionysius Lardner Boucicault (1820-1890) <i>Arrah-na-Pogue</i> (1864)	Atherton (1959:233ff)	Dion Boucicault
600.32:5 .33:5	Steel-the-Poghue [...] , arrah,	Title of Work : Dionysius Lardner Boucicault (1820-1890) <i>Arrah-na-Pogue</i> (1864)	Atherton (1959:233ff)	Dion Boucicault
384.21:5	his colleen bawn	Title of Work : Dionysius Lardner Boucicault (1820-1890) <i>The Colleen Bawn</i> (1860)	Atherton (1959:233ff)	Dion Boucicault
397.04:11	the girleen bawn	Title of Work : Dionysius Lardner Boucicault (1820-1890) <i>The Colleen Bawn</i> (1860)	Atherton (1959:233ff)	Dion Boucicault

438.33:10	collion boys to colleen bawns	Title of Work : Dionysius Lardner Boucicault (1820-1890) <i>The Colleen Bawn</i> (1860)	Atherton (1959:233ff)	Dion Boucicault
333.11:10	corkedagains	Title of Work : Dionysius Lardner Boucicault (1820-1890) <i>The Corsican Brothers</i> (1852)	Atherton (1959:233ff)	Dion Boucicault
561.06:11	? The Corsicos ?	Title of Work : Dionysius Lardner Boucicault (1820-1890) <i>The Corsican Brothers</i> (1852)	Atherton (1959:233ff)	Dion Boucicault
439.20:4	Daddy O'Dowd.	Title of Work : Dionysius Lardner Boucicault (1820-1890) <i>Daddy O'Dowd</i>	Atherton (1959:233ff)	Dion Boucicault
468.36:5	her Orcotron	Title of Work : Dionysius Lardner Boucicault (1820-1890) <i>The Octoroon</i> (1859)	Atherton (1959:233ff)	Dion Boucicault
207.25:8	? Duodecimoroon ?	Title of Work : Dionysius Lardner Boucicault (1820-1890) <i>The Octoroon</i> (1859) +(The Decameron)	Atherton (1959:233ff)	Dion Boucicault
289.24:1	, Conn the Shaughraun;	Title of Work : Dionysius Lardner Boucicault (1820-1890) <i>The Shaughraun</i> (1874)	Atherton (1959:233ff)	Dion Boucicault
260.10:5	, up Tycho Brache Crescent,	Name of Person: Tycho Brahe (1546-1601) Danish astronomer and alchemist	Atherton (1959:233ff)	Tycho Brahe
437.06:8	breretonbiking	Name of Person: André Breton (1896-1966)	Atherton (1959:233ff)	André Breton
007.22:4	Brunto	Name of Person: Emily Brontë (1818-1848)	Atherton (1959:233ff)	Emily Brontë
241.05:1	with pruriest pollygameous inatentions, [...] ailmint spectacularly in heather cliff emurgency on gale days because souffrant chronic from a plenitude of house torts.	Name of Person: Emily Brontë (1818-1848) the character Heathcliff, in the novel <i>Wuthering Heights</i>	Atherton (1959:233ff)	Emily Brontë
351.01:6	brownings,	Name of Person: Robert Browning (1812-1889)	Atherton (1959:233ff)	Robert Browning
055.16:6	, pippa pointing,	Name of poem: Robert Browning (1812-1889): <i>Pippa Passes</i> (1841)	Atherton (1959:233ff)	Robert Browning
439.22:6	the medium. [...]	Title of Work: Robert Browning (1812-1889):	Atherton (1959:233ff)	Robert Browning

.23:11	sludgehammer's force	Mr Sludge, "The Medium" (1864)		
278.L5	<i>How he broke the news to Gent</i>	Title of Work: Robert Browning (1812-1889): "How they Brought the Good News from Ghent to Aix" (1842)	Atherton (1959:233ff)	Robert Browning
225.31:2	. All's rice with their whorl!	Quotation: Robert Browning (1812-1889): <i>Pippa Passes</i> (1841): The year's at the spring, And the day's at the morn; Mornin's at seven, The hill-side is dew-pearled, The lark's on the wing; The snail's on the thorn; God's in His heaven— All's right with the world! +(Voltaire:) (Mind you, one cannot help connecting it with Voltaire's "Tout est pour le mieux dans le meilleur des mondes possibles!"...)	Atherton (1959:233ff) +Sandulescu	Robert Browning
234.20:3	, pilgrim prinkips,	Title of Work: John Bunyan (1628-1688): <i>The Pilgrim's Progress</i> (1678)	Atherton (1959:233ff)	John Bunyan
384.18:7	, the pulchrum's proculs,	Title of Work: John Bunyan (1628-1688): <i>The Pilgrim's Progress</i> (1678)	Atherton (1959:233ff)	John Bunyan
577.15:7	grace abunda,	Quotation: John Bunyan (1628-1688): <i>The Pilgrim's Progress</i> (1678)	Atherton (1959:233ff)	John Bunyan
018.02:8	. Despond's sung.	Quotation: John Bunyan (1628-1688): <i>The Pilgrim's Progress</i> (1678)	Atherton (1959:233ff)	John Bunyan
273.27:1	napollyon	Quotation: John Bunyan (1628-1688): <i>The Pilgrim's Progress</i> (1678)	Atherton (1959:233ff)	John Bunyan
520.26:7	bibby bobby burns	Name of Person: Robert Burns (1759-1796)	Atherton (1959:233ff)	Robert Burns
595.18:10	Old Bruton	Sir Richard Burton (1821-1890)	Atherton (1959:233ff)	Sir Richard Burton

		(Translator of <i>The Thousand Nights and a Night</i> . (printed by the Burton Club for private subscribers only. 17 vols. n.d.)		Translator of <i>The Thousand Nights and a Night</i> .
005.28:11	one thousand and one stories,	Title of Work: <i>The Thousand Nights and a Night</i>	Atherton (1959:233ff)	Sir Richard Burton Translator of <i>The Thousand Nights and a Night</i> .
051.04:5	in this scherzarade of one's thousand one nightinesses	Title of Work: <i>The Thousand Nights and a Night</i>	Atherton (1959:233ff)	Sir Richard Burton Translator of <i>The Thousand Nights and a Night</i> .
335.27:7	another doesend end once tale	Title of Work: <i>The Thousand Nights and a Night</i> +(The Decameron)	Atherton (1959:233ff)	Sir Richard Burton Translator of <i>The Thousand Nights and a Night</i> .
357.17:5	alternate nightjoys of a thousand kinds but one kind.	Title of Work: <i>The Thousand Nights and a Night</i>	Atherton (1959:233ff)	Sir Richard Burton Translator of <i>The Thousand Nights and a Night</i> .
597.05:6	unthowsent and wonst nice	Title of Work: <i>The Thousand Nights and a Night</i>	Atherton (1959:233ff)	Sir Richard Burton Translator of <i>The Thousand Nights and a Night</i> .
004.32:1	Haroun	Quotation & Name of Person: <i>The Thousand Nights and a Night</i>	Atherton (1959:233ff)	Sir Richard Burton Translator of <i>The Thousand Nights and a Night</i> .
358.28:6	herouns in that alraschil	Quotation & Name of Person: <i>The Thousand Nights and a Night</i>	Atherton (1959:233ff)	Sir Richard Burton Translator of <i>The Thousand Nights and a Night</i> .
032.08:3	, Skertsiraizde with Donyahzade,	Quotation & Name of Person: <i>The Thousand Nights and a Night</i>	Atherton (1959:233ff)	Sir Richard Burton

				Translator of <i>The Thousand Nights and a Night</i> .
357.19:6	shahrryar	Quotation & Name of Person: <i>The Thousand Nights and a Night</i>	Atherton (1959:233ff)	Sir Richard Burton Translator of <i>The Thousand Nights and a Night</i> .
079.06:10	barmicidal days,	Quotation & Name of Person: <i>The Thousand Nights and a Night</i>	Atherton (1959:233ff)	Sir Richard Burton Translator of <i>The Thousand Nights and a Night</i> .
387.21:5	barmaisigheds,	Quotation & Name of Person: <i>The Thousand Nights and a Night</i>	Atherton (1959:233ff)	Sir Richard Burton Translator of <i>The Thousand Nights and a Night</i> .
577.18:1	, baron and feme:	Quotation & Name of Person: <i>The Thousand Nights and a Night</i>	Atherton (1959:233ff)	Sir Richard Burton Translator of <i>The Thousand Nights and a Night</i> .
580.26:2	, the slave of the ring	Quotation & Name of Person: <i>The Thousand Nights and a Night</i>	Atherton (1959:233ff)	Sir Richard Burton Translator of <i>The Thousand Nights and a Night</i> .
256. 27 :9	Sindat [...] saildior,	Name of Person: Sinbad the Sailor <i>The Thousand Nights and a Night</i>	Atherton (1959:233ff)	Sir Richard Burton Translator of <i>The Thousand Nights and a Night</i> .
118.05:7	bottler!	Name of Person: Samuel Butler (1835-1902)	Atherton (1959:233ff)	Samuel Butler : <i>Hudibras</i> (shared with other Butlers...)
372.07:3	barttler	Name of Person: Samuel Butler (1835-1902)	Atherton (1959:233ff)	Samuel Butler : <i>Hudibras</i>

				(shared with other Butlers...)
385.15:5	buttler	Name of Person: Samuel Butler (1835-1902)	Atherton (1959:233ff)	Samuel Butler : <i>Hudibras</i> (shared with other Butlers...)
519.06:1	butler,	Name of Person: Samuel Butler (1835-1902)	Atherton (1959:233ff)	Samuel Butler : <i>Hudibras</i> (shared with other Butlers...)
357.07:9	Hugh de Brassey's beardslie	Title of Work: Samuel Butler (1835-1902) <i>Hudibras</i> (1684)	Atherton (1959:233ff)	Samuel Butler : <i>Hudibras</i>
373.28:12	his huedobrass beard	Title of Work: Samuel Butler (1835-1902) <i>Hudibras</i> (1684)	Atherton (1959:233ff)	Samuel Butler : <i>Hudibras</i>
213.15:11	erewone	Title of Work: Samuel Butler (1835-1902) <i>Erewhon</i> (1872)	Atherton (1959:233ff)	Samuel Butler : <i>Erewhon</i> <i>The Way of All Flesh</i>
531.19:7	juppettes,	Quotation: Name of Person: Mrs Jupp Samuel Butler (1835-1902) <i>The Way of All Flesh</i> (1903)	Atherton (1959:233ff)	Samuel Butler : <i>Erewhon</i> <i>The Way of All Flesh</i>
621.33:1	the weight of old fletch.	Title of Novel: Samuel Butler (1835-1902) <i>The Way of All Flesh</i> (1903)	Sandulescu (N.B. It is surprising Atherton overlooked it)	Samuel Butler : <i>Erewhon</i> <i>The Way of All Flesh</i>
435.10:5	lewd Buylan,	Name of Person: Lord George Gordon Byron (1788-1824)	Atherton (1959:233ff)	George Gordon, Lord Byron
465.17:6	like Boyrun to sibster,	Name of Person: Lord George Gordon Byron (1788-1824)	Atherton (1959:233ff)	George Gordon, Lord Byron
563.12:3	lordbeeron brow	Name of Person: Lord George Gordon Byron (1788-1824)	Atherton (1959:233ff)	George Gordon, Lord Byron
423.08:5	, making his pillgrimage of Childe Horrid,	Title of Work: Lord George Gordon Byron (1788-1824)	Atherton (1959:233ff)	George Gordon,

		<i>Childe Harold's Pilgrimage</i> (1812)		Lord Byron <i>Childe Harold's Pilgrimage</i>
541.20:4	: theres were revelries	Quotation: Lord George Gordon Byron (1788-1824) <i>Childe Harold's Pilgrimage</i> (1812)	Atherton (1959:233ff)	George Gordon, Lord Byron
385.35:7	Rolando's deepen darblun Ossian roll, (	Quotation: Lord George Gordon Byron (1788-1824) <i>Childe Harold's Pilgrimage</i> (1812) "Roll on, thou deep and dark blue ocean, roll"	Atherton (1959:233ff)	George Gordon, Lord Byron
323.02:10	, the coarsehair	Title of Work: Lord George Gordon Byron (1788-1824) <i>The Corsair</i> (1814)	Atherton (1959:233ff)	George Gordon, Lord Byron : <i>The Corsair</i>
343.03:1	the corsar,	Title of Work: Lord George Gordon Byron (1788-1824) <i>The Corsair</i> (1814)	Atherton (1959:233ff)	George Gordon, Lord Byron : <i>The Corsair</i>
444.27:8	corsehairst	Title of Work: <i>The Corsair</i> . Lord George Gordon Byron (1788-1824) <i>The Corsair</i> (1814)	Atherton (1959:233ff)	George Gordon, Lord Byron : <i>The Corsair</i>
577.10:5	, corsair	Title of Work: Lord George Gordon Byron (1788-1824) <i>The Corsair</i> (1814)	Atherton (1959:233ff)	George Gordon, Lord Byron : <i>The Corsair</i>
600.11:3	, an accorsaired race,	Title of Work: <i>The Corsair</i> Lord George Gordon Byron (1788-1824) <i>The Corsair</i> (1814)	Atherton (1959:233ff)	George Gordon, Lord Byron : <i>The Corsair</i>
323.04:10 +06:9	baltxebec, [...] voyaging after maidens,	Allusion: Lord George Gordon Byron (1788-1824) <i>The Corsair</i> (1814)	Atherton (1959:233ff)	George Gordon, Lord Byron : <i>The Corsair</i>
343.05:8	armeemonds	Allusion: Lord George Gordon Byron (1788-1824) <i>The Corsair</i> (1814) "Armenians!"	Atherton (1959:233ff)	George Gordon, Lord Byron : <i>The Corsair</i>
068.18:3	, stop, dug of a dog of a dgiaour, ye !	Title of Work: Lord George Gordon Byron (1788-1824)	Atherton (1959:233ff)	George Gordon,

		<i>The Giaour</i> (1813)		Lord Byron : <i>The Corsair</i>
107.22:6	giaours	Title of Work: Lord George Gordon Byron (1788-1824) <i>The Giaour</i> (1813)	Atherton (1959:233ff)	George Gordon, Lord Byron : <i>The Corsair</i>
305.03:2	that salubrated sickenagiaour of yaours	Title of Work: Lord George Gordon Byron (1788-1824) <i>The Giaour</i> (1813)	Atherton (1959:233ff)	George Gordon, Lord Byron : <i>The Corsair</i>
355.22:2	Giaourmany	Title of Work: Lord George Gordon Byron (1788-1824) <i>The Giaour</i> (1813) + (Germany)	Atherton (1959:233ff)	George Gordon, Lord Byron : <i>The Corsair</i>
041.10:2	(meed of anthems here we pant!)	Title of Work: Lord George Gordon Byron (1788-1824) <i>Maid of Athens</i> (1810)	Atherton (1959:233ff)	George Gordon, Lord Byron : <i>Maid of Athens</i>
436.32:4	. Makes of ashens when you flirt	Title of Work: Lord George Gordon Byron (1788-1824) <i>Maid of Athens</i> (1810)	Atherton (1959:233ff)	George Gordon, Lord Byron : <i>Maid of Athens</i>
202.06:11	, so aimai moe, that's agapo !	Quotation: Lord George Gordon Byron (1788-1824) <i>Maid of Athens</i> (1810)	Atherton (1959:233ff)	George Gordon, Lord Byron : <i>Maid of Athens</i>
464.29:2	the oils of greas under that turkey in julep	Quotation: Lord George Gordon Byron (1788-1824) <i>Don Juan</i>	Atherton (1959:233ff)	George Gordon, Lord Byron : <i>Don Juan</i> .

Letter C

FWAddress	FW text	Equivalence	Source	Status
161.36:10	Caesar	Name of Person Julius Caesar (100 BC-44 BC)	Atherton (1959:233ff)	Julius Caesar
306.L2	. Julius Caesar.	Name of Person Julius Caesar (100 BC-44 BC)	Atherton (1959:233ff)	Julius Caesar
271.03:4	Sire Jeallyous Seizer,	Name of Person Name of Person Julius Caesar (100 BC-44 BC)	Atherton (1959:233ff)	Julius Caesar
512.08:1	! He came, he kished, he conquered.	Quotation: Julius Caesar (100 BC-44 BC) Veni, vidi, vici	Atherton (1959:233ff)	Julius Caesar
610.35:3	. Velivision Victor.	Quotation: Julius Caesar (100 BC-44 BC) Veni, vidi, vici	Atherton (1959:233ff)	Julius Caesar
610.36:3	Winny Willy Widger.	Quotation: Julius Caesar (100 BC-44 BC) Veni, vidi, vici	Atherton (1959:233ff)	Julius Caesar
517.22:3	carlyse	Name of Person: Thomas Carlyle (1795-1881)	Atherton (1959:233ff)	Thomas Carlyle
314.17:13	sartor's risorted	Title of Work: Thomas Carlyle (1795-1881) <i>Sartor Resartus</i> (1834)	Atherton (1959:233ff)	Thomas Carlyle
352.25:4	shutter reshottus	Title of Work: Thomas Carlyle (1795-1881) <i>Sartor Resartus</i> (1834)	Atherton (1959:233ff)	Thomas Carlyle
068.21:5	? Tawfulsdreck !	Name of Person: Thomas Carlyle (1795-1881) Herr Teufelsdröckh	Atherton (1959:233ff)	Thomas Carlyle

		(the imaginary author who wrote <i>Sartor Resartus</i>)		
109.01 to .36	[The whole FW page 109 ! (about 400 words, forming one single paragraph)]	Paraphrased Quotation: (This is an expansion — fairly easy to read — of the following sentence in <i>Sartor Resartus</i> , Chapter Ten:) For our purpose the simple fact that such a Naked World is possible, nay actually exists (under the Clothed one) will be sufficient.	Atherton (1959:233ff)	Thomas Carlyle
234.04:9 .06:2	donkey shot [...] , Sin Showpanza,	Name of Person: Miguel de Cervantes (1547-1616) <i>Don Quixote</i> Sancho Panza	Atherton (1959:233ff)	Cervantes
482.14:5	donkeyschott.	Name of Person: Miguel de Cervantes (1547-1616) <i>Don Quixote</i> Don Quixote	Atherton (1959:233ff)	Cervantes
234. 23 :3	dulsy nayer	Name of Person: Miguel de Cervantes (1547-1616) <i>Don Quixote</i> Dulcinea del Toboso (Dulcinea says 'No!' as the ass neighs sweetly)	Atherton (1959:233ff)	Cervantes
464 .11:2	sansa pagar !	Name of Person: Miguel de Cervantes (1547-1616) <i>Don Quixote</i> Sancho Panza	Atherton (1959:233ff)	Cervantes
198.35:3	queasy quizzers of his ruful continence,	Quotation: Cervantes (1547-1616) <i>Don Quixote</i> (1605+1615)	Atherton (1959:233ff)	Cervantes
245.35:9	Chavvyout Chacer	Name of Person: Geoffrey Chaucer (1343-1400)	Atherton (1959:233ff)	Geoffrey Chaucer
265.23:3	tabard, wine tap and warm tavern	Quotation: Geoffrey Chaucer (1343-1400) <i>Canterbury Tales</i> (1387)	Atherton (1959:233ff)	Geoffrey Chaucer
395.28:3	cook of corage	Quotation: Geoffrey Chaucer (1343-1400) <i>Canterbury Tales</i> (1387)	Atherton (1959:233ff)	Geoffrey Chaucer

550.09:10	knobby lauch and the rich morsel of the marrolebone and shains of garleeks	Quotation: Geoffrey Chaucer (1343-1400) <i>Canterbury Tales</i> (1387)	Atherton (1959:233ff)	Geoffrey Chaucer
552.22:1	piggiesknees,	Quotation: Geoffrey Chaucer (1343-1400) <i>Canterbury Tales</i> (1387): The Miller's Tale	Atherton (1959:233ff)	Geoffrey Chaucer
424.10:2	! Chaka a seagull	Title of Work: Anton Pavlovich Chekhov (1860-1904) (Chayka \approx <i>The Seagull</i>)	Atherton (1959:233ff)	Chekov
588.17:8	, ivysad,	Title of Work: Anton Pavlovich Chekhov (1860-1904) (Vishnevy Sad \approx <i>The Cherry Orchard</i>)	Atherton (1959:233ff)	Chekov
339.11:7	varnashed roscians	Title of Work: Anton Pavlovich Chekhov (1860-1904) \approx <i>Uncle Vanya</i> +(Roscius) +(Russian)	Atherton (1959:233ff)	Chekov
152.10:10	etcicero.	Name of Person: Marcus Tullius Cicero (106 BC – 43 BC)	Atherton (1959:233ff)	Cicero
182.09:5	! cinsero !	Name of Person: Marcus Tullius Cicero (106 BC – 43 BC)	Atherton (1959:233ff)	Cicero
395.06:3	, (how long, tandem !)	Quotation: Marcus Tullius Cicero (106 BC – 43 BC)	Atherton (1959:233ff)	Cicero
425.29:13	mark twang,	Name of Person: Mark Twain (Samuel Clemens) (1835-1910)	Atherton (1959:233ff)	Mark Twain
455.29:1	Mark Time's Finist Joke.	Name of Person: Mark Twain (Samuel Clemens) (1835-1910)	Atherton (1959:233ff)	Mark Twain
130.14:5	fanned of hackleberries	Title of Work & Name of Person: Mark Twain (Samuel Clemens) (1835-1910) <i>Huckleberry Finn</i> (1885)	Atherton (1959:233ff)	Mark Twain
137.12:1	Hugglebelly's Funniral	Title of Work & Name of Person: Mark Twain (Samuel Clemens) (1835-1910) <i>Huckleberry Finn</i> (1885)	Atherton (1959:233ff)	Mark Twain
297.20:6	Hurdlebury Fenn,	Title of Work & Name of Person: Mark Twain (Samuel Clemens) (1835-1910) <i>Huckleberry Finn</i> (1885)	Atherton (1959:233ff)	Mark Twain
245. 23 :7 .26:4	And if you wand to Livmouth, wenderer, while Jempson's weed decks Jacqueson's Island [...] ! You took with the mulligrubs	Quotation: Mark Twain (Samuel Clemens) (1835-1910) <i>Huckleberry Finn</i> (1885)	Atherton (1959:233ff)	Mark Twain

317.13:7	he sure had the most sand	Quotation: Mark Twain (Samuel Clemens) (1835-1910) <i>Huckleberry Finn</i> (1885)	Atherton (1959:233ff)	Mark Twain
283.29:2	Give you the fantods,	Quotation: Mark Twain (Samuel Clemens) (1835-1910) <i>Huckleberry Finn</i> (1885)	Atherton (1959:233ff)	Mark Twain
422.15:4	his prince of the apauper's pride,	Title of Work: Mark Twain (Samuel Clemens) (1835-1910) <i>The Prince and the Pauper</i> (1882)	Atherton (1959:233ff)	Mark Twain
115.28:11	innocent allabroad's	Title of Work: Mark Twain (Samuel Clemens) (1835-1910) <i>Innocents Abroad</i> (1869)	Atherton (1959:233ff)	Mark Twain
032.16:6	Chimbers to his cronies	Quotation: Mark Twain <i>Pudd'nhead Wilson</i> (1894)	Atherton (1959:233ff)	Mark Twain
212.11:6	Roxana	Name of Person: Mark Twain (Samuel Clemens) (1835-1910) <i>Pudd'nhead Wilson</i> (1894)	Atherton (1959:233ff)	Mark Twain
335.08 :9	mop's varlet de shambles	Quotation: Mark Twain (Samuel Clemens) (1835-1910) <i>Pudd'nhead Wilson</i> (1894)	Atherton (1959:233ff)	Mark Twain
132.36:4	hecklebury and sawyer	Titles of Works & Name of Persons: Mark Twain (Samuel Clemens) (1835-1910) <i>Huckleberry Finn</i> (1885) <i>Tom Sawyer</i> (1876) (NB: A pun is always intended on the words "Tom saw you" !)	Atherton (1959:233ff)	Mark Twain
173.28:10	bottom sawyer	Title of Work & Name of Person: Mark Twain (Samuel Clemens) (1835-1910) <i>Tom Sawyer</i> (1876) (NB: A pun is always intended on the words "Tom saw you" !)	Atherton (1959:233ff)	Mark Twain
374.34:9	topsawys	Title of Work & Name of Person: Mark Twain (Samuel Clemens) (1835-1910) <i>Tom Sawyer</i> (1876) (NB: A pun is always intended on the words "Tom saw you" !)	Atherton (1959:233ff)	Mark Twain
410.35:10	, Top, Sid and Hucky,	Quotation: Title of Work & Name of Person: Mark Twain (Samuel Clemens) (1835-1910)	Atherton (1959:233ff)	Mark Twain

		<i>Tom Sawyer</i> (1876) (NB: A pun is always intended on the words "Tom saw you" !)		
123.23:5	the names of the wretched mariner (	Title of Work: Samuel Taylor Coleridge (1772-1834) <i>The Rime of the Ancient Mariner</i> (1798)	Atherton (1959:233ff)	Samuel Taylor Coleridge <i>The Rime of the Ancient Mariner</i> <i>Biographia Literaria</i>
324.08:1	. They hailed him cheeringly, their encient, the murrainer,	Quotation: Samuel Taylor Coleridge (1772-1834) <i>The Rime of the Ancient Mariner</i> (1798)	Atherton (1959:233ff)	Samuel Taylor Coleridge <i>The Rime of the Ancient Mariner</i> <i>Biographia Literaria</i>
137.22:8	; by stealth of a kersse her aulburntress abaft his nape she hung;	Quotation: Samuel Taylor Coleridge (1772-1834) <i>The Rime of the Ancient Mariner</i> (1798)	Atherton (1959:233ff)	Samuel Taylor Coleridge <i>The Rime of the Ancient Mariner</i> <i>Biographia Literaria</i>
512.21:7	In steam of kavos now arbatos above our hearths doth hum.	Quotation: Samuel Taylor Coleridge (1772-1834) <i>The Rime of the Ancient Mariner</i> (1798)	Atherton (1959:233ff)	Samuel Taylor Coleridge <i>The Rime of the Ancient Mariner</i> <i>Biographia Literaria</i>
202.12:8	. Waiwhou was the first thurever burst ?	Quotation: Samuel Taylor Coleridge (1772-1834) <i>The Rime of the Ancient Mariner</i> (1798), based on "instead of a cross"...	Atherton (1959:233ff)	Samuel Taylor Coleridge <i>The Rime of the Ancient Mariner</i> <i>Biographia Literaria</i>
558.27:7 .28:8	, Albatrus [...] her beautifell hung up on a nail,	Quotation: Samuel Taylor Coleridge (1772-1834) <i>The Rime of the Ancient Mariner</i> (1798), based on "instead of a cross"...	Atherton (1959:233ff)	Coleridge <i>The Rime of the Ancient Mariner</i> <i>Biographia Literaria</i>
159.07:7	myriads of drifting minds	Quotation: Samuel Taylor Coleridge (1772-1834)	Atherton (1959:233ff)	Samuel Taylor

		"myriad-minded", <i>Biographia Literaria</i> (1817)		Coleridge <i>The Rime of the Ancient Mariner</i> <i>Biographia Literaria</i>
576.24:1	mirrorminded	Quotation: Samuel Taylor Coleridge (1772-1834) "myriad-minded", <i>Biographia Literaria</i> , (1817), Ch. XV	Atherton (1959:233ff)	Samuel Taylor Coleridge <i>The Rime of the Ancient Mariner</i> <i>Biographia Literaria</i>
108.11:11	Kung's doctrine of the meang	Name of Person: Confucius ≈ K'ung Fu-Tee +(Title of Work)	Atherton (1959:233ff)	Confucius ≈ K'ung Fu-Tee : <i>The Doctrine of the Mean. The Elements</i>
131.33:4	; has the most conical hodpiece of confusianist	Name of Person: Confucius ≈ K'ung Fu-Tee (551 BC-479 BC)	Atherton (1959:233ff)	Confucius ≈ K'ung Fu-Tee : <i>The Doctrine of the Mean. The Elements</i>
015.12:9	(confusium	Name of Person: Confucius ≈ K'ung Fu-Tee (551 BC-479 BC)	Atherton (1959:233ff)	Confucius ≈ K'ung Fu-Tee : <i>The Doctrine of the Mean. The Elements</i>
417.15:8	a confucion of minthe	Name of Person: Confucius ≈ K'ung Fu-Tee (551 BC-479 BC)	Atherton (1959:233ff)	Confucius ≈ K'ung Fu-Tee : <i>The Doctrine of the Mean. The Elements</i>
439.12:1	Cooper Funnymore	Name of Person: Fenimore Cooper (1789-1851)	Atherton (1959:233ff)	James Fenimore Cooper
230.10:9	a caughtalock of all the sorrows of Sexton	Name of Person & Title of Work: Marie Corelli (1855-1924): <i>The Sorrows of Satan</i> (1895)	Atherton (1959:233ff)	Marie Corelli : <i>The Sorrows of Satan.</i>
173.20:4	cornaille [...] tarabooming great blunderguns (	Name of Person: Pierre Corneille (1606-1684)	Atherton (1959:233ff)	Corneille

.21:8				
511.31:7	crocelips	Name of Person: Benedetto Croce (1866-1952)	Atherton (1959:233ff)	Benedetto Croce
<h1>Letter D</h1>				
FW Address:	FW text:	Equivalence:	Source:	Status:
572.36:2	, D'Alton insists)	Rev. Edward Alfred D'Alton <i>A History of Ireland</i>	Atherton (1959:233ff) (N.B. Occurring only in the Honuphrius passage!)	Rev. Edward Alfred D'Alton: <i>A History of Ireland</i>
047.19:3	! Seudodanto!	Name of Person: Dante Alighieri (1265-1321)	Atherton (1959:233ff)	Dante <i>The Divine Comedy</i>
251.23:12	dantellising	Name of Person: Dante Alighieri (1265-1321)	Atherton (1959:233ff)	Dante <i>The Divine Comedy</i>
269.L	Undante	Name of Person: Dante Alighieri (1265-1321)	Atherton (1959:233ff)	Dante <i>The Divine Comedy</i>
344.06:4	damnty	Name of Person: Dante Alighieri (1265-1321)	Atherton (1959:233ff)	Dante <i>The Divine Comedy</i>

539.06:4	, Daunty,	Name of Person: Dante Alighieri (1265-1321)	Atherton (1959:233ff)	Dante <i>The Divine Comedy</i>
440.06:7	the divine comic Denti Alligator	Name of Person & Title of Book: Dante Alighieri (1265-1321) + <i>The Divine Comedy</i> (1308-1321)	Atherton (1959:233ff)	Dante <i>The Divine Comedy</i>
252.28:6	. Charley, you're my darwing! So sing they sequent the assent of man.	Name of Person & Title of Book: Charles Darwin (1809-1882) <i>The Descent of Man</i> (1871)	Atherton (1959:233ff)	Charles Darwin <i>The Origin of Species by Means of Natural Selection.</i> <i>The Descent of Man.</i>
504.14:	the ouragan of spaces	Title of Book: Charles Darwin (1809-1882) <i>The Origin of Species by Means of Natural Selection</i> (1859)	Atherton (1959:233ff)	Charles Darwin <i>The Origin of Species by Means of Natural Selection.</i> <i>The Descent of Man.</i>
117.28:7	natural selections	Title of Book: Charles Darwin (1809-1882) <i>The Origin of Species by Means of Natural Selection</i> (1859)	Atherton (1959:233ff)	Charles Darwin <i>The Origin of Species by Means of Natural Selection.</i> <i>The Descent of Man.</i>
504.27:10 .33:8	the origin of spices and charlotte darlings [...] unnatural reflection	Title of Book: Charles Darwin (1809-1882) <i>The Origin of Species by Means of Natural Selection</i> (1859)	Atherton (1959:233ff)	Charles Darwin <i>The Origin of Species by Means of Natural Selection.</i> <i>The Descent of Man.</i>
145.27:4	the sowiveal of the prettiest ?	Quotation: Charles Darwin (1809-1882) <i>The Origin of Species by Means of Natural Selection</i> (1859) "the survival of the fittest"	Atherton (1959:233ff)	Charles Darwin <i>The Origin of Species by Means of Natural Selection.</i> <i>The Descent of Man.</i>
227.35:1	a Tartaran tastarin toothsome tarrascone tourtoun,	Title of Book: Alphonse Daudet (1840-1897) <i>Tartarin de Tarascon</i> (1872)	Atherton (1959:233ff)	Alphonse Daudet. <i>Tartarin de Tarascon</i>

030.11:3	Hofed-ben-Edar	Name of Person: (Hofed→ Defoe) Daniel Defoe (1660-1731)	Atherton (1959:233ff)	Daniel Defoe : <i>Moll Flanders</i> <i>Robinson Crusoe</i> <i>Roxana</i>
316.24:6	. The foe things your niggerhead needs	Name of Person: Daniel Defoe (1660-1731) (originally written De Foe , in two words) (His father was James Foe, a London butcher)	Atherton (1959:233ff)	Daniel Defoe : <i>Moll Flanders</i> <i>Robinson Crusoe</i> <i>Roxana</i>
569.29:5	Moll Pamelas ?	Title of Novel: Daniel Defoe (1660-1731) <i>Moll Flanders</i> (1721) +(S. Richardson's <i>Pamela</i>) (1740 + Pamela II, 1741)	Atherton (1959:233ff)	Daniel Defoe : <i>Moll Flanders</i> <i>Robinson Crusoe</i> <i>Roxana</i>
211.16:2	Rogerson Crusoe's Friday fast	Title of Book & Names of Persons: Daniel Defoe (1660-1731): <i>Robinson Crusoe</i> (1719) Friday	Atherton (1959:233ff)	Daniel Defoe : <i>Moll Flanders</i> <i>Robinson Crusoe</i> <i>Roxana</i>
538.13:3	old Crusos	Title of Book & Name of Person: <i>Robinson Crusoe</i> (1719)	Atherton (1959:233ff)	Daniel Defoe : <i>Moll Flanders</i> <i>Robinson Crusoe</i> <i>Roxana</i>
212.11:6	Roxana	Title of Novel: Daniel Defoe (1660-1731): <i>Roxana</i> (1724)	Atherton (1959:233ff)	Daniel Defoe : <i>Moll Flanders</i> <i>Robinson Crusoe</i> <i>Roxana</i>
009.35:10	. Gambariste della porca !	Name of Playwright: Giambattista Della Porta (1535-1615):	Atherton (1959:233ff)	Giambattista Della Porta <i>Plays</i> (His plays are discussed by Benedetto Croce ...)
319.05:3	ringing rinbus round Demetrius	Name of Person & Quotation: Demetrius of Phalerum (c350 BC-c280 BC) <i>On Style</i>	Atherton (1959:233ff)	Demetrius : <i>On Style</i>
013.15:5	. With a grand funferall.	Name of Person & Quotation: Demetrius of Phalerum (c350 BC-c280 BC)	Atherton (1959:233ff)	Demetrius :

		<i>On Style</i>		<i>On Style</i>
414.35:9	funny funereels	Name of Person & Quotation: Demetrius of Phalerum (c350 BC-c280 BC) <i>On Style</i>	Atherton (1959:233ff)	Demetrius: <i>On Style</i>
285.n 6:4	De Quinceys salade	Name of Person: Thomas De Quincey (1785-1859)	Atherton (1959:233ff)	Thomas De Quincey
177.35:4	, greet scoot, duckings and thuggery;	Names of Persons: Charles Dickens (1812-1870) +(Scott & Thackeray!)	Atherton (1959:233ff)	Charles Dickens
434.27:2	(dickette's	Name of Person: Charles Dickens (1812-1870)	Atherton (1959:233ff)	Charles Dickens
337.11:7	bleakhusen.	Title of Novel: Charles Dickens (1812-1870) <i>Bleak House</i> (1853) → Baron Münchhausen (1720-1797)	Atherton (1959:233ff)	Charles Dickens
006.02:8	derryjellybies	Quotation: Charles Dickens (1812-1870) <i>Bleak House</i> (1853)	Atherton (1959:233ff)	Charles Dickens
138.26:6	cricket on the earth	Title of Story: Charles Dickens (1812-1870) <i>The Cricket on the Hearth</i> (1846)	Atherton (1959:233ff)	Charles Dickens
549.29:10	the little crither on my hearth:	Title of Story: Charles Dickens (1812-1870) <i>The Cricket on the Hearth</i> (1846)	Atherton (1959:233ff)	Charles Dickens
434.28:5	, Doveyed Covetfilles,	Title of Novel: Charles Dickens (1812-1870) <i>David Copperfield</i> (1850)	Atherton (1959:233ff)	Charles Dickens
434.30:6	the old cupiosity shape.	Title of Novel: Charles Dickens (1812-1870) <i>The Old Curiosity Shop</i> (1841)	Atherton (1959:233ff)	Charles Dickens
434.28:2	your meetual fan,	Title of Novel: Charles Dickens (1812-1870) <i>Our Mutual Friend</i> (1865)	Atherton (1959:233ff)	Charles Dickens
<u>065</u> .35:3	our mutual friends	Title of Novel: Charles Dickens (1812-1870) <i>Our Mutual Friend</i> (1865)	Atherton (1959:233ff)	Charles Dickens
106.20:1	, Pickedmeup Peters,	Title of Book: Charles Dickens (1812-1870)	Atherton (1959:233ff)	Charles Dickens

		<i>Pickwick Papers</i> (1837)		
131.16:11	<i>Up Micawber !;</i>	Quotation: Charles Dickens (1812-1870) <i>David Copperfield</i> (1850)	Atherton (1959:233ff)	Charles Dickens
178.27:1	a tompip peepestrella through a threedraw eighteen hawkspower durdicky telescope,	Quotation: Charles Dickens (1812-1870) <i>Great Expectations</i> (1861)	Atherton (1959:233ff)	Charles Dickens
027.01: 9	. 'Tisraeli	Name of Person: Benjamin Disraeli, First Earl of Beaconsfield (1804-1881)	Atherton (1959:233ff)	Benjamin D'Israeli (original spelling!)
373.27:9	dizzy	Name of Person: Benjamin Disraeli, First Earl of Beaconsfield (1804-1881)	Atherton (1959:233ff)	Benjamin D'Israeli (original spelling!)
337.35:11	Tancred	Title of Work: Benjamin Disraeli, First Earl of Beaconsfield (1804-1881): <i>Tancred, or the New Crusade</i> (1847)	Atherton (1959:233ff)	Benjamin D'Israeli (original spelling!)
236.19:1	# Since the days of Roamaloose and Rehmoose the pavans have been strident through their struts	Title Benjamin Disraeli, First Earl of Beaconsfield (1804-1881): <i>Curiosities of Literature</i> (refers to 'the Pantomimical characters')	Atherton (1959:233ff)	Benjamin D'Israeli (original spelling!)
486.30:13	a pool of bran	Quotation: Benjamin Disraeli, First Earl of Beaconsfield (1804-1881): <i>Italian Literary Societies</i> (refers to the Della Cruscans)	Atherton (1959:233ff)	Benjamin D'Israeli (original spelling!)
485.06:6	domesday.	Title of Work: <i>The Domesday Book</i> (1086)	Atherton (1959:233ff)	Doomsday Book
128.05:2 .07:8	; hidal, in carucates he is enumerated, hold as an earl, he counts; shipshaped phrase of buglooking words [...] ; to our dooms brought he law, our manoirs he made his vill of;	Quotation: <i>The Domesday Book</i> (1086)	Atherton (1959:233ff)	Doomsday Book

235.32:9	. Lady Marmela Shortbread will walk in for supper with her marchpane switch on, her necklace of almonds and her poirette Sundae dress with bracelets of honey	Quotation: Fyodor Dostoevsky (1821-1881) <i>Crime and Punishment</i> (1866) (Marmalehoff says that he has drunk all his wife's belongings—"I have actually drunk her stockings and her shoes ... I even drank her little Angora shawl.")	Atherton (1959:233ff)	Fyodor Dostoevsky <i>Crime and Punishment</i>
472.21:2	, you of the boots,	Quotation: Fyodor Dostoevsky (1821-1881) <i>Crime and Punishment</i> (1866)	Atherton (1959:233ff)	Fyodor Dostoevsky <i>Crime and Punishment</i>
489.23:6	! In his hands a boot !	Quotation: Fyodor Dostoevsky (1821-1881) <i>Crime and Punishment</i> (1866)	Atherton (1959:233ff)	Fyodor Dostoevsky <i>Crime and Punishment</i>
343.11:4	! A forward movement [...], and dispatch !	Quotation: Fyodor Dostoevsky (1821-1881) <i>Crime and Punishment</i> (1866)	Atherton (1959:233ff)	Fyodor Dostoevsky <i>Crime and Punishment</i>
467.01:10 .04:5 .06:7 .10:9	the misery billyboots [...] go to a general and I'd pray confessions for him [...] blood [...] greeping ghastly down his blousyfrock ?	Quotation: Fyodor Dostoevsky (1821-1881) <i>Crime and Punishment</i> (1866)	Atherton (1959:233ff)	Fyodor Dostoevsky <i>Crime and Punishment</i>
517.06:1	to wend himself to a medicis ?	Quotation: Fyodor Dostoevsky (1821-1881) <i>Crime and Punishment</i> (1866)	Atherton (1959:233ff)	Fyodor Dostoevsky <i>Crime and Punishment</i>
156.10:4	raskolly	Quotation: Fyodor Dostoevsky (1821-1881) <i>Crime and Punishment</i> (1866)	Atherton (1959:233ff)	Fyodor Dostoevsky <i>Crime and Punishment</i>
142.26:1	, doyles when they deliberate	Name of Person: Sir Arthur Conan Doyle (1859-1930)	Atherton (1959:233ff)	Conan Doyle
228.13:1	! Our war, Dully Gray! A conansdream of lodascircles,	Name of Person: Sir Arthur Conan Doyle (1859-1930) +(Dorian Gray)	Atherton (1959:233ff)	Conan Doyle

574+575	Doyles	Name of Person: Sir Arthur Conan Doyle (1859-1930)	Atherton (1959:233ff)	Conan Doyle
617.14:5	. Conan Boyles	Name of Person: Sir Arthur Conan Doyle (1859-1930)	Atherton (1959:233ff)	Conan Doyle
569.32:8	, all for love	Title of Play: John Dryden (1631-1700) <i>All for Love</i> (1678)	Atherton (1959:233ff)	John Dryden <i>All for Love</i> <i>Alexander's Feast</i>
346.08:8	, never elding, still begidding,	Quotation: John Dryden (1631-1700)	Atherton (1959:233ff)	John Dryden <i>All for Love</i> <i>Alexander's Feast</i>
366. 10 :7	, when on with the balls did disserve the fain,	Quotation: John Dryden (1631-1700) <i>Alexander's Feast</i> (1697) a poem ("None but the brave deserves the fair")	Atherton (1959:233ff)	John Dryden <i>All for Love</i> <i>Alexander's Feast</i>
064.22:11	, musketeers ! Alphos, Burkos and Caramis,	Title of Novel & Names of Persons: Alexandre Dumas père (1802-1870) <i>The Three Musketeers</i> (1845) Athos, Porthos, Aramis	Atherton (1959:233ff)	Dumas père <i>The Three Musketeers</i> <i>The Man in the Iron Mask</i>
245.19:8	hunt-by-threes [...] musketeering	Title of Novel: Alexandre Dumas père (1802-1870) <i>The Three Musketeers</i> (1845)	Atherton (1959:233ff)	Dumas père <i>The Three Musketeers</i> <i>The Man in the Iron Mask</i>
379.36:8	, the three muskrateers,	Title of Novel: Alexandre Dumas père (1802-1870) <i>The Three Musketeers</i> (1845)	Atherton (1959:233ff)	Dumas père <i>The Three Musketeers</i> <i>The Man in the Iron Mask</i>
390.10:2	, the man in the Oran mosque,	Title of Book: Alexandre Dumas père (1802-1870) <i>The Man in the Iron Mask</i>	Atherton (1959:233ff)	Dumas père <i>The Three Musketeers</i> <i>The Man in the Iron Mask</i>
334.17:6	the lady of the comeallyous	Title of Book: Alexandre Dumas fils (1824-1895) <i>The Lady of the Camélias</i> (1824-1895)	Atherton (1959:233ff)	Dumas fils <i>La Dame aux camélias</i>

Letter E

FW Address:	FW text:	Equivalence:	Source:	Status:
043.09:10	Elliot	Name of Person: T. S. Eliot (1888-1965) (N.B. Joyce sometimes used this spelling when writing to T. S. Eliot)	Atherton (1959:233ff)	T.S. Eliot
092. 15 :4	swiney	Name of Person: T. S. Eliot (1888-1965) Sweeney	Atherton (1959:233ff)	T.S. Eliot
424.27:3	Sweeney's	Name of Person: T. S. Eliot (1888-1965) Sweeney	Atherton (1959:233ff)	T.S. Eliot
504.23:4	sweenyswinging	Name of Person: T. S. Eliot (1888-1965) Sweeney	Atherton (1959:233ff)	T.S. Eliot
335.12:7	, vastelend	Title of Work: Thomas Stearns Eliot (1888-1965) <i>The Waste Land</i> (1922)	Atherton (1959:233ff)	T.S. Eliot
062.11:2	. The wastobe land,	Title of Work: Thomas Stearns Eliot (1888-1965) <i>The Waste Land</i> (1922)	Atherton (1959:233ff)	T.S. Eliot
305.23:2	. Thou in shanty! Thou in scanty shanty! Thou in slanty scanty shanty!!!	Quotation: Thomas Stearns Eliot (1888-1965) <i>The Waste Land</i> (1922) (Line 433, and note: 'Shantih. Repeated here as a formal ending to an Upanishad. "The Peace which passeth	Atherton (1959:233ff)	T.S. Eliot

		understanding".')		
135.06:5	, washes his fleet in annacrwater; whou missed a porter	Quotation: Thomas Stearns Eliot (1888-1965) <i>The Waste Land</i> (1922) (lines 199-201)	Atherton (1959:233ff)	T.S. Eliot
360.13:1	Carmen Sylvae, my quest, my queen. Lou must wail	Name of Person: Queen Elisabeth of Romania (1843-1916)	Atherton (1959:233ff)	Elisabeth Louisa, Queen of Romania
341.26:6	<i>Father Epiphanes</i>	Name of Person: St Epiphanes	Atherton (1959:233ff)	St Epiphanes
155.32:7	Neuclidius	Name of Person: Euclid	Atherton (1959:233ff)	Euclid: <i>The Elements</i>
206.12:9	Casey's Euclid	Name of Person: Euclid	Atherton (1959:233ff)	Euclid: <i>The Elements</i>
283 .24:1	nucleuds	Name of Person: Euclid	Atherton (1959:233ff)	Euclid: <i>The Elements</i>
302.12:5	elementator joyclid,	Name of Person & Title of Book: Euclid <i>The Elements</i>	Atherton (1959:233ff)	Euclid: <i>The Elements</i>
213.02:1	Mill [...] on the Floss	Title of Novel: George Eliot (1819-1880) <i>The Mill on the Floss</i> (1860)	Atherton (1959:233ff)	George Eliot: <i>The Mill on the Floss</i> <i>Daniel Deronda</i>
229.02:11	<i>Nom de plume!</i> ... And send Jarge for Mary Inklender	Name of Person: George Eliot (1819-1880) (This is the <i>nom de plume</i> of Mary Ann, later Marian, Evans)	Atherton (1959:233ff)	George Eliot: <i>The Mill on the Floss</i> <i>Daniel Deronda</i>
189.12:7	, congested around	Title of Novel: George Eliot (1819-1880) <i>Daniel Deronda</i> (1876)	Atherton (1959:233ff)	George Eliot: <i>The Mill on the Floss</i> <i>Daniel Deronda</i>
189.14:4	, accomplished women,	Names of Persons: George Eliot + George Sand	Atherton (1959:233ff)	George Eliot: <i>The Mill on the Floss</i> <i>Daniel Deronda</i>

533.05:1	Evans's eye,	Name of Person: George Eliot (1819-1880) (This is the <i>nom de plume</i> of Mary Ann, later Marian, Evans)	Atherton (1959:233ff)	George Eliot: <i>The Mill on the Floss</i> <i>Daniel Deronda</i>
<h2>Letter F</h2>				
FW Address:	FW text:	Equivalence:	Source:	Status:
210.25:2	; Wildairs' breechettes for Magpeg Woppington;	Title of Work: George Farquhar (1678-1707) <i>Sir Harry Wildair</i> (1701) (Sir Harry Wildair was Peg Woffington's most famous breeches part)	Atherton (1959:233ff)	George Farquhar <i>Sir Harry Wildair</i>
233.01:10 .05:1 .08:1	telltale tall of his pitcher [...] Angelinas [...] For a haunting way we will go	Quotation: George Farquhar (1678-1707) <i>Sir Harry Wildair</i> (1701) (The villain in the play tries to deceive Sir Harry by means of a picture of his supposedly dead wife Angelica, who complicates the story by pretending to be her own ghost)	Atherton (1959:233ff)	George Farquhar <i>Sir Harry Wildair</i>
540.28:5	Jonathans, wild and great.	Title of Novel: Henry Fielding (1707-1754) <i>Jonathan Wild the Great</i> (1743)	Atherton (1959:233ff)	Henry Fielding: <i>Jonathan Wild the Great</i>
274.24:3	fieldgosongingon	Name of Person: Henry Fielding (1707-1754)	Atherton (1959:233ff)	Henry Fielding: <i>Jonathan Wild the Great</i>
211.14:8	Funny Fitz;	Name of Person: Edward Fitzgerald (1809-1883) (translator of <i>the Rubaiyat</i> of Omar Khayyam)	Atherton (1959:233ff)	Edward Fitzgerald

				(translator of Omar Khayyam)
122.09:10	from the fane's	Quotation: Edward Fitzgerald (1809-1883) (translator of <i>the Rubaiyat</i> of Omar Khayyam)	Atherton (1959:233ff)	Edward Fitzgerald (translator of Omar Khayyam)
351.09:8	hand to hand	Quotation: Edward Fitzgerald (1809-1883) (translator of <i>the Rubaiyat</i> of Omar Khayyam)	Atherton (1959:233ff)	Edward Fitzgerald (translator of Omar Khayyam)
368.24:1	# And thus within the Tavern's	Quotation: Edward Fitzgerald (1809-1883) (translator of <i>the Rubaiyat</i> of Omar Khayyam)	Atherton (1959:233ff)	Edward Fitzgerald (translator of Omar Khayyam)
302.09:8	Buvar to dear Picuchet.	Title of Novel: Gustave Flaubert (1821-1880) <i>Bouvard et Pécuchet</i> (1881)	Atherton (1959:233ff)	Gustave Flaubert <i>Salammô</i> <i>Bouvard et Pécuchet</i>
538.10:3	. 'Twere a honnibel crudelty wert so tentement to their naktlives and scatab orgias we devour about in the mightyevil roohms of enicient cartage.	Allusion: Gustave Flaubert (1821-1880) <i>Salammô</i> (1862)	Atherton (1959:233ff)	Gustave Flaubert <i>Salammô</i> <i>Bouvard et Pécuchet</i>
289.09:9	, live wire, fired Benjermine Funkling outa th'Empyre,	Name of Person: Benjamin Franklin (1706-1790) (His <i>Autobiography</i> (1793), translated from French, was part of Joyce's Personal Library)	Atherton (1959:233ff)	Benjamin Franklin: <i>Autobiography</i>
372.07:8	our benjamin liefest, soemtime frankling to thise citye,	Name of Person: Benjamin Franklin (1706-1790) (His <i>Autobiography</i> (1793), translated from French, was part of Joyce's Personal Library)	Atherton (1959:233ff)	Benjamin Franklin: <i>Autobiography</i>
606.14:7	three Bennis [...]	Name of Person: Benjamin Franklin (1706-1790)	Atherton (1959:233ff)	Benjamin

+20:1	Whether they were franklings by name also has not been fully probed.	(His <i>Autobiography</i> (1793), translated from French, was part of Joyce's Personal Library)		Franklin: <i>Autobiography</i>
271.05:5	tryonforit	Name of Person: Thomas Tryon (1634-1703) (Tryon was a vegetarian whose regime Franklin had adopted. He also impressed Shelley.)	Atherton (1959:233ff)	Benjamin Franklin: <i>Autobiography</i>
163.09:2	puir tyron,	Name of Person: Thomas Tryon(1634-1703) (Tryon was a vegetarian whose regime Franklin had adopted. He also impressed Shelley.)	Atherton (1959:233ff)	Benjamin Franklin: <i>Autobiography</i>
115.22:10	yung and easily freudened	Names of Persons: Sigmund Freud (1856-1939) Karl Jung (1875-1961)	Atherton (1959:233ff)	Sigmund Freud <i>The Interpretation of Dreams</i>
337.07:1	freudzay	Name of Person: Sigmund Freud (1856-1939)	Atherton (1959:233ff)	Sigmund Freud <i>The Interpretation of Dreams</i>
411.35:14	freudful mistake	Name of Person: Sigmund Freud (1856-1939)	Atherton (1959:233ff)	Sigmund Freud <i>The Interpretation of Dreams</i>
579.20:10	freund.	Name of Person: Sigmund Freud (1856-1939)	Atherton (1959:233ff)	Sigmund Freud <i>The Interpretation of Dreams</i>
338.29:13	an intrepidation of our dreams	Title of Book: Sigmund Freud (1856-1939) <i>The Interpretation of Dreams (Die Traumdeutung, 1913)</i>	Atherton (1959:233ff)	Sigmund Freud <i>The Interpretation of Dreams</i>

Letter G

FW Address:	FW text:	Equivalence:	Source:	Status:
184.13:3 .17:10	lithargogalenu [...] cocked and potched in an athanor,	Name of Person: Claudius Galen (129 A.D. – 200 A.D.)	Atherton (1959:233ff)	Claudius Galen
424. 06 :9	. Then he went to Cecilia's treat on his solo to pick up Galen.	Name of Person: Claudius Galen (129 A.D. – 200 A.D.)	Atherton (1959:233ff)	Claudius Galen
193.19:8	Gay Socks	Name of Person: John Gay (1685-1732)	Atherton (1959:233ff)	John Gay : <i>The Beggar's Opera</i>
235.21:10	palypeachum	Quotation: John Gay (1685-1732) <i>The Beggar's Opera</i> (1728)	Atherton (1959:233ff)	John Gay : <i>The Beggar's Opera</i>
504.29:6	, gibbonses	Name of Person: Edward Gibbon (1737-1794)	Atherton (1959:233ff)	Edward Gibbon : <i>The Decline and Fall of the Roman Empire</i>
105.22:9	<i>From the Rise [...]</i> <i>to the Fall</i>	Title of Work: Edward Gibbon (1737-1794) <i>The Decline and Fall of the Roman Empire</i> (1788)	Atherton (1959:233ff)	Edward Gibbon : <i>The Decline and Fall of the Roman Empire</i>
344.05:3	, song of sorrowmon! Which goathey and sheepkeeper they	Name of Person & Title of Work: Wolfgang Goethe (1749-1832) <i>The Sorrows of Young Werther (Die Leiden des jungen Werthers, 1774)</i>	Atherton (1959:233ff)	Johann Wolfgang von Goethe <i>Die Leiden des jungen</i>

	damnty well know.			Werthers Faust <i>Hermann und Dorothea</i> <i>Reinecke Fuchs</i>
539.06:5	, Gouty	Name of Person: Wolfgang Goethe (1749-1832)	Atherton (1959:233ff)	Johann Wolfgang von Goethe <i>Die Leiden des jungen</i> <i>Werthers</i> Faust <i>Hermann und Dorothea</i> <i>Reinecke Fuchs</i>
283.28:4	! Worse nor herman dororrhea. Give you the fantods, seemed to him.	Title of Work: Wolfgang Goethe (1749-1832) <i>Hermann und Dorothea</i> (1797)	Atherton (1959:233ff)	Johann Wolfgang von Goethe <i>Die Leiden des jungen</i> <i>Werthers</i> Faust <i>Hermann und Dorothea</i> <i>Reinecke Fuchs</i>
071.08:8	Contrastions with Inkermann	Title of Work: Wolfgang Goethe (1749-1832) <i>Conversations with Eckermann</i> (his secretary) (1836 & 1848)	Atherton (1959:233ff)	Johann Wolfgang von Goethe <i>Die Leiden des jungen</i> <i>Werthers</i> Faust <i>Hermann und Dorothea</i> <i>Reinecke Fuchs</i>
479.29:4	Weissduwasland,	Quotation: Wolfgang Goethe (1749-1832)	Atherton (1959:233ff)	Johann Wolfgang von Goethe <i>Die Leiden des jungen</i> <i>Werthers</i> Faust <i>Hermann und Dorothea</i> <i>Reinecke Fuchs</i>
292.22:3	, the crame of the whole faustian fustian, whether your launer's lightsome or your soulard's schwearmood,	Quotation & Title of Work: Wolfgang Goethe (1749-1832) Faust (Laune German : mood)	Atherton (1959:233ff)	Johann Wolfgang von Goethe <i>Die Leiden des jungen</i>

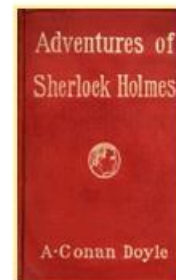
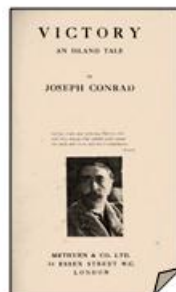
		(Schwermut German: melancholy) (Leichtsinn German: levity) (The <i>renvoi</i> is especially to the speech when Faust tells Wagner about the two opposing natures of his soul)		Werthers Faust <i>Hermann und Dorothea</i> <i>Reinecke Fuchs</i>
480.23:8 .36:2	wrynecky fix? # [...] ? Wolfgang ?	Title of Work & Name of Person: Wolfgang Goethe (1749-1832) (<i>Reinecke Fuchs</i> is an epic in 12 cantos, 1794)	Atherton (1959:233ff)	Johann Wolfgang von Goethe <i>Die Leiden des jungen Werthers</i> Faust <i>Hermann und Dorothea</i> <i>Reinecke Fuchs</i>
339.04:9 .29:6	Oalgoak's Cheloven [...] capecloaked hoodooman!	Name of Person & Quotation Nikolai Gogol (1809-1852) (chelovek Russian: man)	Atherton (1959:233ff)	Nikolai Gogol <i>Dead Souls</i>
341.07:4	gigls	Name of Person: Nikolai Gogol (1809-1852)	Atherton (1959:233ff)	Nikolai Gogol <i>Dead Souls</i>
343.03:9	gogemble	Name of Person: Nikolai Gogol (1809-1852)	Atherton (1959:233ff)	Nikolai Gogol <i>Dead Souls</i>
348.11:1	alma marthyrs. I dring to them, bycorn spirits	Title of Work: Nikolai Gogol (1809-1852) <i>Dead Souls</i> (1842) (bygone spirits ≈ <i>Dead Souls</i>)	Atherton (1959:233ff)	Nikolai Gogol <i>Dead Souls</i>
256.12:9	sherrigoldies	Names of Persons: Oliver Goldsmith (1730-1774) Richard B. Sheridan (1751-1816)	Atherton (1959:233ff)	Oliver Goldsmith: <i>The Deserted Village.</i> <i>She Stoops to Conquer</i> <i>Vicar of Wakefield</i>
013.26:6	) An auburn mayde, [...] desarted.	Quotation & Title of Work: Oliver Goldsmith (1730-1774) <i>Deserted Village</i> (1770) Sweet Auburn! loveliest village of the plain, (that is the very first line!)	Atherton (1959:233ff)	Oliver Goldsmith: <i>The Deserted Village.</i> <i>She Stoops to Conquer</i>

				<i>Vicar of Wakefield</i>
174.31:4	Auborne-to-Auborne,	Quotation & Title of Work: Oliver Goldsmith (1730-1774) <i>Deserted Village</i> (1770) Sweet Auburn! loveliest village of the plain, (that is the very first line!)	Atherton (1959:233ff)	Oliver Goldsmith: <i>The Deserted Village.</i> <i>She Stoops to Conquer</i> <i>Vicar of Wakefield</i>
137.07:2	; Swed Albiony, likeliest villain of the place;	Quotation & Title of Work: Oliver Goldsmith (1730-1774) <i>Deserted Village</i> (1770) Sweet Auburn! loveliest village of the plain, (that is the very first line!)	(surprisingly, not in Atherton!) Sandulescu	Oliver Goldsmith: <i>The Deserted Village.</i> <i>She Stoops to Conquer</i> <i>Vicar of Wakefield</i>
265.06:6 .28:6	Sweetsome auburn, [...] . Distorted mirage, alooflied of the plain,	Quotation & Title of Work: Oliver Goldsmith (1730-1774) <i>Deserted Village</i> (1770) Sweet Auburn! loveliest village of the plain, (that is the very first line!)	Atherton (1959:233ff)	Oliver Goldsmith: <i>The Deserted Village.</i> <i>She Stoops to Conquer</i> <i>Vicar of Wakefield</i>
381.04:4	Hauburnea's liveliest vinnage on the brain,	Quotation & Title of Work: Oliver Goldsmith (1730-1774) <i>Deserted Village</i> (1770) Sweet Auburn! loveliest village of the plain, (that is the very first line!)	Atherton (1959:233ff)	Oliver Goldsmith: <i>The Deserted Village.</i> <i>She Stoops to Conquer</i> <i>Vicar of Wakefield</i>
617.36:1	Swees Auburnn	Quotation & Title of Work: Oliver Goldsmith (1730-1774) <i>Deserted Village</i> (1770) Sweet Auburn! loveliest village of the plain, (that is the very first line!)	Atherton (1959:233ff)	Oliver Goldsmith: <i>The Deserted Village.</i> <i>She Stoops to Conquer</i> <i>Vicar of Wakefield</i>
170.14:2	when lovely woman stoops to conk him,	Quotation & Title of Work: Oliver Goldsmith (1730-1774) <i>She Stoops to Conquer</i> (1771) When lovely woman stoops to folly → T.S. Eliot, <i>The Waste Land</i> , Line 253: "When lovely woman stoops to folly..."	Atherton (1959:233ff)	Oliver Goldsmith: <i>The Deserted Village.</i> <i>She Stoops to Conquer</i> <i>Vicar of Wakefield</i>
323.32:6	(Toni Lampi, [...] (Trollderoll,	Name of Person: Oliver Goldsmith (1730-1774) (Tony Lumpkin is a character in the play <i>She</i>	Atherton (1959:233ff)	Oliver Goldsmith:

324.01:5 .13:2	[...] lumpenpack.	<i>Stoops to Conquer</i> , 1771)		<i>The Deserted Village.</i> <i>She Stoops to Conquer</i> <i>Vicar of Wakefield</i>
056.30:6	Mr Melancholy Slow!)	Allusion: (‘our Traveller remote, unfriended’ the first line of <i>The Traveller</i> , a poem by Goldsmith written in 1764)	Atherton (1959:233ff)	Oliver Goldsmith: <i>The Deserted Village.</i> <i>She Stoops to Conquer</i> <i>Vicar of Wakefield</i>
088.05:7	, as to whether he was one of the lucky cocks for whom the audible-visible-gnosible-edible world existed.	Quotation: Edmond et Jules de Goncourt (1822-1896 & 1830-1870) <i>Journal des Goncourt</i> (1956) (But Joyce is probably referring to the quotation in Oscar Wilde’s <i>De Profundis</i> “Je suis un homme pour qui le monde extérieur existe”, which the Goncourts report Gautier to have said.)	Atherton (1959:233ff)	Edmond et Jules de Goncourt: <i>Journal des Goncourt</i>
132. 34 :9	methyr [...] gorky	Name of Person & Title of Work: Maksim Gorki (1868-1936) <i>The Mother</i> (1907)	Atherton (1959:233ff)	Maksim Gorky
407.01:7	, between gormandising and gourmeteering, he grubbed his tuck all right,	Name of Person: Herbert Gorman (1909-1960) (friend & biographer of James Joyce)	Atherton (1959:233ff)	Herbert S. Gorman <i>James Joyce: His First Forty Years</i>
349.25:7	the Martyrology of Gorman.	Name of Person & Title of Work: (A medieval O’Gorman wrote a <i>Martyrology</i> , and Joyce jokingly—and sarcastically — uses the title for Herbert Gorman’s biography of himself!)	Atherton (1959:233ff)	Herbert S. Gorman <i>James Joyce: His First Forty Years</i>
192.34:6	crazy elegies	Name of Person & Title of Work: Thomas Gray (1716-1771) <i>Elegy Written in a Country Church-Yard</i> (1751)	Atherton (1959:233ff)	Thomas Gray: <i>Elegy Written in a Country Churchyard</i>
321.02:4	. Ignorinsers’ bliss [...] , none too wiselyfolly,	Quotation: Thomas Gray (1716-1771) <i>Elegy Written in a Country Church-Yard</i> (1751)	Atherton (1959:233ff)	Thomas Gray: <i>Elegy Written in a Country Churchyard</i>

385.26:7	purest air serene	Quotation: Thomas Gray (1716-1771) <i>Elegy Written in a Country Church-Yard</i> (1751)	Atherton (1959:233ff)	Thomas Gray : <i>Elegy Written in a Country Churchyard</i>
335.05:9	the grimm grimm tale	Names of Persons: Jacob & Wilhelm Grimm (1785-1863 & 1786-1859) (Both of them scholars of languages, mythology and folklore. Jacob Grimm formulated Grimm's Law of the mutations of the consonants in several Aryan languages)	Atherton (1959:233ff)	Jacob & Wilhelm Grimm : <i>Fairy Tales</i> Grimm's Law
414.17:4	the grimm gests of Jacko and Esaup,	Names of Persons: Jacob & Wilhelm Grimm (1785-1863 & 1786-1859) (Both of them scholars of languages, mythology and folklore. Jacob Grimm formulated Grimm's Law of the mutations of the consonants in several Aryan languages) +(Aesop!)	Atherton (1959:233ff)	Jacob & Wilhelm Grimm : <i>Fairy Tales</i> Grimm's Law
448.24:3	it isagrim tale,	Names of Persons: Jacob & Wilhelm Grimm (1785-1863 & 1786-1859) (Both of them scholars of languages, mythology and folklore. Jacob Grimm formulated Grimm's Law of the mutations of the consonants in several Aryan languages) +(Isengrim —a greedy and dull-witted wolf who is a prominent character in many mediaeval beast epics)		Jacob & Wilhelm Grimm : <i>Fairy Tales</i> Grimm's Law
206.02:7	. Mind your Grimmfather!	Names of Persons: Jacob & Wilhelm Grimm (1785-1863 & 1786-1859) (Both of them scholars of languages, mythology and folklore. Jacob Grimm formulated Grimm's Law of the mutations of the consonants in several Aryan languages)	Atherton (1959:233ff)	Jacob & Wilhelm Grimm : <i>Fairy Tales</i> Grimm's Law

378.27:9	smotthermock Gramm's laws!	Names of Persons: Jacob & Wilhelm Grimm (1785-1863 & 1786-1859) (Both of them scholars of languages, mythology and folklore. Jacob Grimm formulated Grimm's Law of the mutations of the consonants in several Aryan languages)	Atherton (1959:233ff)	Jacob & Wilhelm Grimm: <i>Fairy Tales</i> Grimm's Law
064.27:1	, Snowwhite and Rosered,	Title of Work: Jacob & Wilhelm Grimm (1785-1863 & 1786-1859) (Both of them scholars of languages, mythology and folklore. Jacob Grimm formulated Grimm's Law of the mutations of the consonants in several Aryan languages)	Atherton (1959:233ff)	Jacob & Wilhelm Grimm: <i>Fairy Tales</i> Grimm's Law
618.02:7	! That's handsel for gertles!	Title of Work: Jacob & Wilhelm Grimm (1785-1863 & 1786-1859) (Both of them scholars of languages, mythology and folklore. Jacob Grimm formulated Grimm's Law of the mutations of the consonants in several Aryan languages)	Atherton (1959:233ff)	Jacob & Wilhelm Grimm: <i>Fairy Tales</i> Grimm's Law



Letter H

FW Address:	FW text:	Equivalence:	Source:	Status:
204.19:7	a whole drove of maiden hawthorns blushing and looking askance upon her. #	Name of Person: Nathaniel Hawthorne (1804-1864)	Atherton (1959:233ff)	Nathaniel Hawthorne : <i>The Scarlet Letter</i> <i>Maypole of Merrymount</i>
205.07:5	And here is her nubilee letters too. Ellis on quay in scarlet thread. Linked for the world on a flushcaloured field.	Title of Work: Nathaniel Hawthorne (1804-1864) <i>The Scarlet Letter</i> (1850) (The 'Scarlet letter' was sewn on Hester's dress, but she felt as if it had been branded on the flesh; hence flushcoloured.) (There is also an allusion to a Dublin quay.) (Another allusion points to the 'scarlet thread' of Rahab, the harlot, in the Bible at <i>Joshua</i> 2.18.)	Atherton (1959:233ff)	Nathaniel Hawthorne : <i>The Scarlet Letter</i> <i>Maypole of Merrymount</i>
375.27:5	nonstop marrimont!	Title of Work: Nathaniel Hawthorne (1804-1864) <i>The May-Pole of Merry Mount</i> (1836) (a story in <i>Twice-Told Tales</i>)	Atherton (1959:233ff)	Nathaniel Hawthorne : <i>The Scarlet Letter</i> <i>Maypole of Merrymount</i>
024.18:5	Healiopolis	Name of Person: Timothy Michael Healy (1855-1931), an Irishman who wrote <i>Letters and Leaders of My Day</i> (1928).	Atherton (1959:233ff)	Timothy Michael Healy <i>Letters and Leaders of My Day</i>
176.12:7	, Heali Baboon and the Forky Theagues,	Name of Person: Timothy Michael Healy (1855-1931), an Irishman who wrote <i>Letters and Leaders of My Day</i> (1928).	Atherton (1959:233ff)	Timothy Michael Healy <i>Letters and Leaders of My Day</i>

329.34:4	Healy Mealy	Name of Person: Timothy Michael Healy (1855-1931), an Irishman who wrote <i>Letters and Leaders of My Day</i> (1928).	Atherton (1959:233ff)	Timothy Michael Healy <i>Letters and Leaders of My Day</i>
107.36:6	hallhagal	Name of Person: Georg Wilhelm Friedrich Hegel (1770-1831)	Atherton (1959:233ff)	Georg Wilhelm Friedrich Hegel <i>Phänomenologie des Geistes</i> <i>Logik</i> <i>Philosophie des Rechts</i>
416.32:9	? The June snows was flocking in thuckflues on the hegelstomes,	Name of Person: Georg Wilhelm Friedrich Hegel (1770-1831) (Hegel was a voluminous writer: hence, tomes .) (He taught that the order and connection of our thoughts are involved in the order and connection of things. That presupposes that Being and Knowing are identical.) (But the chaotic setting of the <i>Wake</i> —the June snows flocking —flagrantly refutes Hegel's tidy view of the universe.)	Atherton (1959:233ff)	Georg Wilhelm Friedrich Hegel <i>Phänomenologie des Geistes</i> <i>Logik</i> <i>Philosophie des Rechts</i>
081.07:6	Anton Hermes!	Name of Person: Hermes Trismegistus the 'thrice great Hermes' of Milton's <i>Il Penseroso</i> . The Egyptian God Thoth —mentioned by Stephen Dedalus in <i>Ulysses</i> at 9.353—is regarded as identical with the Greek Hermes —the originator of all mystical doctrines.	Atherton (1959:233ff)	Hermes Trismegistus : <i>The Smaragdine Tablet</i>
313.27:11	that is Heres.	Name of Person: Hermes Trismegistus the 'thrice great Hermes' of Milton's <i>Il Penseroso</i> . The Egyptian God Thoth —mentioned by Stephen Dedalus in <i>Ulysses</i> at 9.353—is regarded as identical with the Greek Hermes —the originator of all mystical doctrines. (This particular quotation occurs in a passage alluding to alchemy)	Atherton (1959:233ff)	Hermes Trismegistus : <i>The Smaragdine Tablet</i>
263.21:2	. The tasks above are as the flasks below, saith the emerald canticle of Hermes	(Name of Person + Title of Work + Quotation) Hermes Trismegistus the 'thrice great Hermes' of Milton's <i>Il Penseroso</i> . The Egyptian God Thoth —mentioned by Stephen Dedalus in <i>Ulysses</i> at 9.353—is regarded as identical with the Greek Hermes —the originator of all	Atherton (1959:233ff)	Hermes Trismegistus : <i>The Smaragdine Tablet</i>

		mystical doctrines.		
013.20:5	our herodotary Mammon Lujius in his grand old historiorum,	Name of Person: Herodotus (480-425 B.C.) Greek historian often referred to as 'the father of history'...	Atherton (1959:233ff)	Herodotus: History
275.n5:	hairyoddities	(The note is to "Things of the past") Name of Person: Herodotus (480-425 B.C.) Greek historian often referred to as 'the father of history'...	Atherton (1959:233ff)	Herodotus: History
614.02:1	horodities	Name of Person: Herodotus (480-425 B.C.) Greek historian often referred to as 'the father of history'...	Atherton (1959:233ff)	Herodotus: History
030.09:10	Herrick	Name of Person: Robert Herrick (1591-1674)	Atherton (1959:233ff)	Robert Herrick: Works
162.35:14	cheery ripe	Title of Work & Quote: Robert Herrick (1591-1674) (One of his short poems is entitled <i>Cherry-ripe</i> .)	Atherton (1959:233ff)	Robert Herrick: Works
291.11:8	burryripe who'll buy ?	Title of Work & Quote: Robert Herrick (1591-1674) (One of his short poems is entitled <i>Cherry-ripe</i> .)	Atherton (1959:233ff)	Robert Herrick: Works
508.23:6	cherierapest,	Title of Work & Quote: Robert Herrick (1591-1674) (One of his short poems is entitled <i>Cherry-ripe</i> .)	Atherton (1959:233ff)	Robert Herrick: Works
458.23:4	Homesworth breakfast tablotts	Name of Person & Title of Work: Oliver Wendell Holmes (1809-1894) <i>The Professor at the Breakfast Table</i> (1860) <i>The Autocrat at the Breakfast Table</i> (1858) <i>The Poet at the Breakfast Table</i> (1872)	Atherton (1959:233ff)	Oliver Wendell Holmes: <i>The Professor at the Breakfast Table</i> <i>The Autocrat at the Breakfast Table</i> <i>The Poet at the Breakfast Table</i>
434.31:5	the autocart of the bringfast cable	Title of Work: Oliver Wendell Holmes (1809-1894) <i>The Autocrat at the Breakfast Table</i> (1858) (SEE Muggleton for further quotations)	Atherton (1959:233ff)	Oliver Wendell Holmes: <i>The Professor at the Breakfast Table</i> <i>The Autocrat at the Breakfast Table</i> <i>The Poet at the Breakfast Table</i>
124.09:8	à grave Brofësor; àth é's Brèak-fast-table;	Title of Work: Oliver Wendell Holmes (1809-1894) <i>The Professor at the Breakfast Table</i> (1860)	Atherton (1959:233ff)	Oliver Wendell Holmes: <i>The Professor at the Breakfast Table</i>

		<i>The Autocrat at the Breakfast Table</i> (1858) <i>The Poet at the Breakfast Table</i> (1872)		<i>The Autocrat at the Breakfast Table</i> <i>The Poet at the Breakfast Table</i>
026.02:5	Hopkins and Hopkins	Name of Person: Gerard Manley Hopkins (1844-1889)	Atherton (1959:233ff)	Gerard Manley Hopkins , S.J. Poems
594.16:8	. A flesh and, rasch, it shall come to pasch, as hearth by hearth leaps live.	Quotation: Gerard Manley Hopkins (1844-1889) (This quotation is highly reminiscent of the poem <i>That Nature is a Heraclitean Fire</i> , more especially the lines: "World's wildfire leave but ash / In a flash, at a trumpet crash...")	Atherton (1959:233ff)	Gerard Manley Hopkins , S.J. Poems
293.L2:3	<i>Spring of Sprung Verse</i>	Quotation: Gerard Manley Hopkins (1844-1889) (This pseudo-title is sandwiched, quite significantly, between the terms " The Vortex " and " The Vertex ". It thus establishes a rapprochement between the Lone Monk and the literary smart sets of London and even Paris.) (The name <i>Vortex</i> & <i>Vorticism</i> was given to the movement by Ezra Pound in 1913: the poet T.S. Eliot, and the painter Wyndham Lewis were associated with the <i>Vorticists</i> .) (Joyce thus places Hopkins's originality stage-front in the European artistic movement of the 20C., though the Jesuit had died long before...)	Atherton (1959:233ff)	Gerard Manley Hopkins , S.J. Poems
120.13:9	that ideal reader	Quotation: Joris-Karl Huysmans (1848-1907) ("...le roman deviendrait une communion entre un écrivain magique et un idéal lecteur." <i>À Rebours</i> (1884), p265)	Atherton (1959:233ff)	Joris-Karl Huysmans : <i>À Rebours</i> <i>La Cathédrale</i>
486.17:3	a blackfrinch pliestrycook [...] a cathedral of lovejelly	Title of Work & Quote: Joris-Karl Huysmans (1848-1907) (The quote includes the title of <i>La Cathédrale</i> (1898), and an allusion to the dinner, entirely in black, described in <i>À Rebours</i> (1884).)	Atherton (1959:233ff)	Joris-Karl Huysmans : <i>À Rebours</i> <i>La Cathédrale</i>

Letter I

FW Address:	FW text:	Equivalence:	Source:	Status:
				Ibsen: SEE Separate Discussion !
023.19:3	Irenean	Name of Person: Saint Irenaeus (lived in the 2 nd Century A.D.) (<i>Against Heresies</i> (written at about 180 A.D.), 2.26.2)	Atherton (1959:233ff)	Saint Irenaeus: <i>Against Heresies</i>
447.24:6 .26:6	Why there is such a number [...] Why any number in any order at all ?	Quotation: Saint Irenaeus (lived in the 2 nd Century A.D.) (<i>Against Heresies</i> (written at about 180 A.D.), 2.26.2)	Atherton (1959:233ff)	Saint Irenaeus: <i>Against Heresies</i>

Letter J

FW Address:	FW text:	Equivalence:	Source:	Status:
539.08:11	my best master's lessons,	Title of Work: Henry James (1843-1916) <i>The Lesson of the Master</i> (1888)	Atherton (1959:233ff)	Henry James : <i>The Altar of the Dead</i> <i>The Figure in the Carpet</i> <i>Julia Bride</i>
540.28:9	. Been so free! Thank you, besters!	Quotation Henry James (1843-1916) (The first three words are the exclamation of the Hero of <i>The Lesson of the Master</i> .)	Atherton (1959:233ff)	Henry James : <i>The Altar of the Dead</i> <i>The Figure in the Carpet</i> <i>Julia Bride</i>
462.01:8	maître d'autel.	Title of Work: Henry James (1843-1916) <i>The Lesson of the Master</i>	Atherton (1959:233ff)	Henry James : <i>The Altar of the Dead</i> <i>The Figure in the Carpet</i> <i>Julia Bride</i>
465.02:1	Julia Bride,	Title of Work: Henry James (1843-1916) <i>Julia Bride</i> (A story in <i>The Altar of the Dead</i>)	Atherton (1959:233ff)	Henry James : <i>The Altar of the Dead</i> <i>The Figure in the Carpet</i> <i>Julia Bride</i>
464.36:6	, I'm proud of you, french	Quotation Henry James (1843-1916) <i>Julia Bride</i> (French is a character of whom Julia Bride says she is proud)	Atherton (1959:233ff)	Henry James : <i>The Altar of the Dead</i> <i>The Figure in the Carpet</i> <i>Julia Bride</i>

536.17:6	husband her that verikerfully,	Quotation Henry James (1843-1916) <i>The Figure in the Carpet</i> (1896) (Vereker is a writer, the secret of whose works is never penetrated in <i>The Figure in the Carpet</i> , one of the stories in <i>The Altar of the Dead</i> . It was so involved that the difficulties seemed insuperable until "some day somewhere when he wasn't thinking, they fell, in all their superb intricacy, into the one right combination. The figure in the carpet came out." This is another image for the Wake—but the solver dies before he can explain his discovery.)	Atherton (1959:233ff)	Henry James : <i>The Altar of the Dead</i> <i>The Figure in the Carpet</i> <i>Julia Bride</i>
038.02:4	, benjamin	Name of Person: Benjamin Jonson (1572-1837)	Atherton (1959:233ff)	Ben Jonson : <i>Volpone</i> (1605) <i>The Underwood</i> Poems (1640)
192.35:2	joyntstone,	Name of Person: Benjamin Jonson (1572-1837)	Atherton (1959:233ff)	Ben Jonson : <i>Volpone</i> (1605) <i>The Underwood</i> Poems (1640)
097.14:2	volponism	Title of Work: Benjamin Jonson (1572-1837) <i>Volpone</i> (1605)	Atherton (1959:233ff)	Ben Jonson : <i>Volpone</i> (1605) <i>The Underwood</i> Poems (1640)
084.01:3	Moscas,	Quotation Benjamin Jonson (1572-1837) <i>Volpone</i> (1605)	Atherton (1959:233ff)	Ben Jonson : <i>Volpone</i> (1605) <i>The Underwood</i> Poems (1640)
040.25:4	nano!)	Quotation Benjamin Jonson (1572-1837)	Atherton (1959:233ff)	Ben Jonson : <i>Volpone</i> (1605) <i>The Underwood</i> Poems (1640)
526. <u>23</u> :7	Underwood.	Title of Work: Benjamin Jonson (1572-1837) <i>The Underwood</i> Poems (1640)	Atherton (1959:233ff)	Ben Jonson : <i>Volpone</i> (1605) <i>The Underwood</i> Poems (1640)
				James Joyce : SEE Separate Discussion!

115.22:10	yung	Name of Person: Carl Jung (1875-1961)	Atherton (1959:233ff)	Carl Gustav Jung
268.n3	The law of the jungerl.	Name of Person: Carl Jung (1875-1961)	Atherton (1959:233ff)	Carl Gustav Jung
460.20:8	Jungfraud's Messongebook	Names of Persons: Carl Jung (1875-1961) Sigmund Freud (1856-1939)	Atherton (1959:233ff)	Carl Gustav Jung

Letter K

FW Address:	FW text:	Equivalence:	Source:	Status:
339.14:7	Karrs and Polikoff's, the men's confessioners.	Name of Person: Alphonse Karr (1808-1890) <i>Voyage autour de mon jardin</i> (1845) (Karr's thesis was that all women and all countries are alike—so why travel?) (However, there was another French writer who wrote a book entitled <i>Voyage autour de ma chambre</i> ; he was the Savoyard Xavier de Maistre (1763-1852). He is even quoted by W. Somerset Maugham (1874-1965) in the opening of his short story entitled <i>Honolulu</i> .)	Atherton (1959:233ff) +Sandulescu	Alphonse Karr : <i>Voyage autour de mon jardin</i>
309.07:7	like your rumba round me garden, allatheses,	Allusion: Alphonse Karr (1808-1890) <i>Voyage autour de mon jardin</i> (1845) (Karr's thesis was that all women and all countries are alike—so why travel?) (However, there was another French writer who	Atherton (1959:233ff)	Alphonse Karr : <i>Voyage autour de mon jardin</i> (1845)

		wrote a book entitled <i>Voyage autour de ma chambre</i> ; he was the Savoyard Xavier de Maistre (1763-1852). He is even quoted by W. Somerset Maugham (1874-1965) in the opening of his short story entitled <i>Honolulu</i> .)	+Sandulescu	
162.35:2	! A king off duty and a jaw for ever!	Quotation: John Keats (1795-1821) <i>Endymion</i> (1818) (The very first line of the poem is— “ A thing of beauty is a joy for ever ”: Joyce loved it !)	Atherton (1959:233ff)	John Keats <i>Endymion</i> <i>Isabella, or the Pot of Basil</i>
266.14:6	, love at the latch	Quotation: John Keats (1795-1821) (<i>Isabella, or the Pot of Basil</i> (1820): “He knew whose gentle hand was at the latch / Before the door had given her to his eyes.”)	Atherton (1959:233ff)	John Keats <i>Endymion</i> <i>Isabella, or the Pot of Basil</i>
527.30:4	, in his storm collar,	Name of Person: Gottfried Keller (1819-1890) Swiss German (Theodor Storm was Keller’s friend)	Atherton (1959:233ff)	Gottfried Keller : <i>Der grüne Heinrich</i> <i>Die Leute von Seldwyla</i> <i>Sieben Legenden</i>
201.31:8	kirkeyaard.	Name of Person: Søren Kierkegaard (1813-1855)	Atherton (1959:233ff)	Søren Kierkegaard : <i>Enten-Eller. (Either-Or)</i>
246.01:2	kerkegaard.	Name of Person: Søren Kierkegaard (1813-1855)	Atherton (1959:233ff)	Søren Kierkegaard : <i>Enten-Eller. (Either-Or)</i>
281. 26 :8	Enten eller, either or. #	Title of Book: Søren Kierkegaard: (1813-1855) <i>Enten-Eller. (Either-Or)</i> (1843)	Atherton (1959:233ff)	Søren Kierkegaard : <i>Enten-Eller. (Either-Or)</i>
198.08:2	the waterbaby ?	Title of Work: Charles Kingsley (1819-1875) <i>The Water Babies</i> (1863)	Atherton (1959:233ff)	Charles Kingsley : <i>The Water Babies</i> <i>The Three Fishers</i>
512.25:7	hairweed [...] bar in the moarning.	Quotation: Charles Kingsley (1819-1875)	Atherton (1959:233ff)	Charles Kingsley : <i>The Water Babies</i> <i>The Three Fishers</i>

352.27:4	the Dann Deafir warcry,	Title of Work: Rudyard Kipling (1865-1936) <i>Danny Deaver</i> (1890)	Atherton (1959:233ff)	Rudyard Kipling : <i>Just So Stories</i> <i>Danny Deaver</i> <i>Love O'Women</i> <i>Boots</i> <i>The Absent-Minded Beggar</i>
436.13:9	Loves-o'women	Title of Work: Rudyard Kipling (1865-1936) <i>Love O'Women</i>	Atherton (1959:233ff)	Rudyard Kipling : <i>Just So Stories</i> <i>Danny Deaver</i> <i>Love O'Women</i> <i>Boots</i> <i>The Absent-Minded Beggar</i>
332.35:2	booths, booths, booths, booths. #	Title of Work: Rudyard Kipling (1865-1936) <i>Boots</i>	Atherton (1959:233ff)	Rudyard Kipling : <i>Just So Stories</i> <i>Danny Deaver</i> <i>Love O'Women</i> <i>Boots</i> <i>The Absent-Minded Beggar</i>
249.17:9	paypaypay.	Quotation: Rudyard Kipling (1865-1936) <i>The Absent-Minded Beggar</i> (<i>The Absent-Minded Beggar</i> is a phrase that is bandied around several times in <i>Ulysses</i> at 9.125, 15.3594, 17.1836, 17.1837, and 18.377)	Atherton (1959:233ff)	Rudyard Kipling : <i>Just So Stories</i> <i>Danny Deaver</i> <i>Love O'Women</i> <i>Boots</i> <i>The Absent-Minded Beggar</i>
153.26:1	justotoryum	Title of Work: Rudyard Kipling (1865-1936) <i>Just So Stories</i> (1902)	Atherton (1959:233ff)	Rudyard Kipling : <i>Just So Stories</i> <i>Danny Deaver</i> <i>Love O'Women</i> <i>Boots</i> <i>The Absent-Minded Beggar</i>
070.04:6	myth brockendootsch, making his reporterage on Der Fall Adams	Allusion: Heinrich von Kleist (1777-1811) <i>Der zerbrochne Krug</i>	Atherton (1959:233ff)	Heinrich von Kleist : <i>Der zerbrochne Krug</i>
532.06:	—Amtsadam, sir, to you!	Allusion: Heinrich von Kleist (1777-1811)	Atherton (1959:233ff)	Heinrich von Kleist :

		<i>Der zerbrochne Krug</i> (Amt German : official function)		<i>Der zerbrochne Krug</i>
290. 27 :10	, his craft ebbing,	Name of Person: Richard von Kraft-Ebbing (1840-1902)	Atherton (1959:233ff)	Richard von Kraft-Ebbing : <i>Psychopathia Sexualis</i>
<h1>Letter L</h1>				
FW Address:	FW text:	Equivalence:	Source:	Status:
414.17:2	one from the grimm gestsof Jacko and Esaup, fable one, feeble too. [...] the Ondt and the Gracehoper	Title of Work: Jean de La Fontaine (1621-1695) <i>La Cigale et la Fourmi</i>	Atherton (1959:233ff)	Jean de La Fontaine : <i>Fables</i> <i>La Cigale et la Fourmi</i>
260.10:2	, diagnosing Lavatery Square,	Name of Person: Johann Kaspar Lavater (1741-1801) Swiss poet & physiognomist	Atherton (1959:233ff)	Johann Kaspar Lavater : <i>Physiognomische Fragmente</i>
254. 05 :10	, your brutest layaman	Name of Person & Title of Work: Layamon (late 12 th C.) <i>Brut</i> (1380 ?)	Atherton (1959:233ff)	Layamon : <i>Brut</i>
359.17:1	layaman's brutstrenth,	Name of Person & Title of Work: Layamon (late 12 th C.) <i>Brut</i> (1380 ?)	Atherton (1959:233ff)	Layamon : <i>Brut</i>
065.04:8	. Now listen, Mr Leer!	Name of Person: Edward Lear (1812-1888)	Atherton (1959:233ff)	Edward Lear : <i>A Book of Nonsense</i> (This was one of the books to be found

				in Joyce's own library.)
275.27:1	crankley hat	Quotation: Edward Lear (1812-1888)	Atherton (1959:233ff)	Edward Lear : <i>A Book of Nonsense</i> (This was one of the books to be found in Joyce's own library.)
406.05:7	the roastery who lives on the hill	Quotation: Edward Lear (1812-1888)	Atherton (1959:233ff)	Edward Lear : <i>A Book of Nonsense</i> (This was one of the books to be found in Joyce's own library.)
334.24:2	pobbel	Quotation: Edward Lear (1812-1888)	Atherton (1959:233ff)	Edward Lear : <i>A Book of Nonsense</i> (This was one of the books to be found in Joyce's own library.)
454.35:4	pobbel queue's remainder	Quotation: Edward Lear (1812-1888)	Atherton (1959:233ff)	Edward Lear : <i>A Book of Nonsense</i> (This was one of the books to be found in Joyce's own library.)
213.01:3	Lefanu (Sheridan's) Old House by the Coachyard	Name of Person & Title of Work: Joseph Sheridan Le Fanu (1814-1873) <i>The House by the Churchyard</i> (1863)	Atherton (1959:233ff)	Sheridan Le Fanu : <i>The House by the Churchyard</i>
265.04:6	Lefanunian	Name of Person: Joseph Sheridan Le Fanu (1814-1873)	Atherton (1959:233ff)	Sheridan Le Fanu : <i>The House by the Churchyard</i>
096.07:8	the old house by the churpelizod,	Title of Work: Joseph Sheridan Le Fanu (1814-1873) <i>The House by the Churchyard</i> (1863)	Atherton (1959:233ff)	Sheridan Le Fanu : <i>The House by the Churchyard</i>
245.36:8	. De oud huis bij kerkegaard.	Title of Work: Joseph Sheridan Le Fanu (1814-1873) <i>The House by the Churchyard</i> (1863)	Atherton (1959:233ff)	Sheridan Le Fanu : <i>The House by the Churchyard</i>
416.29:6	the leivnits in his hair made him thought he had the Tossmania.	Name of Person: Gottfried Wilhelm Leibniz (1646-1716) (combines the name Leibniz with a mocking reference to his Monads —simple substances	Atherton (1959:233ff)	Gottfried Wilhelm Leibniz : <i>La Monadologie</i>

		endowed with power of action)		
150.15:1	# Professor Loewy-Brueller (	Name of Person: Lucien Lévy-Bruhl (1857-1939) (French scholar specializing in primitive mentality) (had a major impact on Joyce)	Atherton (1959:233ff)	Lucien Lévy-Bruhl <i>La mentalité primitive</i> <i>La mythologie primitive</i> <i>L'âme primitive</i>
151.11:5	. Professor Levi-Brullo,	Name of Person: Lucien Lévy-Bruhl (1857-1939) (French scholar specializing in primitive mentality) (had a major impact on Joyce)	Atherton (1959:233ff)	Lucien Lévy-Bruhl <i>La mentalité primitive</i> <i>La mythologie primitive</i> <i>L'âme primitive</i>
151.32:7	Professor Llewellys ap Bryllars, F.D., Ph. Dr's	Name of Person: Lucien Lévy-Bruhl (1857-1939) (French scholar specializing in primitive mentality) (had a major impact on Joyce)	Atherton (1959:233ff)	Lucien Lévy-Bruhl <i>La mentalité primitive</i> <i>La mythologie primitive</i> <i>L'âme primitive</i>
292.06:4	, Spice and Westend Woman (utterly exhausted before publication, indiapopper edition shortly),	Title of Work & Allusion: Wyndham Lewis (1882-1957) <i>Time and the Western Man</i> (1927)	Atherton (1959:233ff)	Wyndham Lewis: <i>Time and the Western Man</i> (1927) <i>The Childermass</i> (1928) <i>Blasting and Bombardiering</i> (1937) <i>Cantelman's Spring Mate</i> <i>Snooty Baronet</i>
056.21:8 .28:6	some lazy scald or maundering pote, lift wearywilly his slowcut snobsic eyes [...] (Nonsense! There was not very much windy Nous blowing at a given moment through the hat of Mr Melancholy Slow!) #	Title of Work & Allusion: Wyndham Lewis (1882-1957) <i>Time and the Western Man</i> (1927) (Windy is naming Wyndham Lewis!) (The passage replies to Lewis's: " There is not very much reflection going on at the time inside the head of Mr Joyce ") (Lewis also complains that " Stephen moves with incredible slowness... when he raises his hand, and passes it over his aching eyes... ")	Atherton (1959:233ff)	Wyndham Lewis: <i>Time and the Western Man</i> (1927) <i>The Childermass</i> (1928) <i>Blasting and Bombardiering</i> (1937) <i>Cantelman's Spring Mate</i> <i>Snooty Baronet</i>

108.27:8	this Alludin's cove of our cagacity	Title of Work & Allusion: Wyndham Lewis (1882-1957) <i>Time and the Western Man</i> (1927) (Lewis describes <i>Ulysses</i> as "an Aladdin's cave of incredible bric-à-brac...")	Atherton (1959:233ff)	Wyndham Lewis : <i>Time and the Western Man</i> (1927) <i>The Childermass</i> (1928) <i>Blasting and Bombardiering</i> (1937) <i>Cantelman's Spring Mate</i> <i>Snooty Baronet</i>
167.12:10	gropesearching eyes	Title of Work & Allusion: Wyndham Lewis (1882-1957) <i>Time and the Western Man</i> (1927) (Lewis is making great fun of the phrase "great searching eyes" in <i>Ulysses</i>)		Wyndham Lewis : <i>Time and the Western Man</i> (1927) <i>The Childermass</i> (1928) <i>Blasting and Bombardiering</i> (1937) <i>Cantelman's Spring Mate</i> <i>Snooty Baronet</i>
320.17:1	wastended shootmaker	Title of Work: Wyndham Lewis (1882-1957) <i>Time and the Western Man</i> (1927)	Atherton (1959:233ff)	Wyndham Lewis : <i>Time and the Western Man</i> (1927) <i>The Childermass</i> (1928) <i>Blasting and Bombardiering</i> (1937) <i>Cantelman's Spring Mate</i> <i>Snooty Baronet</i>
330.33:1	# The kilder massed,	Title of Work: Wyndham Lewis (1882-1957) <i>The Childermass</i> (1928)	Atherton (1959:233ff)	Wyndham Lewis : <i>Time and the Western Man</i> (1927) <i>The Childermass</i> (1928) <i>Blasting and Bombardiering</i> (1937) <i>Cantelman's Spring Mate</i> <i>Snooty Baronet</i>
355.34:5	childerness	Title of Work: Wyndham Lewis (1882-1957) <i>The Childermass</i> (1928)	Atherton (1959:233ff)	Wyndham Lewis : <i>Time and the Western Man</i> (1927) <i>The Childermass</i> (1928) <i>Blasting and Bombardiering</i> (1937) <i>Cantelman's Spring Mate</i> <i>Snooty Baronet</i>
236.06:8	. Luisome [...]	Title of Work: Wyndham Lewis (1882-1957)	Atherton (1959:233ff)	Wyndham Lewis :

.07:9	Cantalamesse	<i>The Childermass</i> (1928) (This includes Candlemas Day , which is 2 nd February, which is Joyce's own birthday! The day on which he always wanted his books published!)		<i>Time and the Western Man</i> (1927) <i>The Childermass</i> (1928) <i>Blasting and Bombardiering</i> (1937) <i>Cantelman's Spring Mate</i> <i>Snooty Baronet</i>
172.06:9	.You will enjoy cattlemen's spring meat.	Title of Work: Wyndham Lewis (1882-1957) <i>Cantelman's Spring Mate</i>	Atherton (1959:233ff)	Wyndham Lewis : <i>Time and the Western Man</i> (1927) <i>The Childermass</i> (1928) <i>Blasting and Bombardiering</i> (1937) <i>Cantelman's Spring Mate</i> <i>Snooty Baronet</i>
493.14:11	Snooker, bort! #	Title of Work: Wyndham Lewis (1882-1957) <i>Snooty Baronet</i>	Atherton (1959:233ff)	Wyndham Lewis : <i>Time and the Western Man</i> (1927) <i>The Childermass</i> (1928) <i>Blasting and Bombardiering</i> (1937) <i>Cantelman's Spring Mate</i> <i>Snooty Baronet</i>
167.14:1 .15:5	blasted [...] bomb	Title of Work: Wyndham Lewis (1882-1957) <i>Blasting and Bombardiering</i> (1937)	Atherton (1959:233ff)	Wyndham Lewis : <i>Time and the Western Man</i> (1927) <i>The Childermass</i> (1928) <i>Blasting and Bombardiering</i> (1937) <i>Cantelman's Spring Mate</i> <i>Snooty Baronet</i>
260.09:3	.Long Livius Lane,	Name of Person: Livy (Titus Livius) (59 BC – 17 AD)	Atherton (1959:233ff)	(Titus Livius) Livy : <i>History of Rome</i>
452.18:8	the annals of our [...] livy,	Name of Person: Livy (Titus Livius) (59 BC – 17 AD)	Atherton (1959:233ff)	(Titus Livius) Livy : <i>History of Rome</i>
261.n2	Longfellow	Name of Person: Henry Wadsworth Longfellow (1807-1882)	Atherton (1959:233ff)	Henry Wadsworth Longfellow : <i>The Song of Hiawatha</i> <i>Wreck of the Hesperus</i> <i>The Belfry of Bruges</i>

082.13:10	, stlongfella,	Name of Person: Henry Wadsworth Longfellow (1807-1882)	Atherton (1959:233ff)	Henry Wadsworth Longfellow: <i>The Song of Hiawatha</i> <i>Wreck of the Hesperus</i> <i>The Belfry of Bruges</i>
206.15:9	! Minneha,	Name of Person: Henry Wadsworth Longfellow (1807-1882) <i>The Song of Hiawatha</i> (1858)	Atherton (1959:233ff)	Henry Wadsworth Longfellow: <i>The Song of Hiawatha</i> <i>Wreck of the Hesperus</i> <i>The Belfry of Bruges</i>
450.05:4	minnowahaw,	Name of Person: Henry Wadsworth Longfellow (1807-1882) <i>The Song of Hiawatha</i> (1858)	Atherton (1959:233ff)	Henry Wadsworth Longfellow: <i>The Song of Hiawatha</i> <i>Wreck of the Hesperus</i> <i>The Belfry of Bruges</i>
600.07:9	, minnyhahaing here from hiarwather,	Name of Person: Henry Wadsworth Longfellow (1807-1882) <i>The Song of Hiawatha</i> (1858)	Atherton (1959:233ff)	Henry Wadsworth Longfellow: <i>The Song of Hiawatha</i> <i>Wreck of the Hesperus</i> <i>The Belfry of Bruges</i>
557.06:6	the wrake of the hapsurus	Title of Work: Henry Wadsworth Longfellow (1807-1882) <i>The Wreck of the Hesperus</i> (1841)	Atherton (1959:233ff)	Henry Wadsworth Longfellow: <i>The Song of Hiawatha</i> <i>Wreck of the Hesperus</i> <i>The Belfry of Bruges</i>
387.20:11	the wreak of Wormans' Noe,	Quotation: Henry Wadsworth Longfellow (1807-1882) <i>The Wreck of the Hesperus</i> (1841) (The actual Quotation here is : "The reef of Norman's Woe " !)	Atherton (1959:233ff)	Henry Wadsworth Longfellow: <i>The Song of Hiawatha</i> <i>Wreck of the Hesperus</i> <i>The Belfry of Bruges</i>
056.15:8	, as Roland rung, a wee dropeen of grief	Allusion: Henry Wadsworth Longfellow (1807-1882) <i>The Belfry of Bruges</i> (1866) (Roland is the name of the alarm bell in the belfry; in	Atherton (1959:233ff)	Henry Wadsworth Longfellow: <i>The Song of Hiawatha</i>

		the <i>Wake</i> , the name Roland always includes this bell in its signification!)		<i>Wreck of the Hesperus</i> <i>The Belfry of Bruges</i>
583.09:7	lylyputtana.	Name of Person: John Lyly (1554-1606) (with Swift's Lilliput)	Atherton (1959:233ff)	John Lyly <i>Euphues</i> (1578 + 1580)
229.10:3.9	milady [...], the lalage of lyonesses,	Title of work: Bulwer Lytton (1831-1891) <i>The Lady of Lyons</i>	Atherton (1959:233ff)	Bulwer Lytton : <i>The Lady of Lyons</i> <i>Richelieu</i> <i>The Last Days of Pompeii</i>
449.11:2	, my lady of Lyons,	Title of work: Bulwer Lytton (1831-1891) <i>The Lady of Lyons</i>	Atherton (1959:233ff)	Bulwer Lytton : <i>The Lady of Lyons</i> <i>Richelieu</i> <i>The Last Days of Pompeii</i>
519.33:2	Mrs Lyons,	Title of work: Bulwer Lytton (1831-1891) <i>The Lady of Lyons</i>	Atherton (1959:233ff)	Bulwer Lytton : <i>The Lady of Lyons</i> <i>Richelieu</i> <i>The Last Days of Pompeii</i>
520.13:5	Mrs Lyons,			
034.33:7	! Pauline, allow!	Quotation: Bulwer Lytton (1831-1891) <i>Richelieu</i> 2.2	Atherton (1959:233ff)	Bulwer Lytton : <i>The Lady of Lyons</i> <i>Richelieu</i> <i>The Last Days of Pompeii</i>
306.18:7	, Is the Pen Mightier than the Sword?	Quotation Bulwer Lytton (1831-1891) <i>Richelieu</i> 2.2	Atherton (1959:233ff)	Bulwer Lytton : <i>The Lady of Lyons</i> <i>Richelieu</i> <i>The Last Days of Pompeii</i>
064.14:9	last days of Pompery,	Title of work: Bulwer Lytton (1831-1891) <i>The Last Days of Pompeii</i>	Atherton (1959:233ff)	Bulwer Lytton : <i>The Lady of Lyons</i> <i>Richelieu</i> <i>The Last Days of Pompeii</i>

Letter M

FW Address:	FW text:	Equivalence:	Source:	Status:
025.36:3	? Mick Mac Magnus MacCawley	Name of Person: Thomas Babington Macaulay (1800-1859) historian	Atherton (1959:233ff)	Thomas Babington Macaulay: <i>Essays</i> (1834) <i>Lays of Ancient Rome</i> (1842)
618.01:8	theMacCrawls	Name of Person: Thomas Babington Macaulay (1800-1859) historian <u>N.B.</u> The 3 items are here all <u>written TOGETHER</u> in FW! Atherton does not see it!	Atherton (1959:233ff) +Sandulescu	Thomas Babington Macaulay: <i>Essays</i> (1834) <i>Lays of Ancient Rome</i> (1842)
277. <u>F4:10</u>	lays of ancient homes.	Title of Work: Thomas Babington Macaulay (1800-1859) historian <i>Lays of Ancient Rome</i> (1842)	Atherton (1959:233ff)	Thomas Babington Macaulay: <i>Essays</i> (1834) <i>Lays of Ancient Rome</i> (1842)
083.07:11	lards porsenal	Quotation: Thomas Babington Macaulay (1800-1859) historian	Atherton (1959:233ff)	Thomas Babington Macaulay: <i>Essays</i> (1834) <i>Lays of Ancient Rome</i> (1842)
101.16:2	everyschoolfilly of sevenscore moons or more who knows her intimologies	Quotation: Thomas Babington Macaulay (1800-1859) historian <i>Essay on Clive</i>	Atherton (1959:233ff)	Thomas Babington Macaulay: <i>Essays</i> (1834) <i>Lays of Ancient Rome</i> (1842)

339.32:8	who strungled Attahilloupa with what empoisoned El Monte de Zuma	Quotation: Thomas Babington Macaulay (1800-1859) historian <i>Essay on Clive</i>	Atherton (1959:233ff)	Thomas Babington Macaulay: <i>Essays</i> (1834) <i>Lays of Ancient Rome</i> (1842)
492.18:8 .21:5 .17:6	Zenaphiah Holwell, [...] , Surager Dowling, [...] , I hindustand,	Quotation: Thomas Babington Macaulay (1800-1859) historian <i>Essay on Clive</i>	Atherton (1959:233ff)	Thomas Babington Macaulay: <i>Essays</i> (1834) <i>Lays of Ancient Rome</i> (1842)
089.06:1	The prince in principel should not expose his person? Macchevuole !	Title of work & Quotation & Name of person: Niccolò Machiavelli (1469-1527) <i>Il Principe</i> (1513)	Atherton (1959:233ff)	Niccolò Machiavelli <i>Il Principe</i> (1513)
182.20:1	Nichiabelli's	Name of Person: Niccolò Machiavelli (1469-1527)	Atherton (1959:233ff)	Niccolò Machiavelli <i>Il Principe</i> (1513)
417.04:4	, his good smetterling of entymology	Name of Person: Maurice Maeterlinck (1862-1949) (Schmetterling German : butterfly)	Atherton (1959:233ff)	Maurice Maeterlinck
108.15:7	Elberfeld's Calculating Horses.	? Quotation ?	Atherton (1959:233ff)	Maurice Maeterlinck
478. 08 :10	there are fully six hundred and six ragwords in your malherbal Magis landeguage	Name of Person: François de Malherbe (1555-1628)	Atherton (1959:233ff)	François de Malherbe
122.13:8	Day the Dicebox Throws,	Name of Person: Stéphane Mallarmé (1842-1898)	Atherton (1959:233ff)	Stéphane Mallarmé: <i>L'Après-midi d'un faune</i> <i>Un Coup de dès</i>
151.20:3	Mortadarthella taradition	Title of Work: Thomas Mallory (died 1471) <i>Morte d'Arthur</i>	Atherton (1959:233ff)	Thomas Mallory: <i>Morte d'Arthur</i>
151.24:3	Mullocky	(This is also Malachi who 'wore the collar of gold' ...)	Atherton (1959:233ff)	Thomas Mallory: <i>Morte d'Arthur</i>

392.34:8	! The merthe dirther!	Title of Work: Thomas Mallory (died 1471) <i>Morte d'Arthur</i>	Atherton (1959:233ff)	Thomas Mallory: <i>Morte d'Arthur</i>
285.02:7	mierelin roundtableturning,	Quotation Thomas Mallory (died 1471)	Atherton (1959:233ff)	Thomas Mallory: <i>Morte d'Arthur</i>
132.05:9	the modareds that came at him in Camlenstrete	Quotation Thomas Mallory (died 1471)	Atherton (1959:233ff)	Thomas Mallory: <i>Morte d'Arthur</i>
389.23:4	gouty old galahat, with his peer of quinnyfears	Quotation Thomas Mallory (died 1471) +(Peer Gynt)	Atherton (1959:233ff)	Thomas Mallory: <i>Morte d'Arthur</i>
285.L2	# Arthurgink's hussies and Everguin's men. #	(King Arthur's Gwendolen and Guinevere are balanced against his queen's lovers in the rhythm of 'All the king's horses and all the king's men'...)	Atherton (1959:233ff)	Thomas Mallory: <i>Morte d'Arthur</i>
041.04:4	Mongan (	Name of Person: James Clarence Mangan (1803-1849)	Atherton (1959:233ff)	James Clarence Mangan: Poems
209.07:3	Clarence's	Name of Person: James Clarence Mangan (1803-1849)	Atherton (1959:233ff)	James Clarence Mangan: Poems
093.27:2	. From dark Rosa Lane a sigh and a weep,	Quotation: James Clarence Mangan (1803-1849)	Atherton (1959:233ff)	James Clarence Mangan: Poems
351.09:5	durck rosolun,	Quotation: James Clarence Mangan (1803-1849)	Atherton (1959:233ff)	James Clarence Mangan: Poems
419.25:2	from the Otherman or off the Toptic	Quotation: James Clarence Mangan (1803-1849)	Atherton (1959:233ff)	James Clarence Mangan: Poems
387.17:8 .21:4	long long ago [...] , the barmaisigheds, when my heart knew no care,	Quotation: James Clarence Mangan (1803-1849)	Atherton (1959:233ff)	James Clarence Mangan: Poems
535.29:11	. Nine dirty years mine age, hairs hoar,	Quotation: James Clarence Mangan (1803-1849)	Atherton (1959:233ff)	James Clarence Mangan: Poems
066.14:3	, written in seven divers stages of ink,	(from a description of Mangan by Imogen Guiney: 'often brought to him in different coloured inks... ')	Atherton (1959:233ff)	James Clarence Mangan:

				Poems
361. <u>09</u> :6	! Spose we try it promissly.	Title of Work: Alessandro Manzoni (1785-1873) <i>I promessi sposi</i> (1825)	Atherton (1959:233ff)	Alessandro Manzoni : <i>I promessi sposi</i> (1825)
361.13:12	mans in his	Name of Person: Alessandro Manzoni (1785-1873)	Atherton (1959:233ff)	Alessandro Manzoni : <i>I promessi sposi</i> (1825)
083.10:1	marx	Name of Person: Karl Marx (1818-1883) <i>Das Kapital</i> (1867)	Atherton (1959:233ff)	Karl Marx : <i>Das Kapital</i> (1867)
083.15:7	remarxing	Name of Person: Karl Marx (1818-1883)	Atherton (1959:233ff)	Karl Marx : <i>Das Kapital</i> (1867)
365.19:7	, nompos mentis like Novus Elector, what with his Marx and their Groups,	(the quote states that the new voter who supports Marx is of unsound mind!)	Atherton (1959:233ff)	Karl Marx : <i>Das Kapital</i> (1867)
335.35:10	(O Mr Mathurin, they were calling, what a topheavy hat you're in!	Name of Person: Charles Robert Maturin (1782-1824)	Atherton (1959:233ff)	Charles Robert Maturin : <i>Melmoth the Wanderer</i> (1820)
013. <u>33</u> :13	groot hwide Whalfisk	Allusion: Herman Melville (1819-1891) <i>Moby Dick</i> (1851)	Atherton (1959:233ff)	Herman Melville : <i>Moby Dick</i> (1851)
270.14:4	, queckqueck	Allusion: Herman Melville (1819-1891) <i>Moby Dick</i> (1851)	Atherton (1959:233ff)	Herman Melville : <i>Moby Dick</i> (1851)
117.10:12	! The olold stoliolum! From quiqui quinet to miche miche chelet and a jambebatiste to a brulobruolo!	Name of Person: Jules Michelet (1798-1874) +(translator of Vico) (FW117.12: jambibatiste : 1. Vico 2. St John Baptist 3. Molière, qqv.)	Atherton (1959:233ff)	Jules Michelet : <i>Principes de la philosophie de l'histoire</i>
213.02:1	Mill (J.) On Woman with Ditto on the Floss. Ja, a swamp for Altmuehler and a stone for his flossies!	Name of Person: John Stuart Mill (1806-1873) +(George Eliot: <i>The Mill on the Floss</i>)	Atherton (1959:233ff)	John Stuart Mill : <i>On Liberty</i> (1859) <i>The Subjection of Women</i> (1869)
416. <u>33</u> :6	hegelstomes, millipedes	Name of Person: John Stuart Mill (1806-1873)	Atherton (1959:233ff)	John Stuart Mill :

				<i>On Liberty</i> (1859) <i>The Subjection of Women</i> (1869)
071.07:8	Milltown	Name of Person: John Milton (1608-1674)	Atherton (1959:233ff)	John Milton : <i>Lycidas</i> (1637) <i>Paradise Lost</i> (1667)
610.34:7	. Peredos Last	Title of Work: John Milton (1608-1674) <i>Paradise Lost</i> (1667)	Atherton (1959:233ff)	John Milton : <i>Lycidas</i> (1637) <i>Paradise Lost</i> (1667)
615.25:12	paladays last,	Title of Work: John Milton (1608-1674) <i>Paradise Lost</i> (1667)	Atherton (1959:233ff)	John Milton : <i>Lycidas</i> (1637) <i>Paradise Lost</i> (1667)
182.04:9	light phantastic	Quotation John Milton (1608-1674) <i>Paradise Lost</i> (1667)	Atherton (1959:233ff)	John Milton : <i>Lycidas</i> (1637) <i>Paradise Lost</i> (1667)
194.15:10	, clothed upon with the metuor and shimmering like the hoescens,	Quotation: John Milton (1608-1674) <i>Paradise Lost</i> (1667) “clothed with transcendent light” (PL. I. 86) & “shone like a meteor” (PL. I. 537)}	Atherton (1959:233ff)	John Milton : <i>Lycidas</i> (1637) <i>Paradise Lost</i> (1667)
230.25:1	such as engines weep.	Quotation: John Milton (1608-1674)	Atherton (1959:233ff)	John Milton : <i>Lycidas</i> (1637) <i>Paradise Lost</i> (1667)
505.16:7	like angels weeping	Quotation: John Milton (1608-1674)	Atherton (1959:233ff)	John Milton : <i>Lycidas</i> (1637) <i>Paradise Lost</i> (1667)
343.36:6	. Of manifest ‘tis obedience and the. Flute!	Quotation: John Milton (1608-1674)	Atherton (1959:233ff)	John Milton : <i>Lycidas</i> (1637) <i>Paradise Lost</i> (1667)
233.33:7	pure undefallen engelsk,	Quotation: John Milton (1608-1674)	Atherton (1959:233ff)	John Milton : <i>Lycidas</i> (1637)

				<i>Paradise Lost</i> (1667)
203.26:11	lucydlac,	Title of Work: John Milton (1608-1674) <i>Lycidas</i> (1637)	Atherton (1959:233ff)	John Milton : <i>Lycidas</i> (1637) <i>Paradise Lost</i> (1667)
203. <u>28</u> :4 . <u>29</u> :2 . <u>30</u> :5	enamelled eyes [...] violetian [...] laurals	Quotation: John Milton (1608-1674) <i>Lycidas</i> (1637), II.134.139.149	Atherton (1959:233ff)	John Milton : <i>Lycidas</i> (1637) <i>Paradise Lost</i> (1667)
117.12:1	jambebatiste	Name of Person: (Jean Baptiste Poquelin) Molière (1622-1673) [+ Vico] [+ St John the Baptist]	Atherton (1959:233ff)	(Jean Baptiste Poquelin) Molière <i>Le malade imaginaire</i> <i>Le bourgeois gentilhomme</i>
177.27:10	, his Ballade Imaginaire	Title of Work: (Jean Baptiste Poquelin) Molière (1622-1673) <i>Le malade imaginaire</i> (1673)	Atherton (1959:233ff)	(Jean Baptiste Poquelin) Molière <i>Le malade imaginaire</i> <i>Le bourgeois gentilhomme</i>
365.04:9	baron gentilhomme	Title of Work: (Jean Baptiste Poquelin) Molière (1622-1673) <i>Le bourgeois gentilhomme</i> (1670)	Atherton (1959:233ff)	(Jean Baptiste Poquelin) Molière <i>Le malade imaginaire</i> <i>Le bourgeois gentilhomme</i>
003.12:3	sosie	Quotation (Jean Baptiste Poquelin) Molière (1622-1673) (sosie FRE twin. double) (in Molière's play <i>Amphitryon</i> (1668))	Atherton (1959:233ff)	(Jean Baptiste Poquelin) Molière <i>Le malade imaginaire</i> <i>Le bourgeois gentilhomme</i>
160.25:1	# Will you please come over and let us mooremoore murgessly to each's other down below our vices.	Names of Persons: George Moore (1852-1933) ...Burgess (this alludes to Moore's weakness for confession) +(allusion to Moore & Burgess—the black-faced minstrels...)	Atherton (1959:233ff)	George Moore <i>Confessions of a Young Man</i> . Ave. # Salve. # Vale.

147.06:10	<i>Aves Selvae Acquae Valles!</i>	Titles of Works: George Moore (1852-1933) <i>Ave. Salve. Vale.</i>	Atherton (1959:233ff)	George Moore <i>Confessions of a Young Man.</i> <i>Ave. # Salve. # Vale.</i>
305.27:5 .28:4 .29:6	. Ave! [...] . Vale. [...] salvy	Titles of Works: George Moore (1852-1933) <i>Ave. Salve. Vale.</i>	Atherton (1959:233ff)	George Moore <i>Confessions of a Young Man.</i> <i>Ave. # Salve. # Vale.</i>
600.07:1	whereinn once we lave 'tis alve and vale,	Titles of Works: George Moore (1852-1933) <i>Ave. Salve. Vale.</i>	Atherton (1959:233ff)	George Moore <i>Confessions of a Young Man.</i> <i>Ave. # Salve. # Vale.</i>
106.08:5	<i>Medoleys from Tommany Moohr,</i>	Title of Work & Name of Person: Thomas Moore (1779-1852) <i>Irish Melodies</i> (1834)	Atherton (1959:233ff)	George Moore <i>Confessions of a Young Man.</i> <i>Ave. # Salve. # Vale.</i>
184.15:1 .16:7	moromelodious [...] lallaryrook	Titles of Works & Name of Person: Thomas Moore (1779-1852) <i>Lallah Rookh</i> (1817) <i>Irish Melodies</i> (1834)	Atherton (1959:233ff)	George Moore <i>Confessions of a Young Man.</i> <i>Ave. # Salve. # Vale.</i>
331.12:1	Tommy Melooney,	Title of Work & Name of Person: Thomas Moore (1779-1852) <i>Irish Melodies</i> (1834)	Atherton (1959:233ff)	George Moore <i>Confessions of a Young Man.</i> <i>Ave. # Salve. # Vale.</i>
439.09:10	Moore's melodies	Title of Work & Name of Person: Thomas Moore (1779-1852) <i>Irish Melodies</i> (1834)	Atherton (1959:233ff)	George Moore <i>Confessions of a Young Man.</i> <i>Ave. # Salve. # Vale.</i>
468.27:10	the moore the melodest	Title of Work & Name of Person: Thomas Moore (1779-1852) <i>Irish Melodies</i> (1834)	Atherton (1959:233ff)	George Moore <i>Confessions of a Young Man.</i> <i>Ave. # Salve. # Vale.</i>

492.34:6	tummy moor's maladies,	Title of Work & Name of Person: Thomas Moore (1779-1852) <i>Irish Melodies</i> (1834)	Atherton (1959:233ff)	George Moore <i>Confessions of a Young Man.</i> Ave. # Salve. # Vale.
049.06:2	, alohned in crowds to warnder	Quotation Thomas Moore (1779-1852) "Alone in crowds to wander on"	Atherton (1959:233ff)	George Moore <i>Confessions of a Young Man.</i> Ave. # Salve. # Vale.
068.12:8	, Aslim-all-Muslim,	Quotation Thomas Moore (1779-1852) (Alludes to Azim the hero of the first part of <i>Lallah Rookh</i> (1817))	Atherton (1959:233ff)	George Moore <i>Confessions of a Young Man.</i> Ave. # Salve. # Vale.
394.18:1.6.7	Lally [...] and Roe	Title of Work & Name of Person: Thomas Moore (1779-1852) <i>Lallah Rookh</i> (1817) +(Sir Thomas Roe)	Atherton (1959:233ff)	George Moore <i>Confessions of a Young Man.</i> Ave. # Salve. # Vale.
333.36:2	noviny news from Naul [...] morrienbaths	William Morris (1834-1896) <i>News from Nowhere</i> (1891)	Atherton (1959:233ff)	William Morris : <i>News from Nowhere</i> (1891)

Letter N

FW Address:	FW text:	Equivalence:	Source:	Status:
075.20:5	Nash	Name of Person: Thomas Nashe (1567-1601) (nash HEBREW : snake → a symbol of Satan!)	Atherton (1959:233ff)	Thomas Nashe : <i>Pierce Pennilesse his Supplication to the Divell</i> (1592)
290. 28 :5 291.27:8	the unirish title, Grindings of Nash, [...], a notoriety, a foist edition,	Name of Person: Thomas Nashe (1567-1601)	Atherton (1959:233ff)	Thomas Nashe : <i>Pierce Pennilesse his Supplication to the Divell</i> (1592)
075.19:6	his wordwounder	Title of Work: Thomas Nashe (1567-1601): <i>Pierce Pennilesse his Supplication to the Divell</i> (1592)	Atherton (1959:233ff)	Thomas Nashe : <i>Pierce Pennilesse his Supplication to the Divell</i> (1592)
030.02:8	Humphrey	Name of Character: Thomas Nashe (1567-1601)	Atherton (1959:233ff)	Thomas Nashe : <i>Pierce Pennilesse his Supplication to the Divell</i> (1592)
405.17:10	nunch with good Duke Humphrey	Quotation & Name of Character: Thomas Nashe (1567-1601)	Atherton (1959:233ff)	Thomas Nashe : <i>Pierce Pennilesse his Supplication to the Divell</i> (1592)
086.08:1	Crowbar,	Quotation & Name of Character: Thomas Nashe (1567-1601)	Atherton (1959:233ff)	Thomas Nashe : <i>Pierce Pennilesse his Supplication to the</i>

				<i>Divell</i> (1592)
094.13:4	Agrippa,	Quotation & Name of Character: Thomas Nashe (1567-1601)	Atherton (1959:233ff)	Thomas Nashe: <i>Pierce Pennilesse his Supplication to the Divell</i> (1592)
415.15:27	sommerfool	Quotation & Name of Character: Thomas Nashe (1567-1601) <i>Summer's Last Will and Testament</i> + A: Punning: (Somervogel Swiss-German: butterfly)	Atherton (1959:233ff)	Thomas Nashe: <i>Pierce Pennilesse his Supplication to the Divell</i> (1592)
378.20:5	! The playgue will soon be over,	Quotation: Thomas Nashe (1567-1601) ("The plague full swift goes bye")	Atherton (1959:233ff)	Thomas Nashe: <i>Pierce Pennilesse his Supplication to the Divell</i> (1592)
282.20:5	, his element curdinal numen	Name of Person: John Henry, Cardinal Newman (1801-1890)	Atherton (1959:233ff)	John Henry, Cardinal Newman
467.33:8	, numan	Name of Person: John Henry, Cardinal Newman (1801-1890)	Atherton (1959:233ff)	John Henry, Cardinal Newman
596.36:8	newman	Name of Person: John Henry, Cardinal Newman (1801-1890)	Atherton (1959:233ff)	John Henry, Cardinal Newman
614.17:2	newmanmaun	Name of Person: John Henry, Cardinal Newman (1801-1890)	Atherton (1959:233ff)	John Henry, Cardinal Newman
112.09:1	# Lead, kindly fowl !	Title of Work: (<i>Lead Kindly Light</i> is a hymn with words written in 1833 by Cardinal Newman)	Atherton (1959:233ff)	John Henry, Cardinal Newman
594.06:5	light kindling light has led we hopas but hunt me the journeyon,	Title of Work: (<i>Lead Kindly Light</i> is a hymn with words written in 1833 by Cardinal Newman)	Atherton (1959:233ff)	John Henry, Cardinal Newman

				Newman
049. 34 :4 .36:1	Micholas de Cusack [...] the coincidance of their contraries	Name of Person: Nicholas of Cusa (1401-1464)	Atherton (1959:233ff)	Nicholas of Cusa : <i>De Docta Ignorantia</i>
163.17:3.7	Cusanus [...] old Nicholas	Name of Person: Nicholas of Cusa (1401-1464)	Atherton (1959:233ff)	Nicholas of Cusa : <i>De Docta Ignorantia</i>
083.10:14	Nichtian	Name of Person: Friederich Wilhelm Nietzsche (1844-1900)	Atherton (1959:233ff)	Friederich Wilhelm Nietzsche : <i>Also Sprach Zarathustra</i> <i>Ecce Homo</i> <i>Der Wille zur Macht</i>
281.L3	# Also Spuke Zerothruster. #	Title of Work: Friederich Wilhelm Nietzsche (1844-1900) <i>Also Sprach Zarathustra</i> (Thus Spake Zarathustra) (1883-92)	Atherton (1959:233ff)	Friederich Wilhelm Nietzsche : <i>Also Sprach Zarathustra</i> <i>Ecce Homo</i> <i>Der Wille zur Macht</i>
150.26:1	Why am I not born like a Gentleman and why am I now so speakable about my own eatables (	Allusion: Friederich Wilhelm Nietzsche (1844-1900) <i>Ecce Homo</i> (1888/1908) (Parodies the chapter titles of <i>Ecce Homo</i> !)	Atherton (1959:233ff)	Friederich Wilhelm Nietzsche : <i>Also Sprach Zarathustra</i> <i>Ecce Homo</i> <i>Der Wille zur Macht</i>
302.L1:5	Agonizing Overman	Allusion: Friederich Wilhelm Nietzsche (1844-1900) <i>Der Wille zur Macht</i> (A version of Nietzsche's <i>Übermensch</i> appears in Shaw's <i>Man and Superman</i> (1903))	Atherton (1959:233ff)	Friederich Wilhelm Nietzsche : <i>Also Sprach Zarathustra</i> <i>Ecce Homo</i> <i>Der Wille zur Macht</i>

Letter O

FW Address:	FW text:	Equivalence:	Source:	Status:
564.28:10	. A scarlet pimparnell	Title of Work: (Mrs Montague Barstow) Baroness Orczy (1865-1947): <i>The Scarlet Pimpernel</i> (1905)	Atherton (1959:233ff)	(Mrs Montague Barstow) Baroness Orczy: <i>The Scarlet Pimpernel</i>
161.08:10	origen	Name of Person: Origen (185-253) great Christian thinker	Atherton (1959:233ff)	Origen
155.35:2	the Cappon's collection	(Atherton never explains its connection with Origen!)	Atherton (1959:233ff)	Origen
306.L2.6	Ovid.	Name of Person: (Publius Ovidius Naso) (43 BC-18 AD) Ovid (Ironical placement in the FW text, namely, opposite the Question "Is the Pen Mightier than the Sword?" and its corresponding Answer: "A Successful Career in the Civil Service.") <u>N.B.</u> Please note the Black Sea → (Romania!) connection of the Q & A Exchange ! (Ovid had in fact been "exiled" to "Romania"! ...A Latin country?!) (Joyce rams the point home right there: cf <u>Plevna</u> in <i>Ulysses</i> ! Perhaps it is its FW	Atherton (1959:233ff) +Sandulescu	(Publius Ovidius Naso) Ovid <i>Metamorphoses</i> <i>Tristia</i> <i>Ex Ponto</i>

		counterpart, as the Q & A exchange is more than vital for a total understanding of FW!)		
403.07:11	nasoes.	Name of Person: Publius Ovidius Naso (43 BC-18 AD) (Ovid is said to have been famous for his big nose...)	Atherton (1959:233ff)	(Publius Ovidius Naso) Ovid <i>Metamorphoses</i> <i>Tristia</i> <i>Ex Ponto</i>
190.30:7 .31:5	a song of alibi [...] metamorphoseus	Title of Work: Publius Ovidius Naso (43 BC-18 AD) <i>Metamorphoses</i>	Atherton (1959:233ff)	(Publius Ovidius Naso) Ovid <i>Metamorphoses</i> <i>Tristia</i> <i>Ex Ponto</i>
434.30:11	you'll fix your eyes darkles on the autocart [...] but here till youre martimorphysed please sit still [...] how wrong will he look	Title of Work & Quotation: Publius Ovidius Naso (43 BC-18 AD) <i>Metamorphoses</i>	Atherton (1959:233ff)	(Publius Ovidius Naso) Ovid <i>Metamorphoses</i> <i>Tristia</i> <i>Ex Ponto</i>
267.09:5	, plutonically pursuant [...], pretty Proserponette whose slit satchel spilleth peas.	Quotation: Publius Ovidius Naso (43 BC-18 AD)	Atherton (1959:233ff)	(Publius Ovidius Naso) Ovid <i>Metamorphoses</i> <i>Tristia</i> <i>Ex Ponto</i>

Letter P

FW Address:	FW text:	Equivalence:	Source:	Status:
484. <u>30</u> :8	, Theophrastus Spheropneumaticus,	Name of Person: (Theophrastus Bombastes von Hohenheim) Paracelsus (1493-1541) Swiss-born physician	Atherton (1959:233ff)	(Theophrastus Bombastes von Hohenheim) Paracelsus :
344.07:7	partridge's	Name of Person: Eric Partridge (1894-1979) outstanding English lexicographer, born in New Zealand	Atherton (1959:233ff)	Eric Partridge <i>A Dictionary of Slang and Unconventional English</i>
447.28:6	: I am perdrix and upon my pet ridge.	Name of Person: Eric Partridge (1894-1979) outstanding English lexicographer, born in New Zealand → <i>(Matthew 16.18: "Thou art Peter, and upon this rock I will build my Church."</i> N.B. Quite remarkable punctuation marks are bracketing together this memorable biblico-linguistic quotation, in a fairly definitive way, thus finalizing its overall meaning. The more than clear Parallel between Saint Peter and Eric Partridge speaks volumes about Joyce's fundamental method of work!)	Atherton (1959:233ff) +Sandulescu	Eric Partridge <i>A Dictionary of Slang and Unconventional English</i>
372.10:2	Blaize	Name of Person: Blaise Pascal (1623-1662)	Atherton (1959:233ff)	Blaise Pascal : <i>Les Provinciales</i> (1656)

				<i>Pensées</i> (1670)
403.14:8	. Pensée!	Title of Work: Blaise Pascal (1623-1662) <i>Pensées</i> (1670)	Atherton (1959:233ff)	Blaise Pascal: <i>Les Provinciales</i> (1656) <i>Pensées</i> (1670)
443.14:11	pansements	Title of Work: Blaise Pascal (1623-1662) <i>Pensées</i> (1670)	Atherton (1959:233ff)	Blaise Pascal: <i>Les Provinciales</i> (1656) <i>Pensées</i> (1670)
446.03:6	loveliest pansiful thoughts	Title of Work: Blaise Pascal (1623-1662) <i>Pensées</i> (1670)	Atherton (1959:233ff)	Blaise Pascal: <i>Les Provinciales</i> (1656) <i>Pensées</i> (1670)
447.01:7 .12:3,4	help our jakeline sisters [...] the provincial's	Title of Work: Blaise Pascal (1623-1662) <i>Les Provinciales</i> (1656)	Atherton (1959:233ff)	Blaise Pascal: <i>Les Provinciales</i> (1656) <i>Pensées</i> (1670)
446. 30 :4	Euphonia!	Allusion Blaise Pascal (1623-1662) (Pascal's sister Jacqueline took the religious name Euphemia at Port Royal, and wrote a life of her brother)	Atherton (1959:233ff)	Blaise Pascal: <i>Les Provinciales</i> (1656) <i>Pensées</i> (1670)
528.24:3	, euphiamasly?	Allusion Blaise Pascal (1623-1662) (Pascal's sister Jacqueline took the religious name Euphemia at Port Royal, and wrote a life of her brother)	Atherton (1959:233ff)	Blaise Pascal: <i>Les Provinciales</i> (1656) <i>Pensées</i> (1670)
271.L2	# Cliopatria, thy hosies history. #	Allusion Blaise Pascal (1623-1662) (Blaise Pascal had a theory about Cleopatra's nose : if the beautiful Cleopatra had had an uglier and less beguiling nose, and a less seductive personality, neither Julius Caesar nor Mark Antony would have at all been interested in her; and the course of world history would have been quite, quite different!)	Atherton (1959:233ff) +Sandulescu	Blaise Pascal: <i>Les Provinciales</i> (1656) <i>Pensées</i> (1670)
172.27:1	# You see, chaps, it will trickle out,	Allusion Blaise Pascal (1623-1662) (Blaise Pascal seems to be included, in the subsequent passage of FW, as part of the character of	Atherton (1959:233ff)	Blaise Pascal: <i>Les Provinciales</i> (1656) <i>Pensées</i> (1670)

		Shem)		
003.10:2	thuartpatrick:	Name of Person and Quotation: Saint Patrick (389-461) (This quotation has a key-note position in the first ten lines of the vey first page! → Partridge FW447.28:6 !) → (<i>Matthew</i> 16.18: “ Thou art Peter, and upon this rock I will build my Church. ” (St Patrick was educated exclusively in Latin, on the islands outside Cannes. He had no Greek whatever!)	Atherton (1959:233ff) +Sandulescu +Sandulescu +Sandulescu	Saint Patrick: <i>Confessio</i> <i>Tripartite Life</i>
307.22:7	Saint Patrick!	Name of Person: Saint Patrick (389-461) (St Patrick had four names: Sucat , Cothraige , Magonius , and Patricius)	Atherton (1959:233ff)	Saint Patrick: <i>Confessio</i> <i>Tripartite Life</i>
054. <u>14</u> :7	, A’Cothraige,	Name of Person: Saint Patrick (389-461) (St Patrick had four names: Sucat , Cothraige , Magonius , and Patricius)	Atherton (1959:233ff)	Saint Patrick: <i>Confessio</i> <i>Tripartite Life</i>
480.12:1	—Magnus	Name of Person: Saint Patrick (389-461) (St Patrick had four names: Sucat , Cothraige , Magonius , and Patricius)	Atherton (1959:233ff)	Saint Patrick: <i>Confessio</i> <i>Tripartite Life</i>
485.07:3	: Suck at!	Name of Person: Saint Patrick (389-461) (St Patrick had four names: Sucat , Cothraige , Magonius , and Patricius)	Atherton (1959:233ff)	Saint Patrick: <i>Confessio</i> <i>Tripartite Life</i>
478.21:3	<i>Moy jay trovay la clec dang les champs.</i>	Allusion Saint Patrick (389-461)	Atherton (1959:233ff)	Saint Patrick: <i>Confessio</i> <i>Tripartite Life</i>
478.25:7 .26:2 .34:7	treffling! [...] partnick [...] padredges!	Allusion Saint Patrick (389-461)	Atherton (1959:233ff)	Saint Patrick: <i>Confessio</i> <i>Tripartite Life</i>

479.12:3	, Pat	Allusion Saint Patrick (389-461)	Atherton (1959:233ff)	Saint Patrick: <i>Confessio</i> <i>Tripartite Life</i>
480. <u>01</u> :11 .04:11	the slaver [...] . Folchu!	Allusion Saint Patrick (389-461) (Pages 483 and 484 are almost solidly based on the Confessio ...)	Atherton (1959:233ff)	Saint Patrick: <i>Confessio</i> <i>Tripartite Life</i>
483.34:9	patristic	Allusion Saint Patrick (389-461)	Atherton (1959:233ff)	Saint Patrick: <i>Confessio</i> <i>Tripartite Life</i>
484.01:8	to confess	Allusion Saint Patrick (389-461)	Atherton (1959:233ff)	Saint Patrick: <i>Confessio</i> <i>Tripartite Life</i>
486.28:3	your tripartite	Allusion Saint Patrick (389-461)	Atherton (1959:233ff)	Saint Patrick: <i>Confessio</i> <i>Tripartite Life</i>
169.11:7	, an adze of a skull,	Allusion Saint Patrick (389-461) (St Patrick was called Adzehead from his tonsure...)	Atherton (1959:233ff)	Saint Patrick: <i>Confessio</i> <i>Tripartite Life</i>
480.13:13	. Laid bare his breast to give suck,	Allusion Saint Patrick (389-461) (St Patrick refused to accept adoption by this ancient ceremony)	Atherton (1959:233ff)	Saint Patrick: <i>Confessio</i> <i>Tripartite Life</i>
605.08:2	portable <i>altare cum balneo</i> ,	Allusion Saint Patrick (389-461) ("the portable stone altar [...] swam round the boat")	Atherton (1959:233ff)	Saint Patrick: <i>Confessio</i> <i>Tripartite Life</i>
203.30:3	throw those laurels now on her daphdaph teasesong petrock.	Name of Person: Francesco Petrarca (1304-1374)	Atherton (1959:233ff)	Francesco Petrarch: <i>De vita solitaria</i> <i>De remediis utriusque fortuna</i> <i>Rime Sparse</i>
269.24:4	the greater the patrarc the griefer the pinch.	Name of Person: Francesco Petrarca (1304-1374)	Atherton (1959:233ff)	Francesco Petrarch:

				<i>De vita solitaria</i> <i>De remediis utriusque fortuna</i> <i>Rime Sparse</i>
164.05:3 .11:1	the omber the Skotia of the one, [...] babbling pumt of platinism.	Name of Person & Quotation: Plato (428 BC-348 BC) <i>The Republic</i> , 515 A	Atherton (1959:233ff)	Plato: <i>The Symposium</i> <i>The Republic</i> <i>Gorgias</i>
211.24:7	symposium's syrrup	Title of Work: Plato (428 BC-348 BC) <i>The Symposium</i>	Atherton (1959:233ff)	Plato: <i>The Symposium</i> <i>The Republic</i> <i>Gorgias</i>
214.07:3	, we're umbas all!	Quotation: Plato (428 BC-348 BC) <i>The Republic</i> 514-8 (overwhelmingly important quotation, epiphany-equivalent , most succinctly summarising Plato's philosophy in just a couple of words!) → FW281.17:6	Atherton (1959:233ff) +Sandulescu	Plato: <i>The Symposium</i> <i>The Republic</i> <i>Gorgias</i>
231.15:4	) as thought it had been zawhen intwo.	Quotation: Plato (428 BC-348 BC) → (Aristophanes' speech in <i>The Symposium</i>)	Atherton (1959:233ff)	Plato: <i>The Symposium</i> <i>The Republic</i> <i>Gorgias</i>
241. <u>15</u> :7	Talop's [...] legture.	Quotation: Plato (428 BC-348 BC)	Atherton (1959:233ff)	Plato: <i>The Symposium</i> <i>The Republic</i> <i>Gorgias</i>
262.02:2	Approach to lead our passage! #	Quotation: Plato (428 BC-348 BC)	Atherton (1959:233ff)	Plato: <i>The Symposium</i> <i>The Republic</i> <i>Gorgias</i>
281.17:6	shadows shadows multiplying (	Quotation: Plato (428 BC-348 BC)	Atherton (1959:233ff)	Plato:

		→FW214.07:3		<i>The Symposium</i> <i>The Republic</i> <i>Gorgias</i>
291.08 :6	timocracy	Quotation: Plato (428 BC-348 BC)	Atherton (1959:233ff)	Plato: <i>The Symposium</i> <i>The Republic</i> <i>Gorgias</i>
292.30:8	twinnt Platonic yearlings—you must, how, in undivided reawlity draw the line somewhawre) #	Name of Person: Plato (428 BC-348 BC)	Atherton (1959:233ff)	Plato: <i>The Symposium</i> <i>The Republic</i> <i>Gorgias</i>
294.12:4	me now!	Quotation: Plato (428 BC-348 BC)	Atherton (1959:233ff)	Plato: <i>The Symposium</i> <i>The Republic</i> <i>Gorgias</i>
300.20:3 .22:5	that Other by the halp of his creactive mind [...] our Same	Quotation: Plato (428 BC-348 BC)	Atherton (1959:233ff)	Plato: <i>The Symposium</i> <i>The Republic</i> <i>Gorgias</i>
307.L.1:2	Plato	Name of Person: Plato (428 BC-348 BC)	Atherton (1959:233ff)	Plato: <i>The Symposium</i> <i>The Republic</i> <i>Gorgias</i>
348.08:7	platoonic	Name of Person: Plato (428 BC-348 BC)	Atherton (1959:233ff)	Plato: <i>The Symposium</i> <i>The Republic</i> <i>Gorgias</i>
415.34:7.8	me no	Title of Work: Plato (428 BC-348 BC)	Atherton (1959:233ff)	Plato: <i>The Symposium</i> <i>The Republic</i> <i>Gorgias</i>
417.15:5	plate o'monkynous	Name of Person: Plato (428 BC-348 BC)	Atherton (1959:233ff)	Plato:

				<i>The Symposium</i> <i>The Republic</i> <i>Gorgias</i>
424.32:2	. Every dimmed letter in it is a copy and not a few of the silbils and wholly words I can show you in my Kingdom of Heaven	Quotation: Plato (428 BC-348 BC) <i>The Republic</i> 516-8	Atherton (1959:233ff)	Plato: <i>The Symposium</i> <i>The Republic</i> <i>Gorgias</i>
486.09:7	. Mere man's mine: God has jest.	Quotation: Plato (428 BC-348 BC)	Atherton (1959:233ff)	Plato: <i>The Symposium</i> <i>The Republic</i> <i>Gorgias</i>
622. <u>36</u> :7	Platonic	Name of Person: Plato (428 BC-348 BC)	Atherton (1959:233ff)	Plato: <i>The Symposium</i> <i>The Republic</i> <i>Gorgias</i>
003.08:4	gorgios	Title of Work: Plato (428 BC-348 BC) <i>Gorgias</i>	Atherton (1959:233ff)	Plato: <i>The Symposium</i> <i>The Republic</i> <i>Gorgias</i>
303.17:5	Georgious,	Title of Work: Plato (428 BC-348 BC) <i>Gorgias</i>	Atherton (1959:233ff)	Plato: <i>The Symposium</i> <i>The Republic</i> <i>Gorgias</i>
458.25:1	gorgiose,	Title of Work: Plato (428 BC-348 BC) <i>Gorgias</i>	Atherton (1959:233ff)	Plato: <i>The Symposium</i> <i>The Republic</i> <i>Gorgias</i>
492.34:1	singorgeous	Title of Work: Plato (428 BC-348 BC) <i>Gorgias</i> + (Giorgio Joyce & St George's Channel)	Atherton (1959:233ff)	Plato: <i>The Symposium</i> <i>The Republic</i> <i>Gorgias</i>
562.29:4	gorgeous,	Title of Work: Plato (428 BC-348 BC)	Atherton (1959:233ff)	Plato:

		<i>Gorgias</i> (Gorgias , 91 A : “Men who have spent their lives in evildoing are transformed at their next incarnation into women.”)		<i>The Symposium</i> <i>The Republic</i> <i>Gorgias</i>
281.04:3	aux temps de Pline et de Columelle	Name of Person: (Gaius Plinius Caecilius Secundus) Pliny the Younger (62 AD-112 AD) Roman letter-writer (nephew of Pliny the Elder)	Atherton (1959:233ff)	Pliny the Younger <i>Letters</i>
255.18:4	! While Pliny the Younger writes to Pliny the Elder his calamolumen of contumellas,	Name of Person: (Gaius Plinius Caecilius Secundus) Pliny the Younger (62 AD-112 AD) Roman letter-writer (nephew of Pliny the Elder)	Atherton (1959:233ff)	Pliny the Younger <i>Letters</i>
354.26:7	bright plinyflowers in Calomella’s cool bowers	Name of Person: (Gaius Plinius Caecilius Secundus) Pliny the Younger (62 AD-112 AD) Roman letter-writer (nephew of Pliny the Elder)	Atherton (1959:233ff)	Pliny the Younger <i>Letters</i>
				Pliny the Younger <i>Letters</i>
319.06:4	, it’s a suirsite’s stircus haunting hesteries round old volcanoes. We gin too gnir and thus plinary indulgence makes colemullas of us all.	Quotation: (Gaius Plinius Caecilius Secundus) Pliny the Younger (62 AD-112 AD) Roman letter-writer (nephew of Pliny the Elder) Letter to Tacitus, 6. 16	Atherton (1959:233ff)	Pliny the Younger <i>Letters</i>
615.02:8	Plooney and Columcellas	Name of Person: (Gaius Plinius Caecilius Secundus) Pliny the Younger (62 AD-112 AD) Roman letter-writer (nephew of Pliny the Elder)	Atherton (1959:233ff)	Pliny the Younger <i>Letters</i>
210.23:7	a drowned doll, to face downwards	Quotation: (Gaius Plinius Caecilius Secundus) Pliny the Younger (62 AD-112 AD) Roman letter-writer (nephew of Pliny the Elder) <i>Natural History</i> 7.17	Atherton (1959:233ff)	Pliny the Younger <i>Letters</i>

		(There he says that drowned men float face upwards, women face downwards) (Atherton seems to be quite wrong here, as <i>Naturalis Historia</i> was written by <u>Pliny the Elder</u> ! Not by his nephew, who was “ <u>the Younger</u> ” one !)	+Sandulescu	<i>Natural History</i> ?
076.18:8	out of plotty existence,	Name of Person: Plotinus (203 AD-262 AD) (“a poet is a second creator!” was his main tenet)	Atherton (1959:233ff)	Plotinus: <i>Eneads</i>
470.20:1	# Oisis, plantainous dewstuckacqmirage playtennis! #	Name of Person and Allusion: Plotinus (203 AD-262 AD) (These conceal Plotinus’ name, Egyptian birth, and belief in the purely spiritual nature of existence) (“a poet is a second creator!” was his main tenet)		Plotinus: <i>Eneads</i>
315.34:6	pounautique, with pokeway paw, and sadder raven evermore,	Name of Person & Title of Work & Quotation: Edgar Allan Poe (1809-1849)	Atherton (1959:233ff)	Edgar Allan Poe: <i>The Raven</i> <i>Tales of Mystery and Imagination</i>
236.30:6	po’s taecorns,	Name of Person: Edgar Allan Poe (1809-1849)	Atherton (1959:233ff)	Edgar Allan Poe: <i>The Raven</i> <i>Tales of Mystery and Imagination</i>
534.21:4	Poe’s Toffee’s Directory	Name of Person: Edgar Allan Poe (1809-1849)	Atherton (1959:233ff)	Edgar Allan Poe: <i>The Raven</i> <i>Tales of Mystery and Imagination</i>
049.11:6	queth their haven evermore	Quotation: Edgar Allan Poe (1809-1849) <i>The Raven</i>	Atherton (1959:233ff)	Edgar Allan Poe: <i>The Raven</i> <i>Tales of Mystery and Imagination</i>
129.30:6	Nevermore	Quotation: Edgar Allan Poe (1809-1849) <i>The Raven</i>	Atherton (1959:233ff)	Edgar Allan Poe: <i>The Raven</i> <i>Tales of Mystery and Imagination</i>
112.25:10	weird weekday in bleak Janiveer (	Quotation: Edgar Allan Poe (1809-1849) <i>The Raven</i>	Atherton (1959:233ff)	Edgar Allan Poe: <i>The Raven</i> <i>Tales of Mystery and Imagination</i>

419. <u>29</u> :5	re'furloined notepaper	Title of Work: Edgar Allan Poe (1809-1849) <i>The Purloined Letter</i>	Atherton (1959:233ff)	Edgar Allan Poe : <i>The Raven</i> <i>Tales of Mystery and Imagination</i>
133.20:12	popeling	Name of Person: Alexander Pope (1688-1744)	Atherton (1959:233ff)	Alexander Pope : <i>Essay on Criticism</i> (1711) <i>Rape of the Lock</i> (1714) <i>Essay on Man</i> (1734) <i>The Dunciad</i> (1743)
448.17:6	Pope's Avegnue	Name of Person: Alexander Pope (1688-1744)	Atherton (1959:233ff)	Alexander Pope : <i>Essay on Criticism</i> (1711) <i>Rape of the Lock</i> (1714) <i>Essay on Man</i> (1734) <i>The Dunciad</i> (1743)
466.11:2	popetry.	Name of Person: Alexander Pope (1688-1744)	Atherton (1959:233ff)	Alexander Pope : <i>Essay on Criticism</i> (1711) <i>Rape of the Lock</i> (1714) <i>Essay on Man</i> (1734) <i>The Dunciad</i> (1743)
061.30:6	this leaden age of letters	Title of Work: Alexander Pope (1688-1744) <i>The Dunciad</i> (1743)	Atherton (1959:233ff)	Alexander Pope : <i>Essay on Criticism</i> (1711) <i>Rape of the Lock</i> (1714) <i>Essay on Man</i> (1734) <i>The Dunciad</i> (1743)
301.24:6	! Sink deep or touch not the Cartesian spring!	Allusion: Alexander Pope (1688-1744)	Atherton (1959:233ff)	Alexander Pope : <i>Essay on Criticism</i> (1711) <i>Rape of the Lock</i> (1714) <i>Essay on Man</i> (1734) <i>The Dunciad</i> (1743)
397.24:2	and by the world forgot,	Allusion: Alexander Pope (1688-1744)	Atherton (1959:233ff)	Alexander Pope : <i>Essay on Criticism</i> (1711) <i>Rape of the Lock</i> (1714) <i>Essay on Man</i> (1734) <i>The Dunciad</i> (1743)

161.01:1	micelangelines have fooled to dread	Allusion: Alexander Pope (1688-1744) → E. M. Forster: <i>Where Angels Fear to Tread</i> (1905)	Atherton (1959:233ff)	Alexander Pope : <i>Essay on Criticism</i> (1711) <i>Rape of the Lock</i> (1714) <i>Essay on Man</i> (1734) <i>The Dunciad</i> (1743)
568.18:8	his clouded cane	Allusion: Alexander Pope (1688-1744)	Atherton (1959:233ff)	Alexander Pope : <i>Essay on Criticism</i> (1711) <i>Rape of the Lock</i> (1714) <i>Essay on Man</i> (1734) <i>The Dunciad</i> (1743)
542.29:5	raped lutetias in the lock:	Title of Work: Alexander Pope (1688-1744) <i>The Rape of the Lock</i> (1714)	Atherton (1959:233ff)	Alexander Pope : <i>Essay on Criticism</i> (1711) <i>Rape of the Lock</i> (1714) <i>Essay on Man</i> (1734) <i>The Dunciad</i> (1743)
423.21:6 .25:6	He was grey at three, like sygnus the swan, when he made his boo to the public [...] rapes the pad off his lock.	Allusion: Alexander Pope (1688-1744) (Joyce brings in Pope as an example of a literary child prodigy. More particularly so when Joyce himself looks at his own achievements...)	Atherton (1959:233ff)	Alexander Pope : <i>Essay on Criticism</i> (1711) <i>Rape of the Lock</i> (1714) <i>Essay on Man</i> (1734) <i>The Dunciad</i> (1743)
089.24:10	A maunderin tongue in a pounderin jowl?	Name of Person: Ezra Pound (1885-1972)	Atherton (1959:233ff)	Ezra Pound <i>The Cantos</i>
116.02:2	blurtubruskblunt as an Esra,	Name of Person & Allusion: Ezra Pound (1885-1972) (Esra : Δ : palindrome of arse)	Atherton (1959:233ff)	Ezra Pound <i>The Cantos</i>
309.23:6	pound	Name of Person: Ezra Pound (1885-1972)	Atherton (1959:233ff)	Ezra Pound <i>The Cantos</i>
566.01:5	pound	Name of Person: Ezra Pound (1885-1972)	Atherton (1959:233ff)	Ezra Pound <i>The Cantos</i>
459.04:5	my linking class girl [...] With best from, cinder C [...]	(An important major source for the STORY of FW, according to Atherton & Glasheen! Morton Prince is an outstanding neurologist, specializing in <i>The</i>	Atherton (1959:233ff)	Morton Prince :

280.21:5 624.04:4 460.12:4 273.n6:1	I wrote me hopes, [...] prince [...] the mort [...] Well, Maggy, I got your [...]	<i>Dissociation of Personality</i> (1906). But here, in this lexicon series, we have not got as far as the FW Story: for the moment, we are still grappling with the FW <u>texture</u>!)	+Sandulescu (For the corresponding discussion, read Atherton, pages 40-41!)	A major source , according to Atherton SEE Atherton, Main Text, pp 40-41.]
424.09:3	. Prost bitte! Conshy! Tiberia is waiting on you, arrestocrank!	Name of Person & Allusion: Marcel Proust (1871-1922)	Atherton (1959:233ff)	Marcel Proust : <i>À la recherche du temps perdu</i> (1913-1927)
482.31:2	.The prouts who will invent a writing	Name of Person & Allusion: Marcel Proust (1871-1922)	Atherton (1959:233ff)	Marcel Proust : <i>À la recherche du temps perdu</i> (1913-1927)
564.28:6	pities of the plain.	Title of Work: Marcel Proust (1871-1922) <i>Cities of the Plain</i> (<i>Sodome et Gomorrhe</i>)	Atherton (1959:233ff)	Marcel Proust : <i>À la recherche du temps perdu</i> (1913-1927)
587.26:7	, two legglelegs in blooms,	Title of Work: Marcel Proust (1871-1922) <i>À l'ombre des jeunes filles en fleur</i> (<i>Within a budding grove</i>) + (SONG : <i>Two Little Girls in Blue</i>)	Atherton (1959:233ff)	Marcel Proust : <i>À la recherche du temps perdu</i> (1913-1927)
410.03:11	Swann	Name of Person: Charles Swann, a key-character in Proust {Marcel Proust (1871-1922)}	Atherton (1959:233ff)	Marcel Proust : <i>À la recherche du temps perdu</i> (1913-1927)
127.15:8	swannbeams	Name of Person: Charles Swann, a key-character in Proust {Marcel Proust (1871-1922)}	Atherton (1959:233ff) (N.B. Atherton gives here Swann , instead of swannbeams , as it actually appears in the FW text !!!)	Marcel Proust : <i>À la recherche du temps perdu</i> (1913-1927)

450.05:8	swansway,	Name of Person: Charles Swann, a key-character in Proust {Marcel Proust (1871-1922)} + (swan's way Δ: <u>KENNING</u> : the sea)	Atherton (1959:233ff)	Marcel Proust : <i>À la recherche du temps perdu</i> (1913-1927)
465.35:9	swansway.	Name of Person: Charles Swann, a key-character in Proust {Marcel Proust (1871-1922)} +(swan's way Δ: <u>KENNING</u> : the sea)	Atherton (1959:233ff)	Marcel Proust : <i>À la recherche du temps perdu</i> (1913-1927)
581.17:2	lordmade undersiding, how betwixt wifely rule and <i>mens conscia recti</i> ,	Allusion: {Marcel Proust (1871-1922)} (The Latin phrase is the motto of Baron Charlus!)	Atherton (1959:233ff)	Marcel Proust : <i>À la recherche du temps perdu</i> (1913-1927)
536.12:3	. Mongrieff ! O Hone ! Guesterned with the nobilities	Name of Person: (Name of English translator of Proust's works) (The translators were C.K. Scott-Moncrieff and Stephen Hudson)	Atherton (1959:233ff)	Marcel Proust : <i>À la recherche du temps perdu</i> (1913-1927)
<u>338</u> .26:3	that man d'airain	Title of Work: Alexander Pushkin (1799-1837) <i>The Bronze Horseman</i> (1833)	Atherton (1959:233ff)	Alexander Pushkin : <i>Ruslan and Ludmila</i> (1820) <i>Tsyngany</i> (1824) <i>Eugene Onegin</i> (1831) <i>The Bronze Horseman</i> (1833) <i>The Queen of Spades</i> (1834) <i>The Moor of Peter the Great</i> (1837)
211.08:6	, Ludmilla,	Title of Work: Alexander Pushkin (1799-1837) <i>Ruslan and Ludmila</i> (1820)	Atherton (1959:233ff)	Alexander Pushkin : <i>Ruslan and Ludmila</i> (1820) <i>Tsyngany</i> (1824) <i>Eugene Onegin</i> (1831) <i>The Bronze Horseman</i> (1833) <i>The Queen of Spades</i> (1834) <i>The Moor of Peter the Great</i> (1837)
348.05:3	omegrims!	Title of Work: Alexander Pushkin (1799-1837) <i>Eugene Onegin</i> (1831)	Atherton (1959:233ff)	Alexander Pushkin : <i>Ruslan and Ludmila</i> (1820) <i>Tsyngany</i> (1824)

				<i>Eugene Onegin</i> (1831) <i>The Bronze Horseman</i> (1833) <i>The Queen of Spades</i> (1834) <i>The Moor of Peter the Great</i> (1837)
134.08:2 135.11:5	spates [...] dames	Title of Work: Alexander Pushkin (1799-1837) <i>The Queen of Spades</i> (1834) (<i>La Dame de Pique</i>)	Atherton (1959:233ff)	Alexander Pushkin : <i>Ruslan and Ludmila</i> (1820) <i>Tsyngany</i> (1824) <i>Eugene Onegin</i> (1831) <i>The Bronze Horseman</i> (1833) <i>The Queen of Spades</i> (1834) <i>The Moor of Peter the Great</i> (1837)
135.11:5 134.08:2	[...] dames spates	Title of Work: Alexander Pushkin (1799-1837) <i>The Queen of Spades</i> (1834) (<i>La Dame de Pique</i>)	Atherton (1959:233ff)	Alexander Pushkin : <i>Ruslan and Ludmila</i> (1820) <i>Tsyngany</i> (1824) <i>Eugene Onegin</i> (1831) <i>The Bronze Horseman</i> (1833) <i>The Queen of Spades</i> (1834) <i>The Moor of Peter the Great</i> (1837)
341.34:1	damas	Title of Work: Alexander Pushkin (1799-1837) <i>The Queen of Spades</i> (1834) (<i>La Dame de Pique</i>)	Atherton (1959:233ff)	Alexander Pushkin : <i>Ruslan and Ludmila</i> (1820) <i>Tsyngany</i> (1824) <i>Eugene Onegin</i> (1831) <i>The Bronze Horseman</i> (1833) <i>The Queen of Spades</i> (1834) <i>The Moor of Peter the Great</i> (1837)
548.13:3	dame, pick	Title of Work: Alexander Pushkin (1799-1837) <i>The Queen of Spades</i> (1834) (<i>La Dame de Pique</i>)	Atherton (1959:233ff)	Alexander Pushkin : <i>Ruslan and Ludmila</i> (1820) <i>Tsyngany</i> (1824) <i>Eugene Onegin</i> (1831) <i>The Bronze Horseman</i> (1833) <i>The Queen of Spades</i> (1834) <i>The Moor of Peter the Great</i> (1837)
351.12:1	tsingirillies' zygarettes,	Title of Work: Alexander Pushkin (1799-1837) <i>Tsyngany</i> (1824) (<i>The Gypsies</i>)	Atherton (1959:233ff)	Alexander Pushkin : <i>Ruslan and Ludmila</i> (1820) <i>Tsyngany</i> (1824)

				<i>Eugene Onegin</i> (1831) <i>The Bronze Horseman</i> (1833) <i>The Queen of Spades</i> (1834) <i>The Moor of Peter the Great</i> (1837)
341.08:13 344.27:2 346.30:2	ivory girl and ebony boy [...] Peder the Greste, [...] Ibrahim	Title of Work & Quotation: Alexander Pushkin (1799-1837) <i>The Moor of Peter the Great</i> (1837) <u>Russian:</u> Арап Петра Великого, <i>Arap Petra Velikogo</i> , literally <i>Peter the Great's Arap</i> , traditionally translated as <i>The Negro of Peter the Great</i> is an unfinished historical novel. Written in 1827-1828, the novel is Pushkin's first prose work. The name of the Arap is Ibrahim!	Atherton (1959:233ff) +Wikipedia	Alexander Pushkin: <i>Ruslan and Ludmila</i> (1820) <i>Tsyngany</i> (1824) <i>Eugene Onegin</i> (1831) <i>The Bronze Horseman</i> (1833) <i>The Queen of Spades</i> (1834) <i>The Moor of Peter the Great</i> (1837)
323.16:8	pushkalsson,	Name of Person: Alexander Pushkin (1799-1837)	Atherton (1959:233ff)	Alexander Pushkin: <i>Ruslan and Ludmila</i> (1820) <i>Tsyngany</i> (1824) <i>Eugene Onegin</i> (1831) <i>The Bronze Horseman</i> (1833) <i>The Queen of Spades</i> (1834) <i>The Moor of Peter the Great</i> (1837)
<h1>Letter Q</h1>				
FW Address:	FW text:	Equivalence:	Source:	Status:
117.11 :5	quinet	Name of Person: Edgar Quinet (1803-1875) <i>Introduction à la philosophie de l'histoire de l'humanité</i> (1827)	Atherton (1959:233ff)	Edgar Quinet: <i>Introduction à la philosophie de l'histoire de l'humanité</i> (1827)

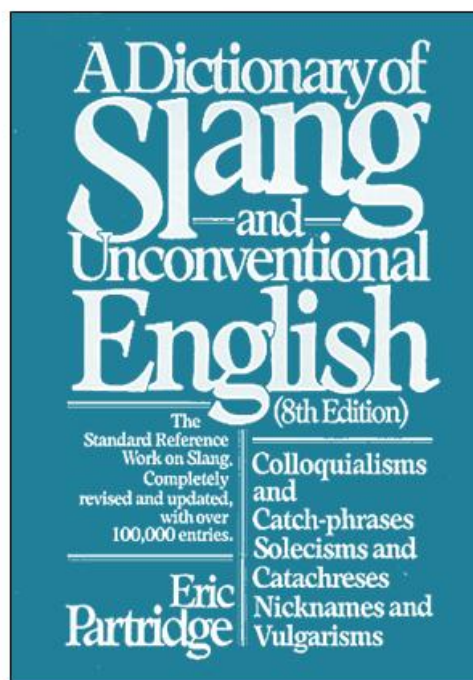
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	jerrybuilding to the Kevanses and Little on the Green is childsfather to the City (Year! Year! And laughtears!), these paxsealing buttonholes have quadrilled across the centuries and whiff now whafft to us, fresh and made-of-all-smiles as, on the eve of Killallwho. #			
236.19:1	# Since the days of Roamaloose and Rehmoose the pavanos have been strident through their struts of Chapelldiseut, the vaulsies have meed and youddled 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 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 bedeaftom of po's taeorns, the obcecidity of pa's teapucs, as lithe and as limbfree limber as when momie	(This is a parody of the famous QUINET Sentence at FW281.04...)	Atherton (1959:233ff)	Edgar Quinet: <i>Introduction à la philosophie de l'histoire de l'humanité</i> (1827)

	mummed at ma.			
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The Quinet Sentence : Six Parallel Versions!

The Quinet Sentence 1	The Quinet Sentence 2	The Quinet Sentence 3
FW 281.04 to .13	FW 014.35:7	FW 236.19:1
# Aujourd'hui comme aux 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. #	. Since the bouts of Hebear and 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 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	# Since the days of Roamaloose and Rehmoose the pavanos have been strident through their struts of Chapelldiseut, the vaulsies have meed and youddled 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 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 stimmering down for our begayment through the bedeaftom of po's taecorns, the obcecicy of

	whiff now whafft to us, fresh and made-of-all-smiles as, on the eve of Killallwho. #	pa's teapucs, as lithe and as limbfree limber as when momie mummied at ma.
The Quinet Sentence 4	The Quinet Sentence 5	The Quinet Sentence 6
FW253.05:8	FW461.08 :8	FW614.27 :1 to 615.10
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.	, for I always had a crush on heliotrope since the duses of yore cycled round the Finest Park, and listen.	# Our wholemole millwheeling vicociclotometer [...] 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 sundance, <u>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</u> , 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. #
		<u>N.B.</u> Painted and 'scribbled-upon' eggs <u>IS</u> indeed Greek Orthodox, definitely East European tradition.... (+ Sandulescu...)



Letter R

FW Address:	FW text:	Equivalence:	Source:	Status:
229.23:6	the cluft that meataxe delt her	Quotation / Allusion: François Rabelais (1494-1553) <i>Gargantua et Pantagruel</i>	Atherton (1959:233ff)	François Rabelais : <i>Gargantua et Pantagruel</i> .
368.15:2	And not to be always, [...] treeing unselfs up with one exite	Quotation / Allusion: François Rabelais (1494-1553) <i>Gargantua et Pantagruel</i>	Atherton (1959:233ff)	François Rabelais : <i>Gargantua et Pantagruel</i> .
381. <u>01</u> :10	the leak of the McCarthy's mare,	Quotation / Allusion: François Rabelais (1494-1553) <i>Gargantua et Pantagruel</i>	Atherton (1959:233ff)	François Rabelais : <i>Gargantua et Pantagruel</i> .
541.24:9	praharfeast upon acorpolous	Title of Work: Ernest Renan (1823-1892) <i>Prayer on the Acropolis</i> (1865)	Atherton (1959:233ff)	Ernest Renan : <i>Prayer on the Acropolis</i>
319.05:4	rinbus	Name of Person : Arthur Rimbaud (1854-1891)	Atherton (1959:233ff)	Arthur Rimbaud : <i>Les Voyelles</i>
318. 31 :5	With that coldbrundt natteldster wefting stinks from Alpyssinia, wooving nihilnulls from Memoland and wolving the ulvertones of the voice. But his spectrem onlymergeant	Quotation / Allusion: Arthur Rimbaud (1854-1891)	Atherton (1959:233ff)	Arthur Rimbaud : <i>Les Voyelles</i>

	crested from the irised sea in plight, calvitousness, loss, nngnr, glydinyss, unvill and snorth.			
267.17:2	selfloud.	Arthur Rimbaud (1854-1891) <i>Les Voyelles (The Vowels)</i> (der Selbstlaut(er) German: the vowel)	Atherton (1959:233ff)	Arthur Rimbaud: <i>Les Voyelles</i>
463.09: 3	the jeenjakes	Name of Person: Jean-Jacques Rousseau (1712-1778) Geneva philosopher	Atherton (1959:233ff)	Jean-Jacques Rousseau: <i>Confessions</i>
<h1>Letter S</h1>				
FW Address:	FW text:	Equivalence:	Source:	Status:
304.18:2	Saxon Chromaticus,	Name of Person: Saxo Grammaticus (1150-1220) Danish historian	Atherton (1959:233ff)	Saxo Grammaticus
388.31:7	sexon grimmacticals,	Name of Person: Saxo Grammaticus (1150-1220) Danish historian	Atherton (1959:233ff)	Saxo Grammaticus
491. <u>27</u> :9	the blutchy scaliger!	Name of Person: Scaliger (1) The Elder: Julius Caesar (2) The Younger: Joseph Justus	Atherton (1959:233ff)	Scaliger: (1) The Elder: Julius Caesar (2) The Younger: Joseph Justus

524.31:7	scaligerance	Name of Person: Scaliger (1) The Elder: Julius Caesar (2) The Younger: Joseph Justus	Atherton (1959:233ff)	Scaliger: (1) The Elder: Julius Caesar (2) The Younger: Joseph Justus
416.04:1	bynear saw altitudinous wee a schelling in kopfers.	Name of Person: Friederich Wilhelm Joseph von Schelling (1775-1854) German philosopher	Atherton (1959:233ff)	Schelling <i>The World Soul</i>
224.32:9	the rapier of the two though thother brother can hold his own, especially for he brandished it with his hand	Allusion to the warring brothers in Schiller's <i>Die Räuber</i> : The father favours the hypocrite, whereas the good one is banished to a bandit band.	Atherton (1959:233ff)	Johann Christoph Friederich Schiller: <i>Die Räuber</i>
414.33:6	schoppinhour	Name of Person: Arthur Schopenhauer (1788-1860)	Atherton (1959:233ff)	Arthur Schopenhauer
161.23:4 .33:1	reading for our prepurgatory, hot, Schott? [...] Schott!)	Name of Person: Walter Scott (1771-1832)	Atherton (1959:233ff)	Walter Scott
177.35:4	, greet scoot, duckings and thuggery,	Names of Persons: Walter Scott (1771-1832) Charles Dickens (1812-1870) W. M. Thackeray (1811-1863)	Atherton (1959:233ff)	Walter Scott
211.29:3	Great Tropical Scott;	Name of Person: Walter Scott (1771-1832)	Atherton (1959:233ff)	Walter Scott
381.16:4	, the heart of Midleinster	Title of Work: <i>Heart of Midlothian</i> (1818)	Atherton (1959:233ff)	Walter Scott
465.36:4	. The leady on the lake	Title of Work: <i>The Lady of the Lake</i> (1810)	Atherton (1959:233ff)	Walter Scott
168.01:4	, who never with humself was fed	Quotation: Walter Scott (1771-1832) <i>Lay of Last Minstrel</i> (1805): "That never to himself has said"	Atherton (1959:233ff)	Walter Scott
024.12:14	Have you whines for my wedding, did you bring bride and bedding, will you whoop for my deading	Quotation: Walter Scott (1771-1832) <i>Young Lochinvar</i> (1808)	Atherton (1959:233ff)	Walter Scott

344.01:2	<i>(though the unglucksarsoon is giming for to git</i>	Quotation: Walter Scott (1771-1832) <i>Young Lochinvar</i> ("Oh the young Lochinvar is come out of the west...")	Atherton (1959:233ff)	Walter Scott
041.08:5	the shavers in the shaw	Name of Person: G. B. Shaw (1856-1950)	Atherton (1959:233ff)	Bernard Shaw
112.34:5	. As a strow will shaw	Name of Person: G. B. Shaw (1856-1950)	Atherton (1959:233ff)	Bernard Shaw
256.13:3	; your wildeshaweshowe moves swiftly sterneward!	Names of Persons: Multiple Allusion: G. B. Shaw (1856-1950) Oscar Wilde (1854-1900) Jonathan Swift (1667-1745) Laurence Sterne (1713-1768)	Atherton (1959:233ff)	Bernard Shaw
303.07:4	Pshaw,	Name of Person: G. B. Shaw (1856-1950) (In a list of Irish writers)	Atherton (1959:233ff)	Bernard Shaw
378. <u>24</u> :8	! Shaw and Shea are lorning obsen	Name of Person: G. B. Shaw (1856-1950)	Atherton (1959:233ff)	Bernard Shaw
331.21:9	shaws,	Name of Person: G. B. Shaw (1856-1950)	Atherton (1959:233ff)	Bernard Shaw
132.10:6	Grimshaw, Bragshaw and Renshaw	Name of Person: G. B. Shaw (1856-1950)	Atherton (1959:233ff)	Bernard Shaw
369.07:8	. Mr G.B.W. Ashburner,	Name of Person: G. B. Shaw (1856-1950) + (<i>Gas from a Burner</i>)	Atherton (1959:233ff)	Bernard Shaw
527.08:6	bombashaw.	Name of Person: G. B. Shaw (1856-1950)	Atherton (1959:233ff)	Bernard Shaw
024.09:2	windower's houses,	Title of Work: G. B. Shaw (1856-1950) <i>Widowers' Houses</i> (1893)	Atherton (1959:233ff)	Bernard Shaw
155.14:11	motherour's houses	Title of Work: G. B. Shaw (1856-1950) <i>Widowers' Houses</i> (1893)	Atherton (1959:233ff)	Bernard Shaw
299.n3:b	. Gee each owe tea eye smells fish.	Quotation /Allusion: G. B. Shaw (1856-1950)	Atherton (1959:233ff)	Bernard Shaw
226.13:7	. And among the shades that Eve's now wearing she'll meet anew fiancy, tryst and trow.	Quotation /Allusion: G. B. Shaw (1856-1950) <i>Back to Methuselah</i> (1921)	Atherton (1959:233ff)	Bernard Shaw

226.14:10	Mammy was, Mimmy is, Minuscoline's to be.	Quotation /Allusion: G. B. Shaw (1856-1950) <i>Man and Superman</i> (1903)	Atherton (1959:233ff)	Bernard Shaw
162.03:4	a thunpledum mistake	Quotation /Allusion: G. B. Shaw (1856-1950) <i>Saint Joan</i> (1923)	Atherton (1959:233ff)	Bernard Shaw
231.12:5	, feastking of shellies	Name of Person: Percy Bysshe Shelley (1792-1822)	Atherton (1959:233ff)	Percy Bysshe Shelley
450.10:9 .16:8	shellyholder [...] abower [...] L'Alouette's Tower,	Name of Person & Quotation from Work: Percy Bysshe Shelley (1792-1822): <i>To a Skylark</i> (1820)	Atherton (1959:233ff)	Percy Bysshe Shelley
041.05:1	, epipsychidically;	Quotation from Work: Percy Bysshe Shelley (1792-1822): <i>Epipsychydion</i> (1821)	Atherton (1959:233ff)	Percy Bysshe Shelley
032.26:8	alustrelike	Title of Work: Percy Bysshe Shelley (1792-1822): <i>Alastor</i> (1816)	Atherton (1959:233ff)	Percy Bysshe Shelley
560.01:5	. Promiscuous Omebound	Title of Work: Percy Bysshe Shelley (1792-1822): <i>Prometheus Unbound</i> (1820)	Atherton (1959:233ff)	Percy Bysshe Shelley
184.24:2	Sharadan's	Name of Person: Richard Brinsley Sheridan (1751-1816)	Atherton (1959:233ff)	Richard B. Sheridan
256.12:9	sherigoldies	Name of Persons: Richard Brinsley Sheridan (1751-1816) Oliver Goldsmith (1730-1774)	Atherton (1959:233ff)	Richard B. Sheridan
545.35:1	Sheridan's Circle	Name of Person: Richard Brinsley Sheridan (1751-1816)	Atherton (1959:233ff)	Richard B. Sheridan
208.14:9	, the rivals,	Title of Work: Richard Brinsley Sheridan (1751-1816): <i>The Rivals</i> (1775)	Atherton (1959:233ff)	Richard B. Sheridan
111.23:6	lydialike languishing	Quotation / Allusion: Richard Brinsley Sheridan (1751-1816): <i>The School for Scandal</i> (1777)	Atherton (1959:233ff)	Richard B. Sheridan
080.34:5	, a whole school for scamper,	Title of Work: Richard Brinsley Sheridan (1751-1816): <i>The School for Scandal</i> (1777)	Atherton (1959:233ff)	Richard B. Sheridan
530.21:2	! Recall Sickerson, the lizzyboy! Seckersen, magnon of Errick.	Name of Person: George ('Erionach') Sigerson (1836-1925) + (Sackerson , the famous Elizabethan bear)	Atherton (1959:233ff)	George ('Erionach') Sigerson <i>Bards of the Gael and Gall</i>

063.06:2	gaeilish gall	Title of Work: George ('Erionach') Sigerson (1836-1925): <i>Bards of the Gael and Gall</i> (1897)	Atherton (1959:233ff)	George ('Erionach') Sigerson <i>Bards of the Gael and Gall</i>
134.22:6	the gale of his gall	Title of Work: George ('Erionach') Sigerson (1836-1925): <i>Bards of the Gael and Gall</i> (1897)	Atherton (1959:233ff)	George ('Erionach') Sigerson <i>Bards of the Gael and Gall</i>
510.15:11	the Gaeler's Gall	Title of Work: George ('Erionach') Sigerson (1836-1925): <i>Bards of the Gael and Gall</i> (1897)	Atherton (1959:233ff)	George ('Erionach') Sigerson <i>Bards of the Gael and Gall</i>
515.07:1	—A gael galled	Title of Work: George ('Erionach') Sigerson (1836-1925): <i>Bards of the Gael and Gall</i> (1897)	Atherton (1959:233ff)	George ('Erionach') Sigerson <i>Bards of the Gael and Gall</i>
028.35:2	, be that samesake sibsubstitute of a hooky salmon, there's already a big rody ram lad at random	Name of Person & Title of Work: Tobias Smollett (1721-1771): <i>Roderick Random</i> (1748)	Atherton (1959:233ff)	Tobias Smollett <i>Humphrey Clinker</i> <i>Roderick Random</i> <i>Ferdinand Fathom</i>
029.05:10 .07:6 .08:3	; humphing his share [...] in pickle [...] clinkers.	Name of Person & Title of Work: Tobias Smollett (1721-1771): <i>Humphrey Clinker</i> (1771)	Atherton (1959:233ff)	Tobias Smollett <i>Humphrey Clinker</i> <i>Roderick Random</i> <i>Ferdinand Fathom</i>
457.02:5	, blackmail him I will in arears or my name's not penitent Ferdinand!	Name of Person & Title of Work: Tobias Smollett (1721-1771): <i>Ferdinand Fathom</i> (1753)	Atherton (1959:233ff)	Tobias Smollett <i>Humphrey Clinker</i> <i>Roderick Random</i> <i>Ferdinand Fathom</i>
580.08:6	Toobiassed	Name of Person: Tobias Smollett (1721-1771) (Smollett is never named clearly in the <i>Wake</i> : it is Joyce's tribute to him as a forerunner in using misspellings with bawdy implications.)	Atherton (1959:233ff)	Tobias Smollett <i>Humphrey Clinker</i> <i>Roderick Random</i> <i>Ferdinand Fathom</i>
381.11:9	Roderick Random	Title of Work: Tobias Smollett (1721-1771) <i>Roderick Random</i> (1748)	Atherton (1959:233ff)	Tobias Smollett <i>Humphrey Clinker</i> <i>Roderick Random</i> <i>Ferdinand Fathom</i>

539.01:3	Roderick's our most monolith,	Title of Work: Tobias Smollett (1721-1771) <i>Roderick Random</i> (1748)	Atherton (1959:233ff)	Tobias Smollett <i>Humphrey Clinker</i> <i>Roderick Random</i> <i>Ferdinand Fathom</i>
129.11:5	; Roderick, Roderick, Roderick, O,	Title of Work: Tobias Smollett (1721-1771) <i>Roderick Random</i> (1748)	Atherton (1959:233ff)	Tobias Smollett <i>Humphrey Clinker</i> <i>Roderick Random</i> <i>Ferdinand Fathom</i>
456.32:9	the marshalsea	Quotation: Tobias Smollett (1721-1771): <i>Ferdinand Fathom</i> (1753) (leads up to the mention of Count Fathom who was imprisoned there)	Atherton (1959:233ff)	Tobias Smollett <i>Humphrey Clinker</i> <i>Roderick Random</i> <i>Ferdinand Fathom</i>
047.19:1	Suffoclose!	Name of Person: Sophocles (497/6 BC-406/5 BC)	Atherton (1959:233ff)	Sophocles
202.12:8	. Waiwahou was the first [...] ?	Quotation / Allusion: John Hanning Speke (1827-1864): <i>Journal of the Discovery of the Source of the Nile</i> (1864)	Atherton (1959:233ff)	John Hanning Speke: <i>Journal of the Discovery of the Source of the Nile.</i> (1864)
202.18:8	will find where the Doubt arises like Nieman [...] found the Nihil. Worry you sighin foh, Alberin, O Anser?	Quotation / Allusion: John Hanning Speke (1827-1864): <i>Journal of the Discovery of the Source of the Nile</i> (1864).	Atherton (1959:233ff)	John Hanning Speke: <i>Journal of the Discovery of the Source of the Nile.</i> (1864)
455.11:4	Joe Hanny's	Name of Person: John Hanning Speke (1827-1864)	Atherton (1959:233ff)	John Hanning Speke: <i>Journal of the Discovery of the Source of the Nile.</i> (1864)
595.18:7	. Wisely for us Old Bruton has withdrawn his theory.	Allusion to Sir Richard Burton, who accompanied Speke on part of his journey.	Atherton (1959:233ff)	John Hanning Speke: <i>Journal of the Discovery of the Source of the Nile.</i> (1864)
598.05:7	Nuctumbulumbumus wanderwards the Nil. Victorias neanzas. Alberths neantas. It was a long, [...], an allburt unend, scarce endurable, and we could add mostly quite various and somewhat	Quotation / Allusion: John Hanning Speke (1827-1864): <i>Journal of the Discovery of the Source of the Nile</i> (1864)	Atherton (1959:233ff)	John Hanning Speke: <i>Journal of the Discovery of the Source of the Nile.</i> (1864)

	stumbletumbling night.			
151.09:6	spanglers	Name of Person: Oswald Spengler (1880-1936): <i>Der Untergang des Abendlandes</i> (1918) German philosopher	Atherton (1959:233ff)	Oswald Spengler : <i>Der Untergang des Abendlandes</i>
292.22:3	, the crame of the whole faustian fustian,	Quotation / Allusion: Oswald Spengler (1880-1936): <i>Der Untergang des Abendlandes</i> (1918) German philosopher	Atherton (1959:233ff)	Oswald Spengler : <i>Der Untergang des Abendlandes</i>
328.31:6	, our fiery quean,	Title of Work: Edmund Spenser (1552-1599): <i>The Faerie Queene</i> (1589)	Atherton (1959:233ff)	Edmund Spenser : <i>The Faerie Queene</i> (1589) <i>Colin Clout</i> (1595) <i>A View of the Present State of Ireland</i> (1596)
049.26:3	coulinclouted	Name of Person & Title of Work: Edmund Spenser (1552-1599) : <i>Colin Clout</i> (1595)	Atherton (1959:233ff)	Edmund Spenser : <i>The Faerie Queene</i> (1589) <i>Colin Clout</i> (1595) <i>A View of the Present State of Ireland</i> (1596)
061. 28 :1 .33:11 .35:6	# Be these meer marchant taylor's fablings of a race referend with oddman rex? Is now all seenheard then forgotten? Can it was, one is fain in this leaden age of letters now to wit, that so diversified outrages (they have still to come!) were planned [...], we trow, [...] we, on this side ought to sorrow for their pricking	Quotation / Allusion: Name of Person: Edmund Spenser (1552-1599) : <i>A View of the Present State of Ireland</i> (1596) (<i>Merchant Taylors</i> is a school where Spenser was educated. Oddman for Edmund, and versified, fables, prickings , all suggest Spenser himself.) (His grim view of the then state of Ireland is the subject of the passage.)	Atherton (1959:233ff)	Edmund Spenser : <i>The Faerie Queene</i> (1589) <i>Colin Clout</i> (1595) <i>A View of the Present State of Ireland</i> (1596)
014.30:6	eirenical,	Name of Place: (Spenser's Name for Ireland is Irena !)	Atherton (1959:233ff)	Edmund Spenser : <i>The Faerie Queene</i> (1589) <i>Colin Clout</i> (1595) <i>A View of the Present State of Ireland</i>

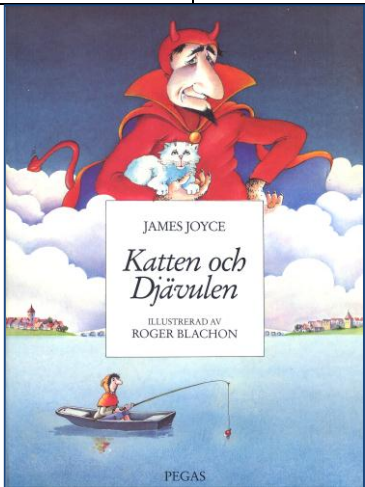
				(1596)
023.19:3	Ireanean	Name of Place: (Spenser's Name for Ireland is Irena !)	Atherton (1959:233ff)	Edmund Spenser : <i>The Faerie Queene</i> (1589) <i>Colin Clout</i> (1595) <i>A View of the Present State of Ireland</i> (1596)
414.16:9	spinooze you one from the grimm gests	Name of Person: Baruch Spinoza (1632-1677) Dutch philosopher	Atherton (1959:233ff)	Baruch Spinoza <i>Tractatus de Intellectus Emendatione</i> (1662) <i>Tractatus Theologico-Politicus</i> (1670)
150.06:11 .13:2	. At a recent postvortex piece infustigation of a determinised case of chronic spinosis an extension lecturer on The Ague who out of matter of form was trying his seesers, [...] (Talis and Talis originally mean the same thing,	Name of Person & Quotation / Allusion: Baruch Spinoza (1632-1677) <i>On the Improvement of Understanding</i> (1662) (Extension is a term frequently used by Spinoza, together with Matter and Form .)	Atherton (1959:233ff)	Baruch Spinoza <i>Tractatus de Intellectus Emendatione</i> (1662) <i>Tractatus Theologico-Politicus</i> (1670)
611.36:2	his fellow saffron pettikilt look same hue of boiled spinasses,		Atherton (1959:233ff)	Baruch Spinoza <i>Tractatus de Intellectus Emendatione</i> (1662) <i>Tractatus Theologico-Politicus</i> (1670)
303.05:7	! This is Steal,	Name of Person: Richard Steele (1672-1729)	Atherton (1959:233ff)	Richard Steele : <i>The Tatler</i> (1709-1711)
138.24:10	and to know whom a liberal education;	Quotation: Richard Steele (1672-1729) <i>The Tatler</i> , No. 49.	Atherton (1959:233ff)	Richard Steele : <i>The Tatler</i> (1709-1711)
178.23:6	bickerrstaffs	Name of Person: Isaac Bickerstaff was the pseudonym under which Steele published the first numbers of <i>The Tatler</i> .	Atherton (1959:233ff)	Richard Steele : <i>The Tatler</i> (1709-1711)
287.19:3	gert stoan,	Name of Person: Gertrude Stein (1874-1946)	Atherton (1959:233ff)	Gertrude Stein
004.21:8	sternely	Name of Person: Laurence Sterne (1713-1768)	Atherton (1959:233ff)	Laurence Sterne <i>Tristram Shandy</i> (1759)

036.35:7	, stern	Name of Person: Laurence Sterne (1713-1768)	Atherton (1959:233ff)	Laurence Sterne <i>Tristram Shandy</i> (1759)
199.07:1	sternes,	Name of Person: Laurence Sterne (1713-1768)	Atherton (1959:233ff)	Laurence Sterne <i>Tristram Shandy</i> (1759)
256.13:6	swiftly sternward	Names of Persons: Laurence Sterne (1713-1768) Jonathan Swift (1667-1745)	Atherton (1959:233ff)	Laurence Sterne <i>Tristram Shandy</i> (1759)
282.07:9	a stern poise for a swift pounce	Name of Person: Laurence Sterne (1713-1768) Jonathan Swift (1667-1745)	Atherton (1959:233ff)	Laurence Sterne <i>Tristram Shandy</i> (1759)
291.n4:7	hitching your stern	Name of Person: Laurence Sterne (1713-1768)	Atherton (1959:233ff)	Laurence Sterne <i>Tristram Shandy</i> (1759)
292.30:4	sternly	Name of Person: Laurence Sterne (1713-1768)	Atherton (1959:233ff)	Laurence Sterne <i>Tristram Shandy</i> (1759)
303.06:6	Starn,	Name of Person: Laurence Sterne (1713-1768)	Atherton (1959:233ff)	Laurence Sterne <i>Tristram Shandy</i> (1759)
454.20:8	!), swifter as mercury he wheels right round starnly [...] , with his gimlets blazing rather sternish	Name of Person: Laurence Sterne (1713-1768) Jonathan Swift (1667-1745)	Atherton (1959:233ff)	Laurence Sterne <i>Tristram Shandy</i> (1759)
486.28:7	sternly,	Name of Person: Laurence Sterne (1713-1768)	Atherton (1959:233ff)	Laurence Sterne <i>Tristram Shandy</i> (1759)
621.36:1	treestrim shindy.	Title of Work: <i>Tristram Shandy</i> (1759)	Atherton (1959:233ff)	Laurence Sterne <i>Tristram Shandy</i> (1759)
021.21:2	kidsnapped up the jiminy Tristopher and into the shandy westernness she rain, rain, rain.	Title of Work: Laurence Sterne (1713-1768) <i>Tristram Shandy</i> (1759)	Atherton (1959:233ff)	Laurence Sterne <i>Tristram Shandy</i> (1759)
323.02:6	shandymound	Title of Work: Laurence Sterne (1713-1768) <i>Tristram Shandy</i> (1759) +(Sandymount)	Atherton (1959:233ff)	Laurence Sterne <i>Tristram Shandy</i> (1759)
124.32:10	the sailor [...] nor the humphar foamed to the fill.	Quotation /Allusion: Robert Louis Stevenson (1850-1894)	Atherton (1959:233ff)	Robert Louis Stevenson:

				<i>The Strange Case of Dr Jekyll and Mr Hyde</i> (1886)
291.02:3	—ship me silver!,	Quotation /Allusion: Robert Louis Stevenson (1850-1894) (Possibly an Allusion to <i>Long John Silver</i> !)	Atherton (1959:233ff)	Robert Louis Stevenson : <i>The Strange Case of Dr Jekyll and Mr Hyde</i> (1886)
466.21:8	sedulous to singe	Quotation /Allusion: Robert Louis Stevenson (1850-1894) +(J. M. Synge)	Atherton (1959:233ff)	Robert Louis Stevenson : <i>The Strange Case of Dr Jekyll and Mr Hyde</i> (1886)
150.17:7	Mr Skekels and Dr Hydes	Title of Work: Robert Louis Stevenson (1850-1894): <i>Dr Jekyll and Mr Hyde</i> (1886)	Atherton (1959:233ff)	Robert Louis Stevenson : <i>The Strange Case of Dr Jekyll and Mr Hyde</i> (1886)
211.31:7	; a jakal with hide	Names of Persons & Title of Work: Robert Louis Stevenson (1850-1894) : <i>Dr Jekyll and Mr Hyde</i> (1886)	Atherton (1959:233ff)	Robert Louis Stevenson : <i>The Strange Case of Dr Jekyll and Mr Hyde</i> (1886)
589.15:4	Going forth on the prow, master jackill, under night and creeping back, dog to hide, over morning.	Names of Persons & Title of Work: Robert Louis Stevenson (1850-1894): <i>Dr Jekyll and Mr Hyde</i> (1886)	Atherton (1959:233ff)	Robert Louis Stevenson : <i>The Strange Case of Dr Jekyll and Mr Hyde</i> (1886)
145.31:12	Let's root out Brimstoker and give him the thrall of our lives. It's Dracula's night out.	Name of Person & Title of Work: Bram Stoker (1847-1912) <i>Dracula</i> (1897)	Atherton (1959:233ff)	Bram Stoker : <i>Dracula</i> (1897)
365.36:1	Beacher	Name of Person: Harriet Beecher Stowe (1811-1896)	Atherton (1959:233ff)	Harriet Beecher Stowe : <i>Uncle Tom's Cabin</i> (1852)
622.07:9	Uncle Tim's Caubeen	Title of Work: Harriet Beecher Stowe (1811-1896) <i>Uncle Tom's Cabin</i> (1852)	Atherton (1959:233ff)	Harriet Beecher Stowe : <i>Uncle Tom's Cabin</i> (1852)
257.36:9	. Sealand snorres.	Name of Person: Snorri Sturlason (1178-1241)	Atherton (1959:233ff)	Snorri Sturlason : (1178-1241) (The most important figure in Old Icelandic literature: our understanding of Norse myths & poetry is due to him.) <i>Heimskringla</i>

				<i>The Prose Edda</i>
551.04:1	she skalded her mermeries in my Snorryson's Sagos:	Name of Person & Title of Work: Snorri Sturlason's Sagas	Atherton (1959:233ff)	Snorri Sturlason : (1178-1241) (The most important figure in Old Icelandic literature: our nderstanding of Norse myths & poetry is due to him.) <i>Heimskringla</i> <i>The Prose Edda</i>
017.28:6	a waast wizzard all of whirlworlds.	Title of Work: Snorri Sturlason (1178-1241) (<i>Kringla Heimsins</i> ≈ 'the world's circle')	Atherton (1959:233ff)	Snorri Sturlason : (1178-1241) (The most important figure in Old Icelandic literature: our nderstanding of Norse myths & poetry is due to him.) <i>Heimskringla</i> <i>The Prose Edda</i>
134.27:1	; herald hairyfair,	Name of Person: Snorri Sturlason (1178-1241)	Atherton (1959:233ff)	Snorri Sturlason : (1178-1241) (The most important figure in Old Icelandic literature: our nderstanding of Norse myths & poetry is due to him.) <i>Heimskringla</i> <i>The Prose Edda</i>
169.04:5	Horrid Hairwire	Name of Person: Snorri Sturlason (1178-1241)	Atherton (1959:233ff)	Snorri Sturlason : (1178-1241) (The most important figure in Old Icelandic literature: our nderstanding of Norse myths & poetry is due to him.) <i>Heimskringla</i> <i>The Prose Edda</i>
610.03:3	! O horild haraflare!	Name of Person: Snorri Sturlason (1178-1241)	Atherton (1959:233ff)	Snorri Sturlason : (1178-1241) (The most important figure in Old Icelandic literature: our nderstanding of Norse myths & poetry is due to him.) <i>Heimskringla</i>

				<i>The Prose Edda</i>
051.16:9	Thorkill's time!	Allusion Snorri Sturlason (1178-1241)	Atherton (1959:233ff)	Snorri Sturlason: (1178-1241) (The most important figure in Old Icelandic literature: our understanding of Norse myths & poetry is due to him.) <i>Heimskringla</i> <i>The Prose Edda</i>
091.09:8	thurkells	Allusion Snorri Sturlason (1178-1241)	Atherton (1959:233ff)	Snorri Sturlason: (1178-1241) (The most important figure in Old Icelandic literature: our understanding of Norse myths & poetry is due to him.) <i>Heimskringla</i> <i>The Prose Edda</i>
464.32:1	Tower Geesyhus?	Allusion Snorri Sturlason (1178-1241)	Atherton (1959:233ff)	Snorri Sturlason: (1178-1241) (The most important figure in Old Icelandic literature: our understanding of Norse myths & poetry is due to him.) <i>Heimskringla</i> <i>The Prose Edda</i>
493.19:8	Ota, weewahrwificle of Torquells,	Torgils (Torgesius) was once King of Dublin.	Atherton (1959:233ff)	Snorri Sturlason: (1178-1241) (The most important figure in Old Icelandic literature: our understanding of Norse myths & poetry is due to him.) <i>Heimskringla</i> <i>The Prose Edda</i>
262.n1:13	, Gotahelv!	→ <i>Heimskringla</i>	Atherton (1959:233ff)	Snorri Sturlason: (1178-1241) (The most important figure in Old Icelandic literature: our understanding of Norse myths & poetry is due to him.) <i>Heimskringla</i>

				<i>The Prose Edda</i>
006.04:9 .07:10	romekeepers, [...] suits tony)	Title of Work & Name of Person: Gaius Suetonius Tranquillus (69-130 AD) <i>De vita Caesarum</i> (<i>The Twelve Caesars</i>)	Atherton (1959:233ff)	Suetonius: <i>The Twelve Caesars</i>
				
552.16:1	arcane celestials to Sweatenburgs Welhell!	Titles of Works & Name of Author: Emanuel Swedenborg (1688-1782) (Swedish philosopher and theologian, who greatly influenced William Blake.) <i>Arcana Coelestia</i> (1749) & <i>Heaven and Hell</i> (1758)	Atherton (1959:233ff)	Emanuel Swedenborg <i>Heaven and Hell</i> <i>Arcana Coelestia</i>
				Jonathan Swift SEE Separate Discussion!
041.06:6	slept the sleep of the swimborne in the one sweet undulant mother	Name + Quotation: (the same passage is quoted with a reference to Swinburne in the first chapter of <i>Ulysses</i> : its source is <i>The Triumph of Time</i> : "I will go back to	Atherton (1959:233ff)	Charles Algernon Swinburne: <i>Poems</i>

		the great sweet mother / Mother and lover of men, the sea".)		
240.11:5	, peccat and pent fore, pree.	Charles Algernon Swinburne (1837-1909) (based on "A Reiver's Neck-Verse / Faggot and fire for ye, my dear, / Faggot and fire for ye")	Atherton (1959:233ff)	Charles Algernon Swinburne: <i>Poems</i>
178.02:6	, bad cad dad fad sad mad nad vanhaty bear,	Charles Algernon Swinburne (1837-1909) (Combines an Allusion to <i>Vanity Fair</i> with "Villon our sad bad glad mad brother's name" from <i>A Ballad of Francis Villon</i>)	Atherton (1959:233ff)	Charles Algernon Swinburne: <i>Poems</i>
434.35:4	Autist Algy,	Name of Person: Charles Algernon Swinburne (1837-1909)	Atherton (1959:233ff)	Charles Algernon Swinburne: <i>Poems</i>
019.15:9	Wippingham	Title of Work: Charles Algernon Swinburne (1837-1909) <i>Poems</i>	Atherton (1959:233ff)	Charles Algernon Swinburne: <i>Poems</i>
270.05:7	a solicitor's appendix, a pipe clerk or free functionist flyswatter, that perfect little cad, from the languors and weakness of limberlimbed lassihood	Charles Algernon Swinburne (1837-1909) Quotation: (Watts-Dunton was originally a solicitor; his name comes in 'flyswatter'. 'Lilies and langours...' is then quoted.)	Atherton (1959:233ff)	Charles Algernon Swinburne: <i>Poems</i>
251.10:10	anyising	Name of Person: John Millington Synge (1871-1909)	Atherton (1959:233ff)	John Millington Synge: <i>In the Shadow of the Glen</i> (1903) <i>Riders to the Sea</i> (1904) <i>The Playboy of the Western World</i> (1907)
256.13:2	yeassymgnays;	Name of Person: John Millington Synge (1871-1909) (in a group of Irish playwrights)	Atherton (1959:233ff)	John Millington Synge: <i>In the Shadow of the Glen</i> (1903) <i>Riders to the Sea</i> (1904) <i>The Playboy of the Western World</i> (1907)
466.21:8	sedulous to singe	Name of Person: John Millington Synge (1871-1909) (Combined with a quotation from Stevenson.)	Atherton (1959:233ff)	John Millington Synge: <i>In the Shadow of the Glen</i> (1903)

				<i>Riders to the Sea</i> (1904) <i>The Playboy of the Western World</i> (1907)
466.13:11	. Rip ripper rippest [...] ! That's the side that appeals to em, the wring wrong way to wright woman.	John Millington Synge (1871-1909) (Christy Mahon is sought after by all the girls in <i>The Playboy of the Western World</i> , because they believe he has killed his father.)	Atherton (1959:233ff)	John Millington Synge : <i>In the Shadow of the Glen</i> (1903) <i>Riders to the Sea</i> (1904) <i>The Playboy of the Western World</i> (1907)
549.03:3	quintacasas [...] syngeing	Name + Quotation: John Millington Synge (1871-1909) (The first word may include Widow Quin's house from <i>The Playboy</i> ...)	Atherton (1959:233ff)	John Millington Synge : <i>In the Shadow of the Glen</i> (1903) <i>Riders to the Sea</i> (1904) <i>The Playboy of the Western World</i> (1907)
016.01:2	. What a quhare soort of a mahan.	Quotation: John Millington Synge (1871-1909) (Mahan is the name of the Man Servant.)	Atherton (1959:233ff)	John Millington Synge : <i>In the Shadow of the Glen</i> (1903) <i>Riders to the Sea</i> (1904) <i>The Playboy of the Western World</i> (1907)
245.33:8	Watsy Lyke sees after all rinsings	John Millington Synge (1871-1909)	Atherton (1959:233ff)	John Millington Synge : <i>In the Shadow of the Glen</i> (1903) <i>Riders to the Sea</i> (1904) <i>The Playboy of the Western World</i> (1907)
254.26:5	Mahun Mesme,	John Millington Synge (1871-1909)	Atherton (1959:233ff)	John Millington Synge : <i>In the Shadow of the Glen</i> (1903) <i>Riders to the Sea</i> (1904) <i>The Playboy of the Western World</i> (1907)
062.30:11	Christy Menestrels	John Millington Synge (1871-1909) (The addition of Christy Mahon to the Christy minstrels.)	Atherton (1959:233ff)	John Millington Synge : <i>In the Shadow of the Glen</i> (1903) <i>Riders to the Sea</i> (1904) <i>The Playboy of the Western World</i> (1907)

224.20:5	. Misty's trompe [...] # The youngly delightful frilles-in-pleyurs are now shoven drawn, [...] drawens up	John Millington Synge (1871-1909)	Atherton (1959:233ff)	John Millington Synge : <i>In the Shadow of the Glen</i> (1903) <i>Riders to the Sea</i> (1904) <i>The Playboy of the Western World</i> (1907)
482.22:7	Sometimes he would keep silent for a few minutes as if in prayer [...] and he would not mind anybody who would be talking to him or crying stinking fish.	John Millington Synge (1871-1909) (This parodies the last speech in <i>Riders to the Sea</i> , "... maybe a fish that would be stinking ... she kneels down, crossing herself and saying prayers under her breath")	Atherton (1959:233ff)	John Millington Synge : <i>In the Shadow of the Glen</i> (1903) <i>Riders to the Sea</i> (1904) <i>The Playboy of the Western World</i> (1907)
183.02:9	in violent abuse of self and others, was the worst, it is hoped, even in our western playboyish world for pure mousefarm filth.	Title of Work: John Millington Synge (1871-1909) <i>The Playboy of the Western World</i> (1907)	Atherton (1959:233ff)	John Millington Synge : <i>In the Shadow of the Glen</i> (1903) <i>Riders to the Sea</i> (1904) <i>The Playboy of the Western World</i> (1907)

Letter T

FW Address:	FW text:	Equivalence:	Source:	Status:
017.03:4	as Taciturn pretells, our wrongstory shortener,	Name of Person: Cornelius Tacitus (55-115 AD) (The greatest historian of Imperial Rome; also a great stylist, famous for concision and trenchancy.)	Atherton (1959:233ff)	Cornelius Tacitus : <i>Annals</i> (18 books) <i>Histories</i> (12 books)
030.10:7	, the Dumlat,	Title of Work: The Talmud (A : a palindrome!)	Atherton (1959:233ff)	The Talmud

048.23:1	Tuonisonian	Name of Person: Alfred Tennyson (1809-1892)	Atherton (1959:233ff)	Alfred Tennyson <i>The Charge of the Light Brigade</i> <i>In Memoriam</i> <i>Ulysses</i> Poet Laureate from 1850
159.32:1	charge of the night brigade	Title of Work: Alfred Tennyson (1809-1892) <i>The Charge of the Light Brigade</i> (1854)	Atherton (1959:233ff)	Alfred Tennyson <i>The Charge of the Light Brigade</i> <i>In Memoriam</i> <i>Ulysses</i> Poet Laureate from 1850
349.10:1	the charge of a light barricade.	Title of Work: Alfred Tennyson (1809-1892) <i>The Charge of the Light Brigade</i> (1854)	Atherton (1959:233ff)	Alfred Tennyson <i>The Charge of the Light Brigade</i> <i>In Memoriam</i> <i>Ulysses</i> Poet Laureate from 1850
474.16:6	the light brigade,	Title of Work: Alfred Tennyson (1809-1892) <i>The Charge of the Light Brigade</i> (1854)	Atherton (1959:233ff)	Alfred Tennyson <i>The Charge of the Light Brigade</i> <i>In Memoriam</i> <i>Ulysses</i> Poet Laureate from 1850
087.10:8	theirs not to reason why,	Quotation: Alfred Tennyson (1809-1892) <i>The Charge of the Light Brigade</i> (1854)	Atherton (1959:233ff)	Alfred Tennyson <i>The Charge of the Light Brigade</i> <i>In Memoriam</i> <i>Ulysses</i> Poet Laureate from 1850
188.12:2	(plunders to night of you, blunders what's left of you,	Quotation: Alfred Tennyson (1809-1892)	Atherton (1959:233ff)	Alfred Tennyson <i>The Charge of the Light Brigade</i> <i>In Memoriam</i> <i>Ulysses</i> Poet Laureate from 1850
292.27:7	half a sylb, helf a solb, holf a salb onward	Quotation: Alfred Tennyson (1809-1892)	Atherton (1959:233ff)	Alfred Tennyson <i>The Charge of the Light Brigade</i> <i>In Memoriam</i>

				<i>Ulysses</i> Poet Laureate from 1850
334.26:3	, canins to ride with em, canins that leapt at em, woolied and flundered. #	Quotation: Alfred Tennyson (1809-1892)	Atherton (1959:233ff)	Alfred Tennyson <i>The Charge of the Light Brigade</i> <i>In Memoriam</i> <i>Ulysses</i> Poet Laureate from 1850
339.07:2	! Limbers affront of him, lumbers behund.	Quotation: Alfred Tennyson (1809-1892)	Atherton (1959:233ff)	Alfred Tennyson <i>The Charge of the Light Brigade</i> <i>In Memoriam</i> <i>Ulysses</i> Poet Laureate from 1850
347.14:2	heave a leap onwards.	Quotation: Alfred Tennyson (1809-1892)	Atherton (1959:233ff)	Alfred Tennyson <i>The Charge of the Light Brigade</i> <i>In Memoriam</i> <i>Ulysses</i> Poet Laureate from 1850
567.03:2	half a league wrongwards;	Quotation: Alfred Tennyson (1809-1892)	Atherton (1959:233ff)	Alfred Tennyson <i>The Charge of the Light Brigade</i> <i>In Memoriam</i> <i>Ulysses</i> Poet Laureate from 1850
253.17:6	come into the garner mauve	Title of Work & Quotation: <i>Maud</i> (1855)	Atherton (1959:233ff)	Alfred Tennyson <i>The Charge of the Light Brigade</i> <i>In Memoriam</i> <i>Ulysses</i> Poet Laureate from 1850
405.36:1	the batblack night o'erflown	Quotation: Alfred Tennyson (1809-1892)	Atherton (1959:233ff)	Alfred Tennyson <i>The Charge of the Light Brigade</i> <i>In Memoriam</i> <i>Ulysses</i> Poet Laureate from 1850
446.34:3	Come into the garden guild and be free of the	Quotation: Alfred Tennyson (1809-1892)	Atherton (1959:233ff)	Alfred Tennyson

	gape athome!	<i>Maud</i> (1855)		<i>The Charge of the Light Brigade</i> <i>In Memoriam</i> <i>Ulysses</i> Poet Laureate from 1850
532.33:6	dreams of faire women,	Title of Work: Alfred Tennyson (1809-1892) <i>A Dream of Fair Women</i>	Atherton (1959:233ff)	Alfred Tennyson <i>The Charge of the Light Brigade</i> <i>In Memoriam</i> <i>Ulysses</i> Poet Laureate from 1850
213.19:8	Wring out the clothes! Wring in the dew!	Quotation Alfred Tennyson (1809-1892) <i>In Memoriam</i>	Atherton (1959:233ff)	Alfred Tennyson <i>The Charge of the Light Brigade</i> <i>In Memoriam</i> <i>Ulysses</i> Poet Laureate from 1850
550.15:10	shallots out of Ascalon,	Title of Work: Alfred Tennyson (1809-1892) <i>The Lady of Shalott</i>	Atherton (1959:233ff)	Alfred Tennyson <i>The Charge of the Light Brigade</i> <i>In Memoriam</i> <i>Ulysses</i> Poet Laureate from 1850
119.23:1	Cathay cyrcles	Quotation: Alfred Tennyson (1809-1892) <i>Locksley Hall</i>	Atherton (1959:233ff)	Alfred Tennyson <i>The Charge of the Light Brigade</i> <i>In Memoriam</i> <i>Ulysses</i> Poet Laureate from 1850
328.06:12	turn my thinks to things alove	Quotation: Alfred Tennyson (1809-1892) <i>Locksley Hall</i>	Atherton (1959:233ff)	Alfred Tennyson <i>The Charge of the Light Brigade</i> <i>In Memoriam</i> <i>Ulysses</i> Poet Laureate from 1850
360.13:1	Carmen Sylvae, my quest, my queen. Lou must wail to cool me early! Coil me curly, warbler dear!	Title of Work & Quotation: Alfred Tennyson (1809-1892) <i>The May Queen</i> (Carmen Sylva was the pen-name of Elisabeth, Queen of Romania. the last sentence refers to her poem <i>Unter der Blume</i> .)	Atherton (1959:233ff)	Alfred Tennyson <i>The Charge of the Light Brigade</i> <i>In Memoriam</i> <i>Ulysses</i> Poet Laureate from 1850

177.35:4 178.03:2	, greet scoot, duckings and thuggery, [...] vanhaty bear,	Name of Person & Title of Work: William Makepeace Thackeray (1811-1863) <i>Vanity Fair</i> (1848)	Atherton (1959:233ff)	William Makepeace Thackeray : <i>Vanity Fair</i> (1848)
225.06 :7	make peace	Name of Person: William Makepeace Thackeray (1811-1863)	Atherton (1959:233ff)	William Makepeace Thackeray <i>Vanity Fair</i> (1848)
434.24:9	. Vanity flee and Verity fear! Diobell! Whalebones and buskbutts may hurt you (thwackaway thwuck!)	Title of Novel: William Makepeace Thackeray (1811-1863) <i>Vanity Fair</i> (1848)	Atherton (1959:233ff)	William Makepeace Thackeray <i>Vanity Fair</i> (1848)
212.32 :7	vanitty fair.	Title of Novel: William Makepeace Thackeray (1811-1863) <i>Vanity Fair</i> (1848)	Atherton (1959:233ff)	William Makepeace Thackeray <i>Vanity Fair</i> (1848)
327.09 :1	funnity fare,	Title of Novel: William Makepeace Thackeray (1811-1863) <i>Vanity Fair</i> (1848)	Atherton (1959:233ff)	William Makepeace Thackeray <i>Vanity Fair</i> (1848)
177.30:2	Maistre Sheames de la Plume,	Name of Person: William Makepeace Thackeray (1811-1863)	Atherton (1959:233ff)	William Makepeace Thackeray <i>Vanity Fair</i> (1848)
305.01:8	He prophets most who bilks the best.	William Makepeace Thackeray (1811-1863) (Prophet for profit is a typical comic misspelling!) (→ FW068.29:1)	Atherton (1959:233ff)	William Makepeace Thackeray <i>Vanity Fair</i> (1848)
068.28:10	! But, by the beer of his profit,he cannot answer.	William Makepeace Thackeray (1811-1863) (Profit for prophet is a typical comic	Atherton (1959:233ff)	William Makepeace

		misspelling!) (→ FW305.01 :8.9 for the reverse instance)		Thackeray <i>Vanity Fair</i> (1848)
307.L1:11	Theocritus	Name of Person: Theocritus (Greek poet who lived in the 3 rd Century BC)	Atherton (1959:233ff)	Theocritus:
484.30:8	, Theophrastus	Name of Person: Theophrastus (371-287 BC) (A native of Lesbos, who succeeded Aristotle as the Head of the Peripatetic School.)	Atherton (1959:233ff)	Theophrastus : <i>The Characters</i>
302.31:7	the charictures	Title of Work: Theophrastus (371-287 BC) (A native of Lesbos, who succeeded Aristotle as the Head of the Peripatetic School.) <i>The Characters</i>	Atherton (1959:233ff)	Theophrastus : <i>The Characters</i>
420.08:11	handmud figgers from Francie to Fritzie	Name of Person: Anatole France (1844-1922)	Atherton (1959:233ff)	Anatole France: <i>L'Île des pingouins</i> (1908)
504.30:3	profering praydews to their anatolies	Name of Person: Anatole France (1844-1922)	Atherton (1959:233ff)	Anatole France: <i>L'Île des pingouins</i> (1908)
577.01:1 .02:2 .06:8 .17:1 .27:1 .34:4	mandragon mor and weak wiffeyduckey, [...] , basilisk glorious with his weeniequeenie, [...] feel- this-feather, [...] cliffscaur grisly [...] pinguind, [...] karkery felons	Title of Work & Quotation: Anatole France (1844-1922) <i>L'Île des pingouins</i> (1908) (Book 2, Chapters 5 to 10)	Atherton (1959:233ff)	Anatole France: <i>L'Île des pingouins</i> (1908)
114.17:8	lines of litters slittering up ...	Quotation: Anatole France (1844-1922) <i>L'Île des pingouins</i> (1908) "les lettres [...] s'échappent dans toutes les	Atherton (1959:233ff)	Anatole France: <i>L'Île des pingouins</i> (1908)

		directions..." (Book 2, Chapter 4)		
018.20:7	. Tieckle.	Name of Person: Ludwig Tieck (1773-1853)	Atherton (1959:233ff)	Ludwig Tieck : <i>Kaiser Oktavianus</i> (1804)
467.08:5	octavium	(Tieck wrote in 1804 a remarkable comedy in two parts entitled <i>Kaiser Oktavianus</i>)	Atherton (1959:233ff)	Ludwig Tieck <i>Kaiser Oktavianus</i> (1804)
601.34:8	Tolan, who farshook our showrs	Name of Person: John Toland (1670-1722) (His works include a translation of Giordano Bruno's <i>Of the Infinite Universe and Innumerable Worlds.</i>)	Atherton (1959:233ff)	John Toland : <i>Christianity not Mysterious</i>
599.23:6	. Browne yet Noland.	Name of Person: John Toland (1670-1722) (His works include a translation of Giordano Bruno's <i>Of the Infinite Universe and Innumerable Worlds.</i>)	Atherton (1959:233ff)	John Toland : <i>Christianity not Mysterious</i>
582.34:12	mettrollops. Leary, leary, twentytun	Names of Persons: Anthony Trollope (1815-1882) Larry Twentyman (character in <i>The American Senator</i>)	Atherton (1959:233ff)	Anthony Trollope : (1815-1882) <i>The Warden</i> (1855) <i>Phineas Finn</i> (1869) <i>The American Senator</i> (1877) (Joyce had a copy of <i>Phineas Finn</i> in his Library!)
132.36:7	thee, warden;	Title of Work: Anthony Trollope (1815-1882) <i>The Warden</i> (1855)	Atherton (1959:233ff)	Anthony Trollope : (1815-1882) <i>The Warden</i> (1855) <i>Phineas Finn</i> (1869) <i>The American Senator</i> (1877) (Joyce had a copy of <i>Phineas Finn</i> in his Library!)
409.06:11	trollop! [...] . Saint Anthony Guide!	Name of Person: Anthony Trollope (1815-1882) (S.A. G. are initials written on the back of envelopes by pious Catholics to invoke St Anthony's guidance for their letters.)	Atherton (1959:233ff)	Anthony Trollope : (1815-1882) <i>The Warden</i> (1855) <i>Phineas Finn</i> (1869) <i>The American Senator</i> (1877)

				(Joyce had a copy of <i>Phineas Finn</i> in his Library!)
<h1>Letter U</h1>				
FW Address:	FW text:	Equivalence:	Source:	Status:
303.13:1	. Upanishadem!	Title of Work: <i>The Upanishads</i> (The theoretical sections of the corpus of sacred Sanskrit literature called <i>Veda</i> .)	Atherton (1959:233ff)	The Upanishads (compiled 500 years before Socrates)

Letter V

FW Address:	FW text:	Equivalence:	Source:	Status:
469.18:5	. Jerne valing is.	Name of Person: Jules Verne (1828-1905)	Atherton (1959:233ff)	Jules Verne: <i>Around the World in Eighty Days</i>
237.14:2	, round the world in forty mails,	Title of Work: Jules Verne (1828-1905): <i>Around the World in Eighty Days</i> (1873)	Atherton (1959:233ff)	Jules Verne: <i>Around the World in Eighty Days</i>
				Giambattista Vico SEE Separate Discussion!
054.03:3	but wowhere are those yours of Yestersdays?	Quotation François Villon (1431-1463): <i>Ballade des dames du temps jadis</i>	Atherton (1959:233ff)	François Villon : <i>Ballade des dames du temps jadis</i>
270.25:2	, volve the virgil page	Name of Person: Publius Vergilius Maro (70 BC-19 BC)	Atherton (1959:233ff)	Virgil: <i>The Aeneid.</i> <i>Eclogues</i>
618.02:3	virgils	Name of Person: Publius Vergilius Maro (70 BC-19 BC)	Atherton (1959:233ff)	Virgil: <i>The Aeneid.</i> <i>Eclogues</i>
569.16:1	open virgilances.	Name of Person: Publius Vergilius Maro (70 BC-19 BC)	Atherton (1959:233ff)	Virgil: <i>The Aeneid.</i> <i>Eclogues</i>

281.R2	SORTES VIRGINIANAE	Name of Person: Publius Vergilius Maro (70 BC-19 BC)	Atherton (1959:233ff)	Virgil: <i>The Aeneid.</i> <i>Eclogues</i>
389.19:8	arma virumque romano.	Quotation: Virgil (70 BC-19 BC): (The very first lines of the <i>Aeneid</i>)	Atherton (1959:233ff)	Virgil: <i>The Aeneid.</i> <i>Eclogues</i>
403.09:3	Tegmine-sub-Fagi	Quotation: Virgil (70 BC-19 BC): (The first line of the <i>Eclogues</i>)	Atherton (1959:233ff)	Virgil: <i>The Aeneid.</i> <i>Eclogues</i>
581.17:9	mens conscia recti,	Quotation: Virgil (70 BC-19 BC): <i>The Aeneid</i> +(Proust) (In Proust, this Latin phrase was the motto of Baron de Charlus.)	Atherton (1959:233ff)	Virgil: <i>The Aeneid.</i> <i>Eclogues</i>
512.36:4	? Nascitur ordo seculi numfit.	Allusion: Virgil (70 BC-19 BC) : <i>Eclogues</i> 4.5	Atherton (1959:233ff)	Virgil: <i>The Aeneid.</i> <i>Eclogues</i>
545.28:9	parciful of my subject but [...] debelledem superb:	Allusion: Virgil (70 BC-19 BC) : <i>The Aeneid.</i> 6.853	Atherton (1959:233ff)	Virgil: <i>The Aeneid.</i> <i>Eclogues</i>
185.27:2	, pious Eneas,	Allusion: Virgil (70 BC-19 BC) : <i>The Aeneid</i>	Atherton (1959:233ff)	Virgil: <i>The Aeneid.</i> <i>Eclogues</i>
240.33:11	pious alios	Allusion: Virgil (70 BC-19 BC) : <i>The Aeneid</i>	Atherton (1959:233ff)	Virgil: <i>The Aeneid.</i> <i>Eclogues</i>
291.n3:8	a drooping dido.	Allusion: Virgil (70 BC-19 BC) : <i>The Aeneid</i>	Atherton (1959:233ff)	Virgil: <i>The Aeneid.</i> <i>Eclogues</i>
357.15:8	. Culpo di Dido!	Allusion: Virgil (70 BC-19 BC) : <i>The Aeneid</i>	Atherton (1959:233ff)	Virgil: <i>The Aeneid.</i>

				<i>Eclogues</i>
033. <u>35</u> :5	(if he did not exist it would be necessary quoniam to invent him)	Quotation: ("If God did not exist, it would be necessary to invent him," said by Voltaire in a 1768 verse epistle.)	Atherton (1959:233ff)	Voltaire : <i>Candide</i>
158.09:13	the waste of all peacable worlds.	Quotation: Voltaire (1694-1778): <i>Candide</i> (1759): "the best of all possible worlds"	Atherton (1959:233ff)	Voltaire : <i>Candide</i>
<h1>Letter W</h1>				
FW Address:	FW text:	Equivalence:	Source:	Status:
072.06:8	<i>Horace the Rattler,</i>	Name of Person: Horace Walpole (1717-1797) (Rattle was Walpole's word for 'gossip'!)	Atherton (1959:233ff)	Horace Walpole : <i>The Castle of Otranto</i> (1764) <i>Letters</i> (1798...)
495.25 :8	, Elsebett and Marryetta Gunning, H²O,	Names of Persons: Horace Walpole (1717-1797) Elizabeth & Maria Gunning—the beauties of the 18 th Century, their story is told by Walpole and is "the Gunning Scandal" in Walpole's time ! (Glasheen gives all the details in her <i>Third Census</i>)	Atherton (1959:233ff)	Horace Walpole : <i>The Castle of Otranto</i> (1764) <i>Letters</i> (1798...)
596.15:8	The Gunnings,	Names of Persons: Horace Walpole (1717-1797) Elizabeth & Maria Gunning—the beauties of the 18 th Century, their story is told by Walpole and is "the Gunning Scandal" in Walpole's time ! (Glasheen gives all the details in her <i>Third Census</i>)	Atherton (1959:233ff)	Horace Walpole : <i>The Castle of Otranto</i> (1764) <i>Letters</i> (1798...)

076.26:9	a troutbeck, vainyvain of her osiery and a chatty sally with any Wilt or Walt who would ongle her as Izaak did to the tickle of his rod and watch her waters	Name of Person: Izaak Walton (1583-1683)	Atherton (1959:233ff)	Izaak Walton : The Compleat Angler (1653/55)
296.23:1	to compleat anglers,	Title of Work: Izaak Walton (1583-1683) <i>The Compleat Angler</i> (1653, revised 1655)	Atherton (1959:233ff)	Izaak Walton : <i>The Compleat Angler</i> (1653/55)
464.04:10	! Be ware	Name of Person: Sir James Ware (1594-1666)	Atherton (1959:233ff)	Sir James Ware : <i>History of Ireland</i> (1639)
572.32:6	(the supposition is Ware's)	Name of Person: Sir James Ware (1594-1666)	Atherton (1959:233ff)	Sir James Ware : <i>History of Ireland</i> (1639)
263.08:8	old Whiteman self,	Name of Person: Walt Whitman (1819-1892)	Atherton (1959:233ff)	Walt Whitman : <i>Song of Myself</i> (1855) <i>Children of Adam</i> <i>Out of the Cradle Endlessly Rocking</i> .
081.36:6	, (the cradle rocking equally	Quotation / Allusion: Walt Whitman (1819-1892): <i>Out of the Cradle Endlessly Rocking</i>	Atherton (1959:233ff)	Walt Whitman : <i>Song of Myself</i> (1855) <i>Children of Adam</i> <i>Out of the Cradle Endlessly Rocking</i> .
169.18:9	manroot	Quotation / Allusion: Walt Whitman (1819-1892): <i>Children of Adam</i> : "manroot [...] I am large. I contain multitudes."	Atherton (1959:233ff)	Walt Whitman : <i>Song of Myself</i> (1855) <i>Children of Adam</i> <i>Out of the Cradle Endlessly Rocking</i> .
069.03:11	wilde	Name of Person: Oscar Wilde (1854-1900)	Atherton (1959:233ff)	Oscar Wilde : <i>The Picture of Dorian Gray</i> (1890) <i>The Importance of Being Earnest</i> (1895) <i>A Woman of No Importance</i> (1893) <i>De Profundis</i> (1905) <i>The Ballad of Reading Gaol</i> (1898)
041.09:8	wilde,	Name of Person: Oscar Wilde (1854-1900)	Atherton (1959:233ff)	Oscar Wilde : <i>The Picture of Dorian Gray</i> (1890)

				<i>The Importance of Being Earnest</i> (1895) <i>A Woman of No Importance</i> (1893) <i>De Profundis</i> (1905) <i>The Ballad of Reading Gaol</i> (1898)
081.17:9	wilde,	Name of Person: Oscar Wilde (1854-1900)	Atherton (1959:233ff)	Oscar Wilde : <i>The Picture of Dorian Gray</i> (1890) <i>The Importance of Being Earnest</i> (1895) <i>A Woman of No Importance</i> (1893) <i>De Profundis</i> (1905) <i>The Ballad of Reading Gaol</i> (1898)
098.02:4	wildewide	Name of Person: Oscar Wilde (1854-1900)	Atherton (1959:233ff)	Oscar Wilde : <i>The Picture of Dorian Gray</i> (1890) <i>The Importance of Being Earnest</i> (1895) <i>A Woman of No Importance</i> (1893) <i>De Profundis</i> (1905) <i>The Ballad of Reading Gaol</i> (1898)
510.11:11	wildes	Name of Person: Oscar Wilde (1854-1900)	Atherton (1959:233ff)	Oscar Wilde : <i>The Picture of Dorian Gray</i> (1890) <i>The Importance of Being Earnest</i> (1895) <i>A Woman of No Importance</i> (1893) <i>De Profundis</i> (1905) <i>The Ballad of Reading Gaol</i> (1898)
046.19:1	FingaMa l c Oscar	Name of Person: Oscar Wilde (1854-1900)	Atherton (1959:233ff)	Oscar Wilde : <i>The Picture of Dorian Gray</i> (1890) <i>The Importance of Being Earnest</i> (1895) <i>A Woman of No Importance</i> (1893) <i>De Profundis</i> (1905) <i>The Ballad of Reading Gaol</i> (1898)
419.24:6	Oscan wild	Name of Person: Oscar Wilde (1854-1900) (1) (åska [ˈoska] Swedish / Danish / Norwegian : thunder) (åska [+Def: åskan] →[zero PLURAL →åskväder]) (2) (the OSCAR Kings of Sweden)	Atherton (1959:233ff) + Sandulescu	Oscar Wilde : <i>The Picture of Dorian Gray</i> (1890) <i>The Importance of Being Earnest</i> (1895) <i>A Woman of No Importance</i> (1893) <i>De Profundis</i> (1905) <i>The Ballad of Reading Gaol</i> (1898)

		(Oscar Wilde's Father was the ophthalmic surgeon of the King of Sweden!)		
061.08:11	pay the full penalty	(pay the full penalty → under CLA act 1885) (HCE → Oscar Wilde)	Atherton (1959:233ff)	Oscar Wilde : <i>The Picture of Dorian Gray</i> (1890) <i>The Importance of Being Earnest</i> (1895) <i>A Woman of No Importance</i> (1893) <i>De Profundis</i> (1905) <i>The Ballad of Reading Gaol</i> (1898)
186.08:4	dorian grayer in its dudhud.	Title of Book: Oscar Wilde (1854-1900) <i>The Picture of Dorian Gray</i>	Atherton (1959:233ff)	Oscar Wilde : <i>The Picture of Dorian Gray</i> (1890) <i>The Importance of Being Earnest</i> (1895) <i>A Woman of No Importance</i> (1893) <i>De Profundis</i> (1905) <i>The Ballad of Reading Gaol</i> (1898)
257.06:3	they jeerilied along, durian gay	Title of Book: Oscar Wilde (1854-1900) <i>The Picture of Dorian Gray</i>	Atherton (1959:233ff)	Oscar Wilde : <i>The Picture of Dorian Gray</i> (1890) <i>The Importance of Being Earnest</i> (1895) <i>A Woman of No Importance</i> (1893) <i>De Profundis</i> (1905) <i>The Ballad of Reading Gaol</i> (1898)
228.33:4	, foull subustioned mullmud, his farced epistol to the hibrus.	Allusion: Oscar Wilde (1854-1900) (Joyce treats Wilde with contempt and loathing...)	Atherton (1959:233ff)	Oscar Wilde : <i>The Picture of Dorian Gray</i> (1890) <i>The Importance of Being Earnest</i> (1895) <i>A Woman of No Importance</i> (1893) <i>De Profundis</i> (1905) <i>The Ballad of Reading Gaol</i> (1898)
033.23:2 .25:10	a great white caterpillar capable of any and every enormity [...] lay at one time under the ludicrous imputation of annoying Welsh fusiliers	Allusion: Oscar Wilde (1854-1900) (Wilde is called "a great white caterpillar" by Lady Colin Campbell)	Atherton (1959:233ff)	Oscar Wilde : <i>The Picture of Dorian Gray</i> (1890) <i>The Importance of Being Earnest</i> (1895) <i>A Woman of No Importance</i> (1893) <i>De Profundis</i> (1905) <i>The Ballad of Reading Gaol</i> (1898)

241.09:2	, greyed vike cuddlepuller,	Allusion: Oscar Wilde (1854-1900) (Wilde is called "a great white caterpillar" by Lady Colin Campbell)	Atherton (1959:233ff)	Oscar Wilde : <i>The Picture of Dorian Gray</i> (1890) <i>The Importance of Being Earnest</i> (1895) <i>A Woman of No Importance</i> (1893) <i>De Profundis</i> (1905) <i>The Ballad of Reading Gaol</i> (1898)
241.22:1	Master Milchku, queerest man in the benighted queendom,	Allusion: Oscar Wilde (1854-1900) (Wilde is attacked, and called names...)	Atherton (1959:233ff)	Oscar Wilde : <i>The Picture of Dorian Gray</i> (1890) <i>The Importance of Being Earnest</i> (1895) <i>A Woman of No Importance</i> (1893) <i>De Profundis</i> (1905) <i>The Ballad of Reading Gaol</i> (1898)
241.31:7	! Such askors and their ruperts they are putting in for more osghirs is also false liarnels.	Name of Person: Oscar Wilde (1854-1900)	Atherton (1959:233ff)	Oscar Wilde : <i>The Picture of Dorian Gray</i> (1890) <i>The Importance of Being Earnest</i> (1895) <i>A Woman of No Importance</i> (1893) <i>De Profundis</i> (1905) <i>The Ballad of Reading Gaol</i> (1898)
350.10:7	Mr. Lhugewhite Cadderpollard with sunflowered beautionhole pulled up point blanck by mailbag mundaynism at Oldbally Court though the hissindensity buck far of his melovelance tells how when he was fast marking his first lord for cremation the whyfe of his bothem was the very lad's thing to elter his mehind).	Allusion: Oscar Wilde (1854-1900) (‘Oldbally’ is, of course, in which Wilde, wearing a flower in his buttonhole, was tried.)	Atherton (1959:233ff)	Oscar Wilde : <i>The Picture of Dorian Gray</i> (1890) <i>The Importance of Being Earnest</i> (1895) <i>A Woman of No Importance</i> (1893) <i>De Profundis</i> (1905) <i>The Ballad of Reading Gaol</i> (1898)
037.13:3	; I have met with you, bird, too late, or if not, too worm and early:	Quotation: Oscar Wilde (1854-1900) (<i>De Profundis</i>) "But I met you either too late or too soon."	Atherton (1959:233ff)	Oscar Wilde : <i>The Picture of Dorian Gray</i> (1890) <i>The Importance of Being Earnest</i> (1895) <i>A Woman of No Importance</i> (1893) <i>De Profundis</i> (1905)

				<i>The Ballad of Reading Gaol</i> (1898)
060.29:6 .31:3	. We have meat two hourly [...] meet too ourly,	Quotation / Allusion: Oscar Wilde (1854-1900)	Atherton (1959:233ff)	Oscar Wilde : <i>The Picture of Dorian Gray</i> (1890) <i>The Importance of Being Earnest</i> (1895) <i>A Woman of No Importance</i> (1893) <i>De Profundis</i> (1905) <i>The Ballad of Reading Gaol</i> (1898)
345.13:4	! I met with whom it was too late. My fate! O hate!	Quotation / Allusion: Oscar Wilde (1854-1900)	Atherton (1959:233ff)	Oscar Wilde : <i>The Picture of Dorian Gray</i> (1890) <i>The Importance of Being Earnest</i> (1895) <i>A Woman of No Importance</i> (1893) <i>De Profundis</i> (1905) <i>The Ballad of Reading Gaol</i> (1898)
408.16:3	, the mightif beam maircanny, which bit his mirth too early or met his birth too late!	Quotation / Allusion: Oscar Wilde (1854-1900)	Atherton (1959:233ff)	Oscar Wilde : <i>The Picture of Dorian Gray</i> (1890) <i>The Importance of Being Earnest</i> (1895) <i>A Woman of No Importance</i> (1893) <i>De Profundis</i> (1905) <i>The Ballad of Reading Gaol</i> (1898)
233.19:9	, letting punplays pass to earnest:	Quotation / Allusion: Oscar Wilde (1854-1900) <i>The Importance of Being Earnest</i> (1895)	Atherton (1959:233ff)	Oscar Wilde : <i>The Picture of Dorian Gray</i> (1890) <i>The Importance of Being Earnest</i> (1895) <i>A Woman of No Importance</i> (1893) <i>De Profundis</i> (1905) <i>The Ballad of Reading Gaol</i> (1898)
536.12:3	. Mongrieff !	Quotation / Allusion: Oscar Wilde (1854-1900) (Name Character: Archie Moncrief)	Atherton (1959:233ff)	Oscar Wilde : <i>The Picture of Dorian Gray</i> (1890) <i>The Importance of Being Earnest</i> (1895) <i>A Woman of No Importance</i> (1893) <i>De Profundis</i> (1905) <i>The Ballad of Reading Gaol</i> (1898)
212.36:9	<i>Die Windermere Dichter</i>	Title of Play: Oscar Wilde (1854-1900) <i>Lady Windermere's Fan</i>	Atherton (1959:233ff)	Oscar Wilde : <i>The Picture of Dorian Gray</i> (1890) <i>The Importance of Being Earnest</i> (1895)

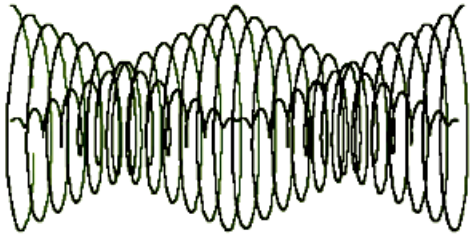
				<i>A Woman of No Importance</i> (1893) <i>De Profundis</i> (1905) <i>The Ballad of Reading Gaol</i> (1898)
158.25:9	a woman of no appearance (	Title of Play: Oscar Wilde (1854-1900) <i>A Woman of No Importance</i> (1893)	Atherton (1959:233ff)	Oscar Wilde : <i>The Picture of Dorian Gray</i> (1890) <i>The Importance of Being Earnest</i> (1895) <i>A Woman of No Importance</i> (1893) <i>De Profundis</i> (1905) <i>The Ballad of Reading Gaol</i> (1898)
158.32:8	a woman to all important (	Title of Play: Oscar Wilde (1854-1900) <i>A Woman of No Importance</i> .	Atherton (1959:233ff)	Oscar Wilde : <i>The Picture of Dorian Gray</i> (1890) <i>The Importance of Being Earnest</i> (1895) <i>A Woman of No Importance</i> (1893) <i>De Profundis</i> (1905) <i>The Ballad of Reading Gaol</i> (1898)
348.23:2	, Vjeras Vjenaskayas,	Name of Character: Oscar Wilde (1854-1900) <i>The Nihilist: Vera</i> .	Atherton (1959:233ff)	Oscar Wilde : <i>The Picture of Dorian Gray</i> (1890) <i>The Importance of Being Earnest</i> (1895) <i>A Woman of No Importance</i> (1893) <i>De Profundis</i> (1905) <i>The Ballad of Reading Gaol</i> (1898)
539.05:6	a wordsworth's of that primed favourite continental poet,	Name of Person: William Wordsworth (1770-1850)	Atherton (1959:233ff)	William Wordsworth
203.15:2	? Was it yst with wyst [...] or where the hand of man has never set foot?	Name of Person: Johann Rudolf Wyss (1782-1830): <i>The Swiss Family Robinson</i> (1812)	Atherton (1959:233ff)	Johann Rudolf Wyss : <i>The Swiss Family Robinson</i>
129.34:11	the Suiss family Collesons	Title of Work: Johann Rudolf Wyss (1782-1830): <i>The Swiss Family Robinson</i> (1812)	Atherton (1959:233ff)	Johann Rudolf Wyss : <i>The Swiss Family Robinson</i>

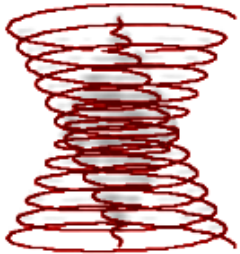
Letter X

FW Address:	FW text:	Equivalence:	Source:	Status:
308.L1	Xenophon.	Name of Person: Xenophon (430-354 BC) Greek philosopher & admirer of Socrates	Atherton (1959:233ff)	Xenophon: <i>Constitution of Sparta Constitution of Athens</i>
324.09:10	, Thallasee	Quotation: Xenophon (430-354 BC) Greek philosopher & admirer of Socrates.	Atherton (1959:233ff)	Xenophon: <i>Constitution of Sparta Constitution of Athens</i>
100.02:3	; The latter! The latter!	Quotation: Xenophon (430-354 BC) Greek philosopher & admirer of Socrates.	Atherton (1959:233ff)	Xenophon: <i>Constitution of Sparta Constitution of Athens</i>

Letter Y

FW Address:	FW text:	Equivalence:	Source:	Status:
041.09:1	yoats	Name of Person: William Butler Yeats (1865-1939)	Atherton (1959:233ff)	William Butler Yeats: <i>A Vision</i> <i>The Second Coming</i>
303.07:7	Doubblinnbbayyates.	Name of Person: William Butler Yeats (1865-1939)	Atherton (1959:233ff)	William Butler Yeats: <i>A Vision</i> <i>The Second Coming</i>
170.16:7 .17:7	yeat [...] when you are old I'm grey fall full wi sleep,	Name of Person & Quotation: William Butler Yeats (1865-1939)	Atherton (1959:233ff)	William Butler Yeats: <i>A Vision</i> <i>The Second Coming</i>
605.24:1	honeybeehivehut in whose enclosure to live	Quotation: William Butler Yeats (1865-1939) <i>A Vision</i> (1925)	Atherton (1959:233ff)	William Butler Yeats: <i>A Vision</i> <i>The Second Coming</i>
566.28:4	! Vision.	Title of Work: William Butler Yeats (1865-1939) <i>A Vision</i> (1925)	Atherton (1959:233ff)	William Butler Yeats: <i>A Vision</i> <i>The Second Coming</i>
179.31:8	aisling vision	Title of Work: William Butler Yeats (1865-1939) <i>A Vision</i> (1925) (aisling Irish: vision)	Atherton (1959:233ff)	William Butler Yeats: <i>A Vision</i> <i>The Second Coming</i>

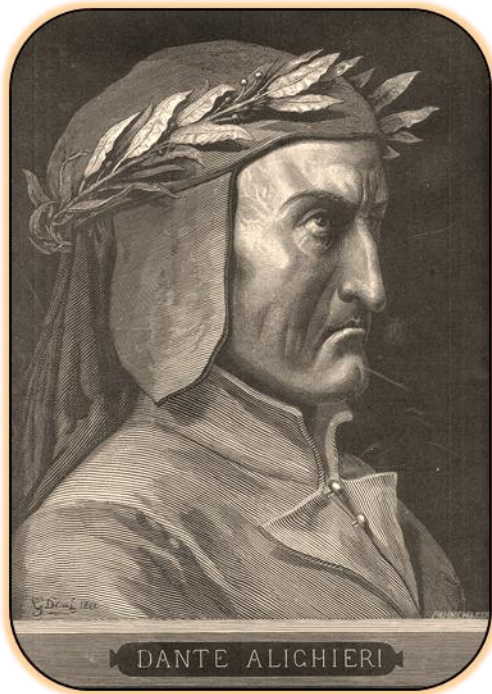
405.12:9	cones of this [...] vision	Quotation: William Butler Yeats (1865-1939) <i>A Vision</i> (1925)	Atherton (1959:233ff)	William Butler Yeats: <i>A Vision</i> <i>The Second Coming</i>
300.20:10 .22:2	creative mind [...] booty of fight	Quotation: William Butler Yeats (1865-1939) <i>A Vision</i> (1925) ("creative mind, body of fate")	Atherton (1959:233ff)	William Butler Yeats: <i>A Vision</i> <i>The Second Coming</i>
	 <p>Inspiration source for W.B. Yeats: <i>The Gyro</i></p>			
239.27:2	gyrogyrorondo. #	William Butler Yeats (1865-1939) (Yeats's "Gyres" are mentioned)	Atherton (1959:233ff)	William Butler Yeats: <i>A Vision</i> <i>The Second Coming</i> (Yeats had married Georgie, a woman who engaged in automatic writing . Messages led to the development of a complex and esoteric system of characters which often focused on cones and gyres to define history . One theory centres on a diagram composed of two conical spirals, one situated inside the other, so that the widest part of one cone occupies the same plane as the tip of the other cone, and vice versa. Around these cones he imagined a set of

				spirals. Yeats claimed that this image of the gyre, a spiralling form, or swirling vortex, captured contrary motions inherent within the process of history. He divided each gyre into different regions which represented particular kinds of historical periods; they could also represent the phases of an individual's psychological development.)
292.28:8	<p>,lurking gyrographically</p>  <p>Inspiration source for W.B. Yeats: The Gyro</p>	William Butler Yeats (1865-1939) (Yeats's "Gyres" are mentioned)	Atherton (1959:233ff)	<p>William Butler Yeats: <i>A Vision</i> <i>The Second Coming</i> (Yeats had married Georgie, a woman who engaged in automatic writing. Messages led to the development of a complex and esoteric system of characters which often focused on cones and gyres to define history. One theory centres on a diagram composed of two conical spirals, one situated inside the other, so that the widest part of one cone occupies the same plane as the tip of the other cone, and vice versa. Around these cones he imagined a set of spirals. Yeats claimed that this image of the gyre, a spiralling form, or swirling vortex, captured contrary motions inherent within the process of history. He divided each gyre into different regions which represented particular kinds of historical periods; they could also represent the phases of an individual's psychological development.)</p>
295.22:1 .23:1	<p>my instructor unstricts me. [...] you'll have the whole inkle. [...] Gyre O, gyre O, gyrotundo!</p>	William Butler Yeats (1865-1939) (Yeats's "Gyres" are mentioned)	Atherton (1959:233ff)	<p>William Butler Yeats: <i>A Vision</i> <i>The Second Coming</i> (Yeats had married Georgie, a woman</p>

.24:1				who engaged in automatic writing . Messages led to the development of a complex and esoteric system of characters which often focused on cones and gyres to define history . One theory centres on a diagram composed of two conical spirals, one situated inside the other, so that the widest part of one cone occupies the same plane as the tip of the other cone, and vice versa. Around these cones he imagined a set of spirals. Yeats claimed that this image of the gyre, a spiralling form, or swirling vortex, captured contrary motions inherent within the process of history. He divided each gyre into different regions which represented particular kinds of historical periods; they could also represent the phases of an individual's psychological development.)
298.16:1	all that's consecants and cotangincies till Perpep stops repippinghim	William Butler Yeats (1865-1939) (Yeats's "Gyres" are mentioned)	Atherton (1959:233ff)	William Butler Yeats: <i>A Vision</i> <i>The Second Coming</i> (Yeats had married Georgie, a woman who engaged in automatic writing . Messages led to the development of a complex and esoteric system of characters which often focused on cones and gyres to define history . One theory centres on a diagram composed of two conical spirals, one situated inside the other, so that the widest part of one cone occupies the same plane as the tip of the other cone, and vice versa. Around these cones he imagined a set of spirals. Yeats claimed that this image of the gyre, a spiralling form, or swirling vortex, captured contrary motions inherent within the process of history.

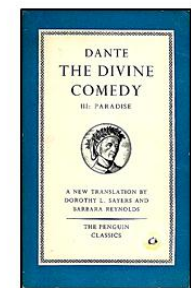
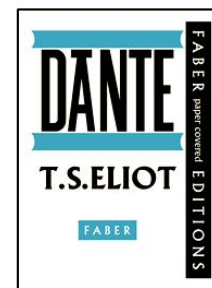
				He divided each gyre into different regions which represented particular kinds of historical periods; they could also represent the phases of an individual's psychological development.)
<h1>Letter Z</h1>				
FW Address:	FW text:	Equivalence:	Source:	Status:
040.24:6	,(night birman, you served him with natigal's nano!)	Title of Work: Émile Zola (1840-1902) <i>Nana</i>	Atherton (1959:233ff)	Émile Zola : <i>Nana</i> <i>Germinal</i>
331.25:2	beauty belt, [...] nana karlikeevna,	Title of Work: Émile Zola (1840-1902) <i>Nana</i>	Atherton (1959:233ff)	Émile Zola : <i>Nana</i> <i>Germinal</i>
352.01:6	gemenal,	Title of Work: Émile Zola (1840-1902) <i>Germinal</i>	Atherton (1959:233ff)	Émile Zola : <i>Nana</i> <i>Germinal</i>
354.35:1	germinal	Title of Work: Émile Zola (1840-1902) <i>Germinal</i>	Atherton (1959:233ff)	Émile Zola : <i>Nana</i> <i>Germinal</i>
063.32:9	zozimus	Name of Person: Zosimos of Panopolis was a third Century alchemist whose works were published in French by Berthelot & Ruelle in 1887-8: they were the	Atherton (1959:233ff)	Zosimos

		source of Joyce's alchemy in the <i>Wake</i> .)		
154.08:3	the sissymusses and the zozzymusses [...] quailed [...] for you cannot wake a silken mouse out of a hoarse oar.	Name of Person: Zosimos of Panopolis was a third Century alchemist whose works were published in French by Berthelot & Ruelle in 1887-8: they were the source of Joyce's alchemy in the <i>Wake</i> .)	Atherton (1959:233ff)	Zosimos
186.04:2 .05:3 .12:4 .16:13	through the slow fires [...] perilous, potent [...] circling the square[...] zazimas	Name of Person: Zosimos of Panopolis was a third Century alchemist whose works were published in French by Berthelot & Ruelle in 1887-8: they were the source of Joyce's alchemy in the <i>Wake</i> .)	Atherton (1959:233ff)	Zosimos
232.04:3 .07:4	a pure flame and a true flame [...] Sousymoust	Name of Person: Zosimos of Panopolis was a third Century alchemist whose works were published in French by Berthelot & Ruelle in 1887-8: they were the source of Joyce's alchemy in the <i>Wake</i> .)	Atherton (1959:233ff)	Zosimos



6. Dante Alighieri

Titles, Quotations, and Allusions



FW Address:	FW Text:	The Divine Comedy:	Dante Address	English Equivalent:
004.18:1	Bygmester Finnegan of the Stuttering Hand	a l'artista / ch'a l'abito de l'arte ha man che trema ...	Paradiso 13:77 [Reynolds]	the artist who in his art has a hand that trembles...
018.17:7	this claybook. Can you rede ... its world?	del libro, che 'l preterito rassegna.	Paradiso 23:54 [Reynolds]	The book that records the past.
031.20:3::18	an Italian excellency named Giubilei ... a triptychal religious family symbolysing puritas of doctrina,	l'anno del giubileo, su per lo ponte / hanno a passar la gente modo colto,	Inferno 18:29 [Reynolds]	in the year of the Jubilee, the Romans have taken measures for the people to pass over the bridge, [The first great Papal Jubilee year, 1300.]
031.32:7	allegibelling:	Faccian li Ghibellin	Paradiso 6:103 [Reynolds]	Let the Ghibellines
031.36:2	we read in sybylline	si perdea la sentenza di Sibilla	Paradiso 33:66 [Reynolds]	The Sibyl's oracle was lost
047.19:3	! Seudodanto!	[Dante]		[Dante Aligheri]
057.10:12	! Before he fell hill he filled heaven	La tua città, che di colui è pianta / che pria volse le spalle al suo fattore	Paradiso 9:127 [Reynolds]	Your city – which was planted by him who first turned his back on his maker -
059.04:11	, half in stage of whisper to her confidante glass,	Per piacermi a lo specchio, qui m'addorno	Purgatorio 27:103 [Reynolds]	To please me at the glass I adorn me here
068.19:7	, farfar off Bissavolo,	mio figlio fu e tuo bisavol fue	Paradiso 15:94 [Reynolds]	he was my son and your grandfather's father
069.05:1	# Now by memory inspired, turn wheel again to the whole of the	per tornare alquanto a mia memoria / e per sonare un poco in questi versi	Paradiso 33:73 [Reynolds]	by returning somewhat to my memory and by sounding a little in these lines

	wall.			
071.26:7	, Gouty Ghibeline,	Faccian li Ghibellin	Paradiso 6:103 [Reynolds]	Let the Ghibellines
072.29:2	guilphy	coi Guelfi suoi	Paradiso 6:107 [Reynolds]	with his Guelphs [sole occurrence]
072.34:5	his groundould diablen lionndub,	[Dublin as Dante's <i>Inferno</i>]		[Dublin as Dante's <i>Inferno</i>]
078.04:3	) lethelulled	Quinci Letè... /.../ a tutti altri sapori esto è di sopra	Purgatorio 28:130.133	Here is Lethe ... Its savour surpasses every other sweetness.
078.09:2	, buried burrowing in Gehinnon, to proliferate through all his Underweath, seam by seam, sheol om sheol, and revisit our Uppercrust Sideria of Utilitarios, the divine one,	[Dante's journey from Inferno to Earthly Paradise]		[Dante's journey from Inferno to Earthly Paradise]
080.21:3	his nuptial eagles sharpened their beaks of prey:	un'aguglia nel ciel con pene d'oro, / con l'ali aperte e a calare intesa;	Purgatorio 9:20 [Reynolds]	an eagle poised in the sky, with feathers of gold, its wings outspread and prepared to stoop [Ganymede]
080.24:2	araflammed	oriafiamma	Paradiso 31:27 [Reynolds]	oriflamme
083.08:4	thorntree of sheol	un gran pruno	Inferno 13:32 [Reynolds]	a great thorn tree
092.23:9::33	one among all, her deputised to defeme him by the Lunar Sisters' Celibacy Club, a lovelooking leapgirl, all all alonely, Gentia Gemma... he, wan and pale in his unmixed admiration,	[Dante was married to Gemma Donati; he never mentions or describes her]		[Dante was married to Gemma Donati; he never mentions or describes her]
110.09:9	this madh vaal of tares (whose verdure's yellowed therever Phaiton parks his car	quando Fetonte abbandonò li freni, / per che 'l ciel, come pare ancor, si cosse;	Inferno 17:107 [Reynolds]	When Phaeton let loose the reins, whereby the sky, as yet appears, was scorched;

152.28:6	[he] set off from Ludstown a spasso to see how badness was badness in the weirdest of all possible ways. #	[Dante's pilgrimage through the Afterworld]		[Dante's pilgrimage through the Afterworld]
152.36:3	at the turning of [the wrong lane]	che la diritta via era smarrita. /.../ che la verace via abbandonai. → Eliot: <i>Ash Wednesday</i> , 3. 1930. At the first turning of the second stair I turned and saw below The same shape twisted on the banister	Inferno 1:3.12 [Reynolds]	the straight way was lost ... I left the true way;
155.25:9	, a lucciols in Teresa street	come la mosca cede a la zanzara, / vede lucciole giù per la vallea,	Inferno 26:28 [Reynolds]	when the fly yields to the mosquito ... [the peasant] sees down along the valley, the fireflies.
158.29:3.4	, Aquila Rapax,	un'aguglia nel ciel con penne d'oro / con l'ali aperte e a calare intesa;	Purgatorio 9:20 [Reynolds]	an eagle poised in the sky with feathers of gold, its wings outspread and prepared to swoop.
159.06:1::33	# Then Nuvoletta [...] climbed over bannistars;	si come nuvoletta, in su salire	Inferno 26:29 [Reynolds]	like a little cloud ascending
163.20:3	: the more stolidly immobile in space appears to me the bottom which is presented to use in time by the top primomobilisk &c.).	Fassi di raggio tutta sua parvenza / riflesso al sommo del mobile primo	Paradiso 30:106 [Reynolds]	its whole expanse is made by a ray reflected from the summit of the Primum Mobile
181.11:3	the bombinubble puzzo that welled out of the pozzo.	Questa palude che 'l gran puzzo spira / cigne dintorno la città dolente	Inferno 9:31 [Reynolds]	This marsh which exhales the mighty stench
182.21:2	, ser Autore, q.e.d.,	"Tu se lo mio maestro e 'l mio autore...	Inferno 1:85 [Reynolds]	You are my master and my author... [Dante recognizes Virgil]
182.21:5	, a heartbreakingly young paolo	Amor, ch'a nullo amato amar perdona / mi prese del costui piacer si forte, / che, come vedi, ancor non m'abbandona	Inferno 5:103 [Reynolds]	Love, which absolves no loved one from loving, seized me so strongly with delight in him, that, as you see, it does not leave me even now. [Francesca's description of Paolo]
198.19:13	ebro	tra Ebro e Macra	Paradiso 9:89 [Reynolds]	between the Ebro and the Magra
207.26:8	Duodecimoroon? Bon a ventura?	Io son la vita di Bonaventuro / da Bagnoregio /	Paradiso 12:127 [Reynolds]	I am the living soul of Bonaventure of Bagnorea [Saint Bonaventure, 1221 – 1274, and Twelfth Canto]

208.08:6	arnoment	... tu parli d'Arno." / E l'altro disse lui: "Perché nascose / questi il vocabol di quella riviera ...	Purgatorio 14:24 [Reynolds]	... you speak of the Arno." And the other said to him, "Why did he conceal that river's name ... ?"
211.17:8	for revery warp in the weaver's woof	si mostrò spedita / l'anima santa di metter la trama / in quella tela ch'io le porsi ordita.	Paradiso 17:100 [Reynolds]	the holy soul showed he had finished setting the woof across the warp I had held out.
212.35:11	. Senior ga dito: Faciasi Omo! E omo fu fò.	"qual che tu sii, od ombra od omo certo!" / Rispuosemi: "Non omo, omo già fui..." [only double occurrence in this form]	Inferno 1:66 [Reynolds]	"whatever you are, shade or living man." "No, not a living man, though once I was."
220.07:11	), a bewitching blonde who dimples delightfully and is approached in loveliness only by her graceful sister reflection in a mirror,	Per piacermi a lo specchio, qui m'adorno; / ma mia suora Rachel mai non si smaga	Purgatorio 27:103 [Reynolds]	To please me at the glass I adorn me here, but my sister Rachel never leaves her mirror and sits all day
225.24:2	Hellfeuersteyn?	... scoperto / quel color che l'inferno mi nascose	Purgatorio 1:129 [Reynolds]	... disclosed that colour of mine which Hell had hidden.
227.14:4	Beatrice,	[Beatrice third in a list of seven girls]		[Beatrice third in a list of seven girls]
227.21:4	, what tournaments of complementary rages rocked the divlun from his punchpoll to his tummy's shentre	Lo'imperador del doloroso regno / da mezzo'l petto uscìa fuor de la ghiaccia;	Inferno 34:28 [Reynolds]	the emperor of the woeful stood forth from midbreast out of the ice
228.22:5	and regain that absendee tarry eaasty, his città immediata, by an alley and detour	Fiorenza dentro da la cerchia antica	Paradiso 15:97 [Reynolds]	Florence, within her ancient circle [the old city of Florence]
229.04:2	! And daunt you logh if his vineshanky's schwemmy!	[Dante]		[Dante]
230.04:4	Bill C. Babby,	Luogo è là giù da Belzebù remoto	Inferno 24:127 [Reynolds]	Down there, from Beelzebub as far removed ...
230.29:5::32	, genitricksling with Avus and Avia, that simple pair, and descendant down on veloutypads	Se la gente ch'al mondo più traligna / non fosse stata a Cesare noverca	Paradiso 16:58 [Reynolds]	If the folk who are most degenerate in the world had not been a stepmother to Caesar [Cacciaguida tells Dante of the simple life of his old Roman ancestors, and laments the decline of the old families]

	by a vuncular process to Nurus and Noverca, [...] , patriss all of them			
232.23:8	? Satanly, lade!	"Pape Satàn, pape Satàn aleppe!" [Pluto's words in the language of Hell]	Inferno 7:1 [Reynolds]	[Pluto's words in the language of Hell]
233.12:12	They who will for exile say can for dog	Lo primo tuo refugio ... / sarà la cortesia del gran Lombardo	Paradiso 17:71 [Reynolds]	Your first refuge ... shall be the courtesy of the great Lombard [Can Grande]
233.30:1	aleguere come alaguerre	Aligheri		Aligheri
233.33:3	a skarp snakk of pure undefallen engelsk,		Conv. II. vi. 90 – 100 [Reynolds]	I say that out of these orders of angels some certain were lost so soon as they were created, I take it to the number of a tenth part; for the restoration of which human nature was afterward created.
235.09:1	# Xanthos! Xanthos! Xanthos!	... un dolcissimo canto / ... "Santo, santo, santo!" → T.S.Eliot: <i>The Waste Land</i> (1922), Line 433: "Shantih, shantih, shantih".	Paradiso 26:69 [Reynolds]	... a most sweet song ... "Holy, Holy, Holy."
238.03:8::5	so as to be very dainty... verily dandydainty,	[Dante]		[Dante]
239.32:6	) oaths and screams and bawley groans	quivi le strida, il compianto, il lamento...	Inferno 5:35 [Reynolds]	the shrieks, the moans, the lamentations ...
239.33:1	with a belchybubhub and a hellabelow bedemmed and bediabbled the arimaining lucisphere.	... che fu nobil creato / più ch'altra creatura, giù dal cielo / folgoreggiando scender, da l'un lato.	Purgatorio 12:25 [Reynolds]	... [he] who was created nobler than any other creature fell as lightning from heaven
239.34:6	. Lonedom's breach lay foulend up uncouth	ov'è la ghiaccia? e questi com'è fitto / sì sottosopra?	Inferno 34:103 [Reynolds]	Where is the ice? and he, there, how is it that he fixed thus upside down?
240.02:3	. And you wonna make one of our micknick party.	ch'e'si mi fecer de la loro schiera, / sì ch'io fui sesto tra cotanto senno.	Inferno 4:101 [Reynolds]	for they made me one of their company, so that I was sixth amid so much wisdom.
244.02:1	! Daintytrees,	[Dante]		[Dante]
247.10:10	. Eat larto altruis with most	Tu proverai sì come sa di sale / lo pane altrui,	Paradiso 17:58 [Reynolds]	You shall come to know how salt is the taste of another's bread,

	perfect stranger. #			
248.27:3	. When you'll next have the mind to retire to be wicked this is as dainty a way as any.	[Dante's <i>Inferno</i>]		[Dante's <i>Inferno</i>]
251.23:12	dantellising peaches	[Dante: his tropes !]		[Dante: his tropes !]
251.24:4	the lingerous longerous book of the dark.	[Dante's <i>Inferno</i>]		[Dante's <i>Inferno</i>]
251.25:1	. Look at this passage about Galilleotto!	Galeotto fu 'l libro e chi lo scrisse	Inferno 5:137 [Reynolds]	A Gallehault was the book and he who wrote it
256.23:2	and why is limbo	Gran duol mi prese al cor quando lo 'ntesi / però che gente di molto valore / conobbi che 'n quel limbo eran sospesi.	Inferno 4:43 [Reynolds]	Great sadness seized my heart when I heard him, for I recognized that people of great worth were suspended in that Limbo.
256.33:1	# That little cloud, a nibulissa, still hangs isky.	so come nuvoletta, in sù salire	Inferno 26:39 [Reynolds]	like a little cloud ascending
257.03:9	, now at rhimba rhomba, now in trippiza trappaza, pleating a pattern Gran Geamatron showed them	Qual è 'l geomètra che tutto s'affige / per misurar lo cerchio ...	Paradiso 33:133 [Reynolds]	As is the geometer who wholly applies himself to measure the circle ...
263:L:1	Mars speaking.	però ch'a me venia "Resurgi" e "Vinci"...	Paradiso 14:125 [Reynolds]	for there came to me "Rise" and "Conquer"...
266.L1:1	Bet you fippence, anythesious, there's no puggatory, are yous game?	[Purgatory]		[Purgatory]
269.L1:1	Undante umoroso.	[Dante]		[Dante]
269.23:3	The beggar the maid the bigger the mauler.	[e.g.] ... I peccator carnali, / che la ragion sommettono al talento.	Inferno 5:38 [Reynolds]	... the carnal sinners, who subject reason to desire.
269.24:3	And the greater the patrarc the griefier the pinch. And that's	... Nessun maggior dolore / che ricordarsi del tempo felice / ne la miseria; e ciò sa 'l tuo dottore.	Inferno 5:121 [Reynolds]	... There is no greater sorrow than to recall, in wretchedness, the happy time; and this your teacher knows.

	what your doctor knows.			
269.26:2	. O love it is the commonknounest thing how it pashes the plutous and the paupe.	Amor, ch'a nullo amato amar perdona...	Inferno 5:103 [Reynolds]	Love, which absolves no loved one from loving ...
269.n4:1	Llong and Shortts Primer of Black and White Wenchcraft.	[Dante's account of Francesca]	Inferno 5:100- 107 [Reynolds]	[Dante's account of Francesca]
272.22:1	sense you threehandsigh put your twofootlarge timepates in the dead wash of Lough Murph	... la testa e mi sommersa / ove convenne ch'io l'acqua inghiottissi	Purgatorio 31:101 [Reynolds]	... clasped my head and dipped me under, where it behooved me to swallow the water.
272.n3:1	That's the lethemuse but it washes off.	da questa parte con virtù discende / che toglie altrui memoria del peccato; / ... / Quinci Letè ...	Purgatorio 28:127 – 130 [Reynolds]	on this side it descends with virtue that takes from one the memory of sin; ... Here [is] Lethe;
276.26:5	we keep is peace who follow his law,	E 'n la sua volontade è nostra pace	Paradiso 3:85 [Reynolds]	and in His will is our peace
276.n6:2	. I can almost feed their sweetness at my lislips	... ch'è quasi tutta cessa / mia visione, e ancor mi distilla / nel core il dolce cha nacque da essa	Paradiso 33:61 [Reynolds]	my vision almost fades away, yet does the sweetness that was born of it still drop within my heart.
277.17:5	a little black rose a truant in a thorntree.	ch'i' ho veduto tutto 'l verno prima / lo prun mostrarsi rigido e feroce, / poscia portar la rosa in su la cima;	Paradiso 13:133 [Reynolds]	for I have seen first, all winter through, the thorn display itself hard and stiff, and then upon its summit bear the rose.
278.01:8	who wants to cheat the choker's got to learn to chew the cud.	... 'l pastor che procede, / rugumar può, ma non ha l'unghie fesse ...	Purgatorio 16:98 [Reynolds]	the shepherd that leads may chew the cud but has not the hoofs divided.
280.29:5	she shall tread them lifetree leaves whose silence hitherto has shone as sphere of silver	così al vento ne le foglie levi / si perdea la sentenza di Sibilla.	Paradiso 33:65 [Reynolds]	thus in the wind, on the light leaves, the Sibyl's oracle was lost.
281.01:9	, a weird of wonder tenebrous as that evil thorngarth,	... qual era è cosa dura / esta selva selvaggia e aspra e forte	Inferno 1:4 [Reynolds]	what that wood was, wild, rugged, harsh
281.15:5	But Bruto and Cassio are ware only of trifid tongues	quel che pende dal nero ceffo è Bruto: / ... e l'altro e Cassio ...	Inferno 34:65 [Reynolds]	the one that hangs from the black muzzle is Brutus: ... the other is Cassius.

281.17:3	, ('tis demonal!)	[Inferno]	[Inferno]	[Inferno]
281.22:5	. What if she love Sieger less though she leave Ruhm moan?	essa è la luce eterna di Sigieri, / che, ... silogizzò invidiosi veri.	Paradiso 10:136 [Reynolds]	it is the eternal light of Siger who ... demonstrated invidious truths.
281.25:4	. Moving about in the free of the air and mixing with the ruck.	Fitti nel limo dicon: "Tristi fummo / ne l'aere dolce ..."	Inferno 7:121 [Reynolds]	Fixed in the slime they say, "We were sullen in the sweet air..."
282.01:1	# With sobs for his job, with tears for his toil, with horror for his squalor but with pep for his perdition,	... la crudeltà che fuor mi serra / del bello ovile ...	Paradiso 25:4 [Reynolds]	the cruelty which bars me from the fair sheepfold.
282.03:2	with pep for his perdition,	... "Alma sdegnosa, / benedetta colei che'n te s'incinse!	Inferno 8:44 [Reynolds]	"Indignant soul, blessed is she who bore you!
288.02:5	blending tschemes for em in tropadores and doublecressing twofold truths and devising tingling tailwords	[the poem's tropes, allegory and rhymes]		[the poem's tropes, allegory and rhymes]
289.15:6	, let drop as a doomboy drops,	E caddi come corpo morto cade	Inferno 5:142 [Reynolds]	and fell as a dead body falls
292.01:9	lamoor that of gentle breast rathe is intaken	Amor, ch'al cor gentil ratto s'apprende ...	Inferno 5:100 [Reynolds]	Love, which is quickly kindled in a gentle heart...
292.02:6::23	circling toward out yondest [...] that batch of grim rushers)	La bufera infernal, che mai non resta, / mena gli spiriti con la sua rapina; /	Inferno 5:31 [Reynolds]	The hellish hurricane, never resting, sweeps along the spirits with its rapine; whirling and smiting, it torments them.
293.07:2	lost himself or himself some somniaone	Qual è colui che sognando [somniando] vede ...	Paradiso 33:58 [Reynolds]	As is he who dreaming, sees ...
295:27:8	a daintical pair of accomplishments!	[Dante]		[Dante]
296.05:3	a capital Pee for Pride	Sette P ne la fronte mi descrisse / col puntun de la spada	Purgatorio 9:112 [Reynolds]	Seven P's he traced on my forehead with the point of his sword.
296.11:3	. With a geing groan grunt and a croak click cluck.	E quando fuor ne' cardini distorti / li spigoli di quella regge sacra, / che di metallo son sonanti e forti, / non ruggiò si né si mostrò si acra / Tarpea ...	Purgatorio 9:133 [Reynolds]	When the pivots of that sacred portal, which are of metal resounding and strong, were turned within their hinges, Tarpea roared not so loud.

296.30:6	. I'll make you see figuratleavely in the whome of your eternal geomater.	Qual è 'l geomètra che tutto s'affige / per misurar lo cerchio ...	Paradiso 33:12 [Reynolds]	As is the geometer who wholly applies himself to measure the circle
297.n1:4	Doña Speranza	se' di speranza fontana vivace. / Donna ...	Paradiso 28:98 [Reynolds]	the living fount of Hope. Lady ...
298.L2:1	Ecclesiastical and Celestial Hierarchies. The Ascending. The Descending.	"I cerchi primi / t'hanno mostrato Serafi e Cherubi ... / ... / In essa gerarcia son l'altre dee: / prima Dominazioni, e poi Virtudi ... / ... / Questi ordini di sù tutti s'ammirano, / e di giù vincon	Paradiso 28:98 [Reynolds]	The first circles have shown to you the Seraphim and the Cherubim ... In this hierarchy are the next divinities, first Dominions, then Virtues ... These orders all gaze upward and prevail downward.
305.31:1	. To book alone belongs the lobe.	... vidi che s'interna, / legato con amore in un volume, / ciò che per l'universo si squaderna...	Paradiso 33:85 [Reynolds]	I saw ingathered, bound by love in one single volume, that which is dispersed in leaves throughout the universe...
306.12:3	. We've had our day at triv and quad	per sette porte intrai con questi savi	Inferno 4:110 [Reynolds]	through seven gates I entered with those sages...
307.11:6	, the Strangest Dream that was ever Halfdreamt.	Qual è colui che sognando vede ... → John Keats: <i>La Belle Dame Sans Merci</i> (1884): "The latest dream I ever dream'd"	Paradiso 33:58 [Reynolds]	As one who dreaming, sees
308.n1:1	Kish is for anticheirst, and the free of my hand to him!	Al fine de le sue parole il ladro / le mani alzò con amendu le fiche, / gridando: "Togli, Dio, ch'a te le squadro!"	Inferno 25:1 [Reynolds]	At the end of his words the thief raised up his hands with both the figs, crying, "Take them, God, for I aim them at you!"
320.33:1::29	# Infernal machinery [...] having thus passed the buck to billy back from jack (finder the keeper) as the baffling yarn sailed in circles	Ma esso, ch'altra volta mi sovvenne / ... / ... mi sostenne; / e disse: "Gerion, moviti omai: / le rote larghe, e lo scender sia poco; / pensa la nova soma che tu hai." / Come la navicella esce di loco / in dietro in dietro, si quindi si tolse; / ... / Ella sen va notando lenta lenta; / rota e discende, ...	Inferno 17:94 [Reynolds]	But he who at other times had steadied me ... steadied me as soon as I was mounted up, then said, "Geryon, move on now; let your circles be wide and your descending slow. ... As the bark backs out little by little from its place, so Geryon withdrew thence ... he goes swimming slowly on, wheels and descends ...
334.20:1	# O rum it is the chomicalest thing how it pickles up the punchey and the jude.	Amor, ch'a nullo amato amar perdona ...	Inferno 5:103 [Reynolds]	Love, which absolves no loved one from loving ... [+ FW269.26...]
337.30:4	, Donn, Teague and Hurleg,	[Dante]		[Dante]
344.05:6	! Which goathey and sheepskeer they damnty well	[Dante, Goethe, Shakespeare]		[Dante, Goethe, Shakespeare]

	know.			
346.04:4	. <i>Hebeneros for Aromal Peace.</i>	Nel giallo de la rosa sempiterna, / che si digrada e dilata e redole / odor di lode al sol che sempre verna.	Paradiso 30:124 [Reynolds]	Into the yellow of the eternal Rose, which rises in ranks and expands and breathes forth odour of praise unto the Sun which makes perpetual spring.
360.07:13	and you, Smirky Dainty	[Dante]		[Dante]
366.23:3	old ruffin sippahsedly improctor to be seducint trovatellas,	a dicer 'sipa' tra Sàvena e Reno; / ... / ... "Via, /ruffian! qui non son femmine da conio."	Inferno 18:61 + 65-66 [Reynolds]	between Savena and Reno, to say <i>sipa</i> ; "Off pander! There are no women here to coin."
394.04:9	, when hope was there no more,	Lasciate ogni speranza	Inferno 3:9 [Reynolds]	Abandon every hope
405.24:6	, The Wheel of Fortune,	però giri Fortuna la sua rota / come le piace ...	Inferno 15:95 [Reynolds]	therefore let Fortune whirl her wheel as pleases her ...
425.20:3 +425.24:5	my trifolium librotto, [...] ! Acomedy of letters!	di questa comedia, lettor, ti giuro	Inferno 16:128 [Reynolds]	I swear to you by the notes of this Comedy
440.05:9	<i>Through Hell with the Papes (</i>	... papi e cardinali, / in cui usa avarizia il suo soperchio.	Inferno 7:47 [Reynolds]	... popes and cardinals in whom avarice wrecks its excess.
440.06:7	<i>the divine comic Denti Alligator</i>	[Dante]		[Dante]
462.17:8	, a squamous runaway and a dear old man pal of mine too.	che corrono a Verona il drappo verde	Inferno 15:122 [Reynolds]	one of those who run for the green cloth in the field at Verona ...
462.22:4	! Be sure and link him, me O treasauo, as often as you learn	Sieti raccomandato il mio Tesoro	Inferno 15:119 [Reynolds]	Let my <i>Treasure</i> , in which I yet live
462.34:3	on quinquisecular cycles after his French evolution	il mio <i>Tesoro</i>	Inferno 15:119 [Reynolds]	[Brunetto's " <i>Tesoro</i> " was written in French: <i>Livre dou Tresor</i>]
464.13:6	, me grandsourd, the old cruxader,	mio figlio fu e tuo bisavol fue	Paradiso 15:94 [Reynolds]	was my son and was your grandfather's father.
464.36:2	! You rejoice me! Faith, I'm proud of you,	"O fronda mia in che io compiacemmi ...	Paradiso 15:88 [Reynolds]	"O my branch, in whom I took delight ...
477.19:5::7	spreading in quadriliberall their azurespotted ... nets,	[Dante's fourfold, quadrivial levels of meaning]	Epistle X, para. 7-9 [Reynolds]	[Dante's fourfold, quadrivial levels of meaning]

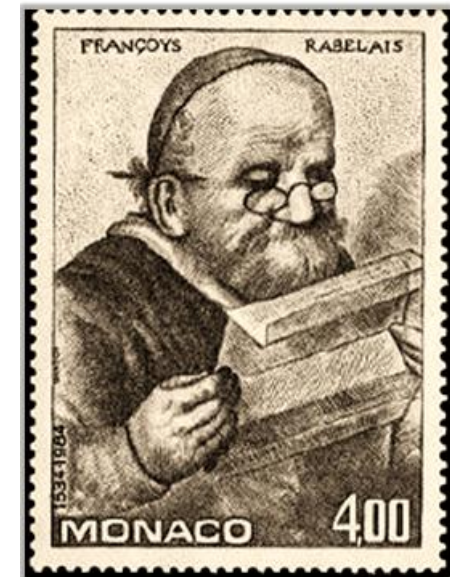
483.23:12	, saviour so the salt and good wee braod,	Tu proverai si come sa di sale / lo pane altrui,	Paradiso 17:58 [Reynolds]	You shall come to know how salt is the taste of another's bread,
484.09:1	ersed irredent,	[Irish Dante]		[Irish Dante]
484.31:4	the spirit is from the upper circle?	nel primo cercio	Inferno 4:24 [Reynolds]	[the first circle; the upper levels of hell]
486.32:6	. And so the triptych vision passes.	[Dante's three realms]		[Dante's three realms]
488.06:3	avicendas	Avicenna	Inferno 4:143 [Reynolds]	Avicenna
504.29:9	, guelfing and ghiberring	Faccian li Ghibellin, faccian lor arte / sott' altro segno, ... / ... / e non l'abbatta esto Carlo novello / coi Guelfi suoi ...	Paradiso 6:103 [Reynolds]	Let the Ghibellines ... practise their art under another ensign. ... And let not this new Charles strike it down with his Guelphs ...
510.03:1	# The tail, so mastrodantic, as you tell it nearly takes your [...] breath away.	[Dante and the Poem]		[Dante and the Poem]
539.05:9	that primed favourite continental poet, Daunty, Gouty, and Shopkeeper,	[Dante, Goethe, and Shakespeare]		[Dante, Goethe, and Shakespeare]
558.24:12	, for they were never happier, huhu, than when they were miserable, haha;	... Nessun maggior dolore / che ricordarsi del tempo felice / ne la miseria ...	Inferno 5:121 [Reynolds]	There is no greater sorrow than to recall, in wretchedness, the happy time ...
563.08:12	whose heel he sheepfolds [...]. O, foetal sleep!	del bello ovile ov' io dormi' agnello	Paradiso 25:5 [Reynolds]	the fair sheeepfold where I slept as a lamb
566.28:1	# Gauze off heaven! Vision. Then. O, pluxty suddly, the sight entrancing!	Da quinci innanzi il mio veder fu maggio / che 'l parlar mostra, che'a tal vista cede / e cede la memoria a tanto oltraggio.	Paradiso 33:55 [Reynolds]	Thenceforward my vision was greater than speech can show, which fails at such a sight, and at such excess memory fails.
567.36:7	ghimbelling on guelflinks.	[Ghibelline and Guelph: → FW504.29]	Paradiso 6:103-107 [Reynolds]	[Ghibelline and Guelph: → FW504.29]

568.09:8	, with si so silent,	del bel paese là dove 'l si suona	Inferno 33:80 [Reynolds]	???
593.01:1	Sandhyas! Sandhyas! Sandhyas!	“Santo, santo, santo!”	Paradiso 26:69 [Reynolds]	“Holy, Holy, Holy!”
606.03:2	, ninthly enthroned, in the concentric centre	Così l’ottavo e ’l nono; ... / ... / ... Da quel punto / depende il cielo e tutta la natura. /	Paradiso 28:34- 42 [Reynolds]	So the eighth and the ninth; ... / / ... On that point the heavens and all nature are dependent.
609.01:9	, touring the no placelike no timelike absolent,	Trasumanar significar per verba / non si poria; però l’esempio basti	Paradiso 1:70 [Reynolds]	The passing beyond humanity may not be set forth in words; therefore let the example suffice
628.06:5	. My leaves have drifted from me. All. But one clings still. I’ll bear it on me. To remind me of.	così al vento ne le foglie levi / si perdea la sentenza di Sibilla.	Paradiso 33:65 [Reynolds]	thus in the wind, on the light leaves, the Sibyl’s oracle was lost.
628.15:3	The keys to. Given!	... quel padre vetusto / di Santa Chiesa a cui Cristo le chiavi / raccomandò di questo fior venusto.	Paradiso 32:124 [Reynolds]	That ancient father of Holy Church to whom Christ entrusted the keys of this beauteous flower.

7. François Rabelais

Titles, Quotations, and Allusions

1533 *Pantagruéline Prognostication*.
1534 *Gargantua*
1542 Edition remaniée de *Gargantua-Pantagruel*,
1545 Impression du *Tiers Livre des faictz et dictz héroïques de Pantagruel*
1552 Publication du *Quart Livre*
1553 Rabelais mourut à Paris
1564 Publication d'un *Cinquième Livre*
1971 6 novembre: Le conseil de l'Université de Tours décide que l'Université prendra le nom de François Rabelais, savant précurseur des études "pluridisciplinaires", esprit critique "sans complaisance à l'égard du conformisme".



FW Address:	FW text:	Gloss (all glosses by Lazăr Șeineanu, or by Rabelais himself!):
254.32:10	magot's	(magot : gros singe sans queue, fort commun en Haute-Egypte) (Jacquet / Saineanu p13)
227.35:2	Tartaran tastarin	(Chez les auteurs Joinville et Nicolas de Troyes, les noms bizarres de Gots et de Magots sont appliqués à toutes sortes de peuples barbares, particulièrement aux Tartares ... De plus, tartarin , épithète traditionnelle de magot , est devenu à son tour synonyme de ce nom.) (Jacquet / Saineanu p13)
254.31:10	quine	(le primitif quin : singe, et le féminin quine , se trouvent dans certains textes) (Jacquet / Saineanu p13)
004.03:6	Baddelaries	(Badelaire : manière d'espée à un dos et un tranchant large et courbant; chez les Turcs) (Jacquet / Saineanu p14) (Romanian: iatagan | E: yataghan)
004.04:4	Malachus	(Malchus : épée recourbée du genre des braquemards..., appellatif d'origine littéraire) (Jacquet / Saineanu p14)
004.04:8	Verdons	(Verdun : épée longue et étroite, proprement épée de Verdun, ville de tout temps renommée pour ses fabriques de lames d'acier) (Jacquet / Saineanu p14)
004.06:2	. Assiegates	(aze gaye → zagaie : nom de lance qu'on lit sous une forme analogue dans Froissard) (Jacquet / Saineanu p14)
004.03:7	partisans	(partisane / pertuisane : forte pique à fer droit et a deux tranchants. Le nom de cette lance est venu d'Italie au 15ème siècle) (Jacquet / Saineanu p14)

118.06:6	desultory horses	(Les chevaux <i>désultaires</i> de Gargantua (souvenir de Pline) sur lesquels il avait “apprins à sauter hastivement d’un cheval sus l’autre sans prendre terre” voisaient avec son habileté à voltiger) (Jacquet / Saineanu p14)
004.05:3	camibalistics	(<i>camisade</i> : mot ainsi défini par Monet (1636): “attaque sur l’ennemi avant l’aube, ou en un autre temps de nuit, des gens armés et couverts de chemises blanches ou autre telle estoffe pour s’entre connoistre.”) (Jacquet / Saineanu p14)
004.05:7	Whoyteboyce	(white boys) (Jacquet / Saineanu p15)
004.04:5	Micgranes	(<i>migraine</i> : grenade à feu, du provençal <i>migrano</i> ≈ grenade (fruit). (Jacquet / Saineanu p15)
004.05:3	camibalistics	(<i>baliste</i> (Tite-Live) et <i>catapulte</i> (Vitruve), à côté du <i>bélier</i>) (Jacquet / Saineanu p15)
004.04:9.1	catapelting	(<i>baliste</i> (Tite-Live) et <i>catapulte</i> (Vitruve), à côté du <i>bélier</i>) (Jacquet / Saineanu p15)
600.34:5	ferial	(“car le jour est <i>feriau</i> ” passage de la Tempête) (Jacquet / Saineanu p15)
093.21:3	! Nau!	(“Jal voyait à tort, dans l’exclamation <i>nau</i> (c’est-à-dire Noël!), le même mot que <i>nau</i> , navire.” (Jacquet / Saineanu p15)
020.35:8	. Flou inn,	(<i>Flouin</i> , suivant Nicot, “une manière de vaisseau de mer, approchant la <i>rauberge</i> , peu plus petit”. (Jacquet / Saineanu p15)
020.35:2	besch	(<i>vent</i> du sud-ouest) (Jacquet / Saineanu p15)
119.11:2	calamite’s	(<i>pierre d’aimant</i> : “le pillot avait dressé la calamite de toutes les boussoles”.) (Jacquet / Saineanu p16)
220.07:4	Pott	(Henri Estienne parle quelque part des jurons qui sont “plutôt gaudisseries que blasphèmes” en citant cette formule italienne: <i>Per la potta della virgine Maria!</i> ... Rabelais cite: <i>Pote de Christo</i> à côté de <i>Pote de Froc</i> ... C’est le reflet du juron italien <i>Potta della</i> ...) (Jacquet / Saineanu p16)
020.28:	For then was the age when hoops ran	(<i>les hauts bonnets</i> du 15ème siècle, coiffure très élevée au-dessus du front, étaient passés en proverbe au siècle suivant, et l’expression <i>du temps des hauts bonnets</i> revient souvent sous la plume de Rabelais (Jacquet / Saineanu p17)

	high	
020.34:	expectung pelick	(<u>Expect un pauc</u> ≈ attends un peu, ... danse gasconne.) (Jacquet / Saineanu p17)
020.31:	Malmarriedad	(<u>mal maridade</u> ≈ la mal mariée, danse provençale, répondant à la <u>maumariée</u> du centre de la France.) (Jacquet / Saineanu p17) (Romanian <u>măritată</u> stand very close to the Provençal word <u>maridade</u>)
020.31:	reversogassed	(<u>revergasse</u> (en Languedoc <u>revergado</u>), ancienne danse dans laquelle les jeunes filles retroussaient leurs jupes jusqu'à la cuisse (de <u>reverga</u> ≈ retrousser) (Jacquet / Saineanu p17)
254.14:	Perrichon	(<u>La Perrichon</u> : appellation de danse, d'après un nom d'homme) (Jacquet / Saineanu p17)
254.14:	Bastienne	(<u>La Bastienne</u> : appellation de danse, d'après un nom de femme) (Jacquet / Saineanu p17)
020.34:5	,valentine eyes	(<u>La Valentinoise</u> : appellation de danse, d'après un nom de femme) (Jacquet / Saineanu p17)
020.32:4	frisque	(<u>La Frisque</u> : appellation de danse, d'après un qualificatif) (Jacquet / Saineanu p17)
020.33:4	la gaye	(<u>La Gaie</u> : appellation de danse, d'après un qualificatif) (Jacquet / Saineanu p18)
020.33:11	trippiery	(<u>La Trippière</u> : appellation de danse, d'après un qualificatif) (Jacquet / Saineanu p18)
254.16:3	,dullcisamica?	(<u>dulcis amica</u> : danses scolaires: ...) (Jacquet / Saineanu p18)
020.32:11	pyrrhique	(<u>La Pyrrhic</u> : danses grecques...) (Jacquet / Saineanu p18)
020.25:3	And the chicks picked their teeth	("il y a de cela bien de temps ' <u>Quand les poules avoient des dents</u> ' ") (Jacquet / Saineanu p18)
020.26:5	. You can ask your ass if he believes it.	(Les <u>formules finales</u> abonde dans Rabelais et sont souvent empreintes de malice populaire.) (Jacquet / Saineanu p18)
020.33:7	snaky woman	(la seconde fée nommée par Rabelais est la fameuse <u>Mélusine</u> ... qui était une fée sous forme de <u>femme-serpent</u>) (Jacquet / Saineanu p18)

118.28:6	Petault	(“Après la journée des Cornabous, le roy Petault nous envoya rafraîchir en nos maisons. Il est encore cherchant la sienne...”) (“Dans L’Hostel du Roy Petaud chacun est maistre...”) (Jacquet / Saineanu p19)
319.26:5	gargantast	(Les ancêtres immédiats de Pantagruel , Gargantua , et surtout Grandgousier appartiennent encore à l’âge préhistorique.) (Jacquet / Saineanu p19)
203.04:11	robecca	(A la suite des énormes quantités de cidre avalées par notre géant Gargantua , son déluge urinal fut tellement abondant “qu’il fit une petite rivière, laquelle on appelle encore de présent Robec ”.) (Jacquet / Saineanu p20)
119.02:1	ground kiss	(Les témoignages cités du XVIème siècle nous révèlent la double signification symbolique que la soldatesque de l’époque attachait à l’acte de baiser la terre . C’était, d’une part, une marque d’obéissance; c’était, d’autre part, l’expression de l’humiliation chrétienne, la résignation suprême à la volonté divine...) (Jacquet / Saineanu p20)
119.04:12	philophosy, (	(Le plus curieux des préjugés est celui qui se rattache au savoir inséparable de la folie ...) (voir la fine folie pour ‘philosophie’.) (Jacquet / Saineanu p21)
119.10:9	flayfell foxfeter,	(“Tous les matins Gargantua escorchoit le renard .” Cette locution escorcher le renard pour rendre gorge à la suite d’un excès de boisson se lit dans le Parnasse satyrique de la fin du XVème siècle.) (Écorcher la peau d’une bête aussi malodorante provoque tout simplement la nausée.) (En anglais: to flay the fox .) (Jacquet / Saineanu p22)
118.32:4	at this deleteful hour of dungflies dawning	(“Au tiers jour, à l’aube des mouches , nous apparait une isle...”) (C’est-à-dire ‘vers le soir’) (Jacquet / Saineanu p23)
056.15:9	Roland	(“Et après quelques années mourut de la mort Roland .”) (C’est-à-dire ‘de soif’ !) (Jacquet / Saineanu p23)
118.22:6	turkery	(La turquerie est une turquerie conventionnelle et fantaisiste qu’on trouve dans les comédies de Molière...) (Jacquet / Saineanu p23)
118.16:6	baccbuccus	(...Pantagruel et ses compagnons arrivent en pleine utopie au temple de la Dive Bouteille , don’t la dame d’honneur est Bacbuc —le nom hébreu de la bouteille) (Jacquet / Saineanu p24)

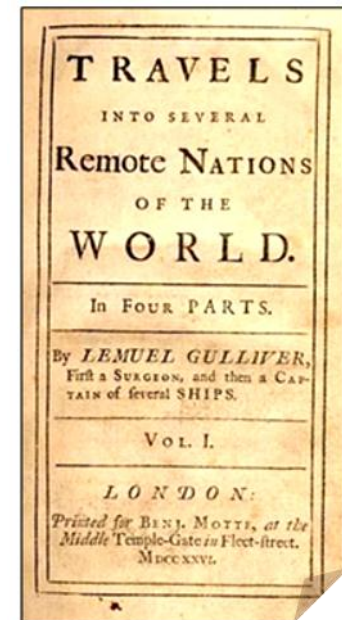
252.34:12	Katadupe!	(Catadupe : chute d'un fleuve et particulièrement du Nil.) (Jacquet / Saineanu p24)
113.11:3	, Marmouselles,	(Rabelais dit Marmouselle pour 'jeune fille' dans Chapitre XII du <i>Pantagruel</i> —un exemple typique d'ancien et moyen français...) (Jacquet / Saineanu p24)
009.26:9	Brum! Brum!	(brum, à brum : pour 'se reprendre d'un lapsus' ...) (Jacquet / Saineanu p25)
225.32:4	,who can her mater be?	(Le jeu d' échecs est déjà mentionné dans la Chanson de Roland.) (Ce jeu a fourni nombre de métaphores: rappelons ici matter ≈ vaincre) ("Le temps matte toutes choses.") (Jacquet / Saineanu p25)
254.15:5	- jocq -	(jocquer ≈ jucher. percher) (Jacquet / Saineanu p27)
254.15:5	- jolicass?	(joli cas) (Jacquet / Saineanu p27)
004.25:8	pentschanjeuchy	(nom propre pour désigner le membre masculin) (Jacquet / Saineanu p27) (SEE Henry Miller's fiction for many other synonyms, some of them going as far back as Rabelais...) (Jean Chouart ...Jean Jeudi...) (ALSO anagrams for the rear parts ... Luc clos bruneau ... clous Bruneau (une partie du Quartier Latin in Paris))
252.35:7	suckbut!	(les termes technique de la musique prennent un sens érotique) (jouer de la sacqueboute ...) (Jacquet / Saineanu p27)
254.15:5	- brimbilly -	(brimballer ≈ faire l'amour. sonner les cloches) (Jacquet / Saineanu p28)
254.15:5	, Ricqueracq -	(ricqueracque ≈ (dans Rabelais:) l'amour et le mal qui en résulte) (Jacquet / Saineanu p28)
254.26:4	, par Mahum Mesme,	(par Mahon ≈ serment de géant, qu'on entend encore à Montpellier) (Jacquet / Saineanu p29)
252.33:10	red devil in the white of his eye.	(" celui qui n'a point de blanc en l'oeil " → le démon , qui a toujours les yeux rouges...) (Jacquet / Saineanu p29)
124.27:9	(O, the petty-bonny rouge!)	(la crainte superstitieuse qu'inspire aux gens du peuple l'énonciation de noms des mauvais esprits, et tout particulièrement du diable) (cela a suggéré de nombreuses substitutions) (le Petit Bonnet Rouge) (Georgeon) (le

		Vieux Jérôme, etc) (Jacquet / Saineanu p30)
124.35:5	, old Jeromesolem,	(le Vieux Jérôme !) (Jacquet / Saineanu p30)
252.34:8	. Braglodyte	(mots forgés ... français-grec) (braguettodyte ≈ celui qui habite la braguette) (Jacquet / Saineanu p30)
124.35:8	, old Huffsnuft,	(liffre → lofre → goinfre → buveur) (Jacquet / Saineanu p32)

8. Jonathan Swift

Titles, Quotations, and Allusions

A Tale of a Tub (1704)
The Battle of the Books (1704)
A Trip to Dunkirk, or A Hue and Cry after the Pretended Prince of Wales (1708)
Predictions for the year 1708; written to prevent the people of England from being further impos'd on by vulgar almanack-makers, by Isaac Bickerstaff, Esq. (1708)
The Accomplishment of the First of Mr. Bickerstaff's Predictions: Being an Account of the Death of Mr. Partridge, the almanack-maker (1708)
A Grub Street Elegy, on the Supposed Death of Mr. Partridge, the Almanac-Maker (1708)
Baucis and Philemon (1708)
An Argument against Abolishing Christianity in England (1708)
A Vindication of Isaac Bickerstaff, Esq. (1709)
Hints Towards an Essay on Conversation (1709)
A famous Prediction of Merlin, the British Wizard (1709)
A Letter concerning the Sacramental Test (1709)
A Project for the Advancement of Religion, and the Reformation of Manners (1709)
A Meditation upon a Broom-Stick (1710)
The Virtues of Sid Hamet the Magician's Rod (1710)
A Proposal for Correcting, Improving and Ascertaining the English Tongue (1712)
Some Advice Humbly Offer'd to the Members of the October Club (1712)
The Conduct of the Allies (1712, pub. 1713)
The Public Spirit of the Whigs (1714)
A Proposal for the Universal Use of Irish Manufactures (1720)
A Letter of Advice to a Young Poet (1721)
Gulliver's Travels (1726)
A Short View of the State of Ireland (1727)
An Account of the Empire of Japan (1728)
An Essay on Modern Education (1728)
A Modest Proposal (1729) *Cadenus and Vanessa* (1713, pub. 1726)



FW Address:	FW text:	Equivalence:	Source:	Status:
104.14:5	, <i>The Crazier Letters</i> ,	Title of Work: Jonathan Swift (1667-1745) <i>The Drapier's Letters</i> (1724) (this is the only way in which Joyce refers to the book!)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
478.26:1	— Trinathan	Name of Person: Jonathan Swift (1667-1745)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
462.08:3	Shaunathaun	Allusion: (Identification of Shaun with Jonathan Swift (1667-1745))	Atherton (1959: 115)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
422.20:1 .23:1	prentis' pride [...] —Well it is partly my own, isn't it?	Allusion: (Identification of Shaun with Jonathan Swift (1667-1745))	Atherton (1959: 115)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
422. 25 :6 .26:1	, a hearty bite out of [...] his hat, tryone, tryon and triune.	Allusion: (Identification of Shaun with Jonathan Swift (1667-1745))	Atherton (1959: 115)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i>

				(1726)
413.27:1 .29:1	—Hopsoloosely kidding you are totether with your cadenus [...] Two venusstas! Biggerstiff!	Allusion: (The most unmistakable identification of Shaun with Swift as the Dean is in the speech in which the Ass replies the following...)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
413.22:10 .24:8	two little ptpt coolies worth twenty thousand quad herewitdnessed with both's maddlemass wishes to Pepette [...] from their dearly beloved Roggers, M.D.D.O.D.	Allusion: (In this speech, Shaun uses Swift's 'little language' from the <i>Journal to Stella</i> (1713) ...) (The word <i>Pepette</i> represents in the <i>Wake</i> the 'Ppt' which Swift uses to refer to <i>Stella</i> ...)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
057.24:4	that exposure of him by old Tom Quad, a flashback in which he sits sated, gowndabout, in clericalease habit, watching bland sol slithe dodgsomely into the nethermore,	Allusion: (Both Jonathan Swift and Lewis Carroll hold the foreground here...)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
596.33:2	, serene, synthetical, swift.	Name of Person: Jonathan Swift (1667-1745)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
598.20:8	. Old yeatserloaves may be as stale as a stub	Title of Work: Jonathan Swift (1667-1745) <i>A Tale of a Tub</i> (1704)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
003.11:7	: not yet, though all's fair in Vanessy, were sosie sesthers wroth with twone nathandjoe.	Title of Work: W.M. Thackeray (1811-1863) <i>Vanity Fair</i> +(the two sisters...) +(Names of Persons: Vanessa...) +(Jonathan Swift)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
489.33:8	. That letter selfpenned to one's other,	Allusion: (Atherton states: "It was Swift who was accused of	Atherton (1959: 116)	Jonathan Swift

		writing letters to himself—owing to the similarity of Stella's handwriting to his own...")		<i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
105.25:5	<i>the Twentynine names of Attraente,</i>	<p>Allusion: ("<u>The 29 !</u>")</p> <p>(There is one other feature in the deification of Swift in the Wake: this is the number and variety of names he possesses! Allah is said to have 29 names. Swift is here given 29 names too, by Joyce!) (As follows ("All of them come from passages," says James Atherton, "<u>where Swift is unmistakably present.</u>"</p> <p>294.16:3.4 303.06:9 146.12:1 192.22:1 307.05:4.5 454.09:2 462.08:3 478.26:1 460.31:4 248.26:15 288.19:5.6.7 211.02:1.2.3 421.25:3.4.5.6 608.05:8 + 1 + 6 055.30:11 413.27:8 178.23:6 366.19:3 + 6 413.29:3 256.04:5.6.7 289.17:3</p>	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
294.16:3	<i>, to Swift's,</i>	<p>Name of Person: Jonathan Swift (1667-1745)</p>	Atherton (1959: 116-7)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)

303.06:9	Swhipt,	Name of Person: Jonathan Swift (1667-1745)	Atherton (1959: 116-7)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
146.12:1	Schwipps.	Name of Person: Jonathan Swift (1667-1745)	Atherton (1959: 116-7)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
192.22:1	Jonathan,	Name of Person: Jonathan Swift (1667-1745)	Atherton (1959: 116-7)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
307.05:4	Brother Johnathan	Name of Person: Jonathan Swift (1667-1745)	Atherton (1959: 116-7)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
454.09:2	Jaunathaun	Name of Person: Jonathan Swift (1667-1745)	Atherton (1959: 116-7)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
462.08:3	Shaunathaun	Name of Person: Jonathan Swift (1667-1745)	Atherton (1959: 116-7)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
478.26:1	—Trinathan	Name of Person: Jonathan Swift (1667-1745)	Atherton (1959: 116-7)	Jonathan Swift <i>A Tale of a Tub</i> (1704)

				<i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
460.31:4	, dean?	Name of Person: Jonathan Swift (1667-1745)	Atherton (1959: 116-7)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
248.26:15	Deanns	Name of Person: Jonathan Swift (1667-1745)	Atherton (1959: 116-7)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
288.19:5	(Gratings, Mr Dane!)	Name of Person: Jonathan Swift (1667-1745)	Atherton (1959: 116-7)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
211.02:1	Draper and Deane;	Name of Person: Jonathan Swift (1667-1745)	Atherton (1959: 116-7)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
421.25:3	Mr O'Shem the Draper	Name of Person: Jonathan Swift (1667-1745)	Atherton (1959: 116-7)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
608.05:8 .06:1 + 6	draeper [...] drawpers [...] droopers	Name of Person: Jonathan Swift (1667-1745)	Atherton (1959: 116-7)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)

055.30:11	Archicadenus,	Name of Person: Jonathan Swift (1667-1745)	Atherton (1959: 116-7)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
413.27:8	cadenus	Name of Person: Jonathan Swift (1667-1745)	Atherton (1959: 116-7)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
178.23:6	bickerrstaffs	Name of Person: Jonathan Swift (1667-1745)	Atherton (1959: 116-7)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
366.19:3.6	bitterstiff [...] or battonstaff	Name of Person: Jonathan Swift (1667-1745)	Atherton (1959: 116-7)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
413.29:3	! Biggerstiff !	Name of Person: Jonathan Swift (1667-1745)	Atherton (1959: 116-7)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
256.04:5	prest as Prestissima,	Name of Person: Jonathan Swift (1667-1745)	Atherton (1959: 116-7)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
289.17:3	priesto	Name of Person: Jonathan Swift (1667-1745)	Atherton (1959: 116-7)	Jonathan Swift <i>A Tale of a Tub</i> (1704)

		(Originally written presto , from the Italian Duchess of Shrewsbury's name for Swift!)		<i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
280.21:5	. With best from cinder Christinette if prints chumming, can be when desires Soldi, for asamples, backfronted or, if all, peethrolio or Get my Prize,	Allusion: (Peethrolio is an A : anagram of 'heliotrope'.)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
626.17:7	<i>Find Me Colours</i>	Allusion: (Peethrolio is the anagram of heliotrope—the answer to the “Find Me Colours” game which the girls, in their ultimate dissociation into 29 persons, play with Shem.)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
280.07:1	yesters	Allusion to Name of Person: Esther.	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
624.25:6	from Yesters late Yhesters.	Allusion to Name of Person: Esther.	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
486.26:6	O, sey but swift and still a vain essaying!	Allusion to several names: Swift and Esther... → Swift and his two Hesters!	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
262.L2 308.02:2 170.26:11	thsight near left me eyes when I seen her put thounce otay ithpot. : tea's set, Gibsen's teatime	Allusion: (The relation between Swift and the two girls— Stella & Vanessa —was obscure: one such obscurity was the frequent use of the word coffee . But as Horace Walpole says—“You see very clearly what he means by coffee !”. It certainly had a hidden meaning.)	Atherton (1959: 117-8)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)

		(Joyce resorts to tea instead!) (Lipton tea...) +(Henrik Ibsen!)		
174.24:5 .26:3	what closely resembled parsonal violence [...] from Mr Vanhomrigh's house	Allusion: → FW262.L2 + 308.02 + 170.26 ...	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
170.26:11	Gibsen's tea-time	Allusion: (Lipton tea...) → FW262.L2 + 308.02 + 170.26 ...	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
063.13:1	Huey	Allusion: (Atherton says: "Swift's life is subsumed in the <i>Wake</i> . His birthplace, a little house in Hoey's Court, Dublin, is named here! ...") → FW563.26:9	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
563.26:9	, the godolphinglad in the Hoy's Court.	Allusion: (Atherton says: "Swift's life is subsumed in the <i>Wake</i> . His childhood appears in this Quotation...") → FW063.13:1	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
407.19:6	(morepork! morepork!)	Allusion: (In 1689, Jonathan Swift was admitted to the household of Sir William Temple, called Moor Park , and there acted as a Secretary for a number of years.)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
258.21:5	tembledim	Name of Person: Sir William Temple (1628-1699) was Jonathan Swift's employer	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724)

				<i>Gulliver's Travels</i> (1726)
101.08:7 101.09:2	Estella Swifte or Varina Fay Quarta Quaadam	Allusion: (Jane Waring, whom Swift wooed as " Varina " is named here with Estella !) (Betty Jones, whom Swift knew before he went to Moor Park, is named in next line as Quarta Quaadam ...)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
212.21:4	. That's what you may call a tale of a tub!	Title of Work: Jonathan Swift (1667-1745) <i>Tale of a Tub</i> (1704)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
003.11:2	kidskad buttended a bland old isaac	Names of Persons: Jonathan Swift (1667-1745) Isaac Butt (an Irish Protestant lawyer who had started the Home Rule Party, which was later led by Charles Stuart Parnell)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
004.21:5	(one yeastyday he sternely struxk his tete in a tub for to watsch the future of his fates but ere he swiftly stook it out again,	Names of Persons & Title of Work: Jonathan Swift (1667-1745) Laurence Sterne (1713-1768) <i>A Tale of a Tub</i> (1704)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
007.05:5	. Tilling a teel of a tum,	Title of Work: Jonathan Swift (1667-1745) <i>A Tale of a Tub</i> (1704)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
026.05:6	Peter, Jake or Martin	Names of Persons: Jonathan Swift (1667-1745) <i>A Tale of a Tub</i> (1704) Peter, Jack, and Martin (the 3 brothers who represent the Roman, Anglican religions)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)

086.02:4	padderjagmartin	Names of Persons: Jonathan Swift (1667-1745) <i>A Tale of a Tub</i> (1704) Peter, Jack, and Martin (the 3 brothers who represent the Roman, Anglican religions)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
354.36:1	the toil of his tubb. #	Title of Work: Jonathan Swift (1667-1745) <i>A Tale of a Tub</i> (1704)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
423.04:9	the tell of the tud	Title of Work: Jonathan Swift (1667-1745) <i>A Tale of a Tub</i> (1704)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
294.15:5	Early clever, surely doomed, to Swift's, alas, the galehus!	Name of Person: Jonathan Swift (1667-1745) (There is an Allusion here to Swift's madness.) (In October 1928, Joyce wrote <i>Twilight of Blindness Madness Descends on Swift</i> . This short piece was published in <i>Le Navire d'Argent</i> in December 1928.)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
104.14:5	, The Crazier Letters,	Title of Work: Jonathan Swift (1667-1745) <i>Drapier's Letters</i> (1724)		
011.21:3	woodpiles of haypennies	Allusion: (In the <i>Wake</i> , money is almost invariably 'wooden'.) → FW016.31:2 + 413.36:8	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
016.31:2	sylvan coyne, a piece of oak.	Allusion: (In the <i>Wake</i> , money is almost invariably 'wooden'.) → FW011.21:3 + 413.36:8	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)

413.36:8	, pay and perks and wooden halfpence,	Allusion: (In the <i>Wake</i> , money is almost invariably 'wooden'.) → FW011.21:3 + 016.31:2	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
586.23:3	wood's haypence	Allusion: (In the <i>Wake</i> , money is almost invariably 'wooden'.) → FW011.21:3 + 016.31:2	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
574.01:1 .13:2	the wood industries [...] Coppercheap,	Allusion: (In the <i>Wake</i> , money is almost invariably 'wooden'.) → FW011.21:3 + 016.31:2	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
550.27:1	, drapier-cut-dean,	Title of Work & Name of Person: Jonathan Swift (1667-1745) <i>Drapier's Letters</i> (1724)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
344.07:5	! Yia! Your partridge's last!	Allusion: → FW447.28:6 (I am perdrix and upon my ridge.)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
301.29:4	on his laughside lying sack to croakpartridge. (	Allusion: → FW447.28:6 (I am perdrix and upon my ridge.)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
447.28:6	: I am perdrix and upon my pet ridge.	Allusion + the only Pun appearing in the Bible: (1. Parody of Ovid, <i>Metamorphoses</i> , 8.5.220ff, since Perdix was Daedalus's rival: the story is	Atherton (1959: 120)	Jonathan Swift <i>A Tale of a Tub</i> (1704)

		ultimately the Legend of the name of the bird. <u>2.</u> There is also the line in the <i>Bible: Matthew 16.18</i> “And I say unto thee, That thou art Peter, and upon this rock I will build my church.” <u>3.</u> The biblical pun lies in the equivalence (petra /- ae (πέτρα) Latin & Greek: stone. rock. crag)		<i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
173.03:8	gullible's travels	Title of Work: Jonathan Swift (1667-1745) <i>Gulliver's Travels</i> (1726)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
294.18:2	the boudeville song, GorotskyGollovar's Troubles,	Title of Work: Jonathan Swift (1667-1745) <i>Gulliver's Travels</i> (1726)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
453.13:5	Bollivar's trouble's	Title of Work: Jonathan Swift (1667-1745) <i>Gulliver's Travels</i> (1726)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
464.13:4	Shemuel Tulliver,	Name of Person: Jonathan Swift (1667-1745) Lemuel Gulliver +(<i>The Mill on the Floss</i> (1860), where Mr & Mrs Tulliver are names of characters in the novel by George Eliot.)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
620.13:8	. Galliver and Gellover.	Allusion: Jonathan Swift (1667-1745) <i>Gulliver's Travels</i> (1726) (undoubtedly the two sons of A.L.P.: Shem & Shaun)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
491.21:1	# —Braudribnob's on the bummel? —And lillypets on the lea. #	Allusion: Jonathan Swift (1667-1745) <i>Gulliver's Travels</i> (1726)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704)

		(this gives us HCE as Brobdingnag, and ALP as Lilliput.)		<i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
583.09:4	. Bigrob dignagging his lylyputtana.	Allusion: Jonathan Swift (1667-1745) <i>Gulliver's Travels</i> (1726) (this gives us HCE as Brobdingnag, and ALP as Lilliput.)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
015.13:11	houhnhymn songtoms	Allusion: Jonathan Swift (1667-1745) <i>Gulliver's Travels</i> (1726) (This turns wise horses into hymns.)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
553.32:6	, in mantram of truemen like yahoomen (	Allusion: Jonathan Swift (1667-1745) <i>Gulliver's Travels</i> (1726) (The Irish patriotic song <i>The Memory of the Dead</i> .)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
205.30:7	yahoort,	Allusion: Jonathan Swift (1667-1745) <i>Gulliver's Travels</i> (1726) (This is a <i>renvoi</i> to Balkan / Bulgarian / Turkish <i>yoghurt</i> ... so common everywhere nowadays)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
348.01:2	. Yaa hoo	Allusion: Jonathan Swift (1667-1745) <i>Gulliver's Travels</i> (1726) (which includes the 28-times repeated refrain of James Clarence Mangan's poem <i>Trust not the World, nor Time</i> .) (Mangan adds a note that Ya Hu! is the familiar cry of the dervishes. Turkish for yes , indeed , or alas .)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
623.23:8	. With her strulldeburgghers! Hnmn hnmn!	Allusion: Jonathan Swift (1667-1745) <i>Gulliver's Travels</i> (1726) (as part of ALP's last speech...)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724)

				<i>Gulliver's Travels</i> (1726)
012.36:10 ::25	Behove this sound of Irish sense. Really? / Here English might be seen. Royally? / One sovereign punned to petery pence. Regally? / The silence speaks the scene. Fake!	(Atherton declares: "Quotations of Swift's exact words are not common in Joyce. But <i>The Epigram on the Magazine</i> is an outstanding exception! Do compare the Swift original with Joyce's own parody of it: Behold a proof of Irish sense! Here Irish wit is seen! Where nothing's left that's worth defence, They build a magazine.)	Atherton (1959: 121)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
447.04:8	. Burn only what's Irish, accepting their coals.	Allusion: (Swift's well-known advice to the Irish " Burn everything English except their coals! " is twisted by Joyce in such a way that it is turned completely inside out!)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)
055.36:2	the axiomatic orerotundi of that once grand old elrington bawl,	Allusion: (This may be describing the actor Thomas Elrington whom Swift mentions in his writings; or it may refer to the critic F. Elrington Ball , who edited Swift's <i>Correspondence</i> , and also wrote a book on his verse. It can also be an allusion to both of them together ... concludes Atherton.)	Atherton (1959: 114ff)	Jonathan Swift <i>A Tale of a Tub</i> (1704) <i>Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726)

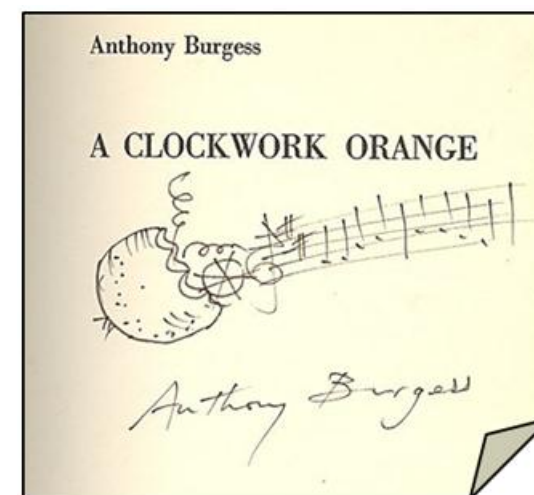
Anthony BURGESS
(1917-1992)

Finnegans Wake: What It's All About

From: *99 Novels – The Best in English since 1939*.
Allison and Busby. London. 1984. 160 pages.

This book was deliberately published by Anthony Burgess as early as 1984, in order to be able to make the clear statement that *Finnegans Wake* is by far the greatest of the 99 novels published in the world between the year of the start of the Second World War, which was 1939, and the year 1983, which was the eve of the Orwellian fatidic date of 1984.

CGS



Ulysses and Finnegans Wake are studied because they contain difficulties: a professor can spend his life on unknotting the problems that Joyce probably sardonically knotted for the professor's benefit. If Ulysses succeeds as a novel, it may well be in spite of the wilful obfuscations that gained the professor his doctorate.

Anthony Burgess

This long and difficult work represents for many the end of the period which began in 1922 with T. S. Eliot's *The Waste Land* and Joyce's own *Ulysses*. That was the age of Modernism – a movement in literature which rejected the late nineteenth-century concept of Liberal Man and presented (as in Ernest Hemingway and D.H. Lawrence) Natural Man, and (in Eliot, Joyce and, later Evelyn Waugh and Graham Greene) Imperfect Man. To eliminate all traces of Victorian and Edwardian optimism, literary style had to change from the orotund to the spare, ironic, experimental. There was also a franker realism than known in the old days. The frank realism of *Ulysses* earned moral censure, and the experimental prose caused difficulties for the ordinary reader. These difficulties were, however, nothing in comparison with those to be encountered in *Finnegans Wake*.

While *Ulysses* is a book of the sunlight, depicting the events of an ordinary day in Dublin in 1904, *Finnegans Wake* is a work of the dark. It presents, with no concessions to waking sense, a dream in a specially invented dream language. The hero is a publican in Chapelizod, just outside Dublin, and, while his waking name is probably Mr. Porter, his dream name is Humphrey Chimpden Earwicker. He has a wife, Ann, a daughter, Isabel, and twin sons named Kevin and Jerry. Earwicker is the eternal builder of cities, while his wife is all the rivers on which cities are built, but all cities become Dublin and all rivers flow into the Liffey. Isabel becomes the eternal temptress who brings great men low, and the twin boys become all the rival males of myth and

history, from Cain and Abel to Jack Dempsey and Gene Tunney. Earwicker's long dream is really a mammoth comedy in which his household and the customers of his pub play all the roles. The theme of the play is simple: the father is a builder, but his creative gift is an aspect of sexual sin (no erection without an erection). His sons are most typically presented as a poetic dreamer and a political demagogue. They fight to take over the role of their father, but, as each is only one half of the creative egg (Earwicker often appears as Humpty Dumpty, author of his own great fall), they lack the power and skill to depose him. The great paternal creator is thrust underground, but he always rises again. One of the parts he plays is that of the god-giant Finnegan, who, like Christ, may be killed and eaten and drunk but is indestructible. The action of the dream takes place in 1132 AD, a symbolic year which combines figures of falling and rising – bodies fall at the rate of 32 feet per second; when we have counted on our ten fingers we start again with the number 11. Meanwhile the wifely motherly river – who never dies – flows on quietly beneath the turbulent city which is her husband.

Some say that this fantasy is not really a novel. In that it has distinguishable characters – always changing their shapes and names but always brilliantly delineated – and that there is a summarizable plot and a fixed *mise en scène* – the master bedroom over the pub – it is difficult to deny that it belongs to the genre. We had to wait for the war in order to begin to understand it (it was in many an intellectual fighting man's kitbag), but it is the post-war age that has produced a horde of Joyce scholars dedicated to dragging it further into the light. Janus-faced, it looks back to the twenties but also to the indefinite future: no writer of the contemporary period has been able to ignore it, though most writers have succeeded in not being influenced by it.



Under the above plaque in the graveyard of the Principality of Monaco lie the ashes of Anthony Burgess, brought from London by his wife. The inscription "ABBA ABBA" was proposed to the family by myself, who all received it enthusiastically:

1. It is the Aramaic word *Abba*, the central word of the New Testament, meaning 'father'.
2. It is the exact rhyme scheme of the upper half of any proper sonnet!
3. It is the title of a novel by Anthony Burgess, published in 1977 (the novel is about two poets, John Keats and Giuseppe Gioacchino Belli, who may or may not have met in Rome in 1820-1821).
4. It is the name of a Swedish pop group very famous at the time.
5. It is also the name of a boulevard starting upwards into France from the very entrance of Monaco graveyard.

I thought it was an adequate **epitome-cum-epitaph** of the Manchester boy, whose mother was Jewish, who was in his time ever so many things: starting as a British Council teacher of English in Malaysia, then he was a regular book reviewer for *The Yorkshire Post*, and then a fairly renowned novelist to compete with Graham Greene in notoriety, but never in novelistic length of service (for Graham Greene had started writing fiction 30 years earlier, around 1931).

This plaque speaks volumes to the solitary graveyard visitor who cares to read it properly...

CGS

Anthony Burgess

Grunts form a Sexist Pig.

An Essay

From *Homage to Qwert Yuiop*.
Selected Journalism 1978-1985.
Hutchinson. 1986. 589 pages.

burgess medley
FW516.32:3

Though the book contains exactly 190 different essays in its almost 600 pages, this very essay about the Sexist Pig is the very first one, it appears on page 1, and is meant to set the tone and key for the whole book. Further, it so happens that I was there myself, by the side of Burgess, when he made the discovery of the "pink marzipan pig". We both had a great laugh about it, which ended with him saying, "What a good idea for a short piece!"

Months afterwards, when I was given the first copy of the printed book, I had, you imagine, the shock of my life: for this was Burgess, indeed, in his most elegantly aggressive mood.

CGS

Cleaning out my son's bedroom the other day (he has gone to Paris to work as an apprentice fish chef in the all-male kitchens of Le Fouquet) I came across a partly eaten pig in pink marzipan. It had come, apparently, in the Christmas mail and was so ill-wrapped that neither its provenance nor purpose was apparent. My son thought it was an eccentric gift from one of his friends. Now, quite by chance, I discover (a matter of an old *Punch* in a thanatologist's waiting room) that it was a trophy sent by the Female Publishers of Great Britain to myself as one of the Sexist Pigs of the year. I forget who the others were, but I think one of them published a picture book on the beauty of the female breast. What my own sin against woman was I am not sure, but I'm told that it may have been a published objection to the name the Virago Press (women publishers publishing women) had chosen for itself.

Now all my dictionaries tell me that a virago is a noisy, violent, ill-tempered woman, a scold or a shrew. There is, true, an archaic meaning which makes a virago a kind of amazon, a woman strong, brave and warlike. But the etymology insists on a derivation from Latin *vir*, a man, and no amount of semantic twisting can force the word into a meaning which denotes intrinsic female virtues as opposed to ones borrowed from the other sex. I think it was a silly piece of naming, and it damages what is a brave and valuable venture. The Virago Press has earned my unassailable gratitude for reprinting the *Pilgrimage* of Dorothy Richardson, and I said so publicly. But I get from its warlike officers only a rude and stupid insult, and I cannot laugh it off. Women should not behave like that, nor men either.

It has already been said, perhaps too often, that militant organizations pleading the rights of the supposedly oppressed – blacks, homosexuals, women – begin with reason but soon fly from it. On this basic level of language they claim the right to distort words to their own ends. I object to the delimitation of 'gay'. American blacks are not the only blacks in the world: the Tamils of India and Sri Lanka are far blacker. 'Chauvinistic' stands for excessive patriotism and not for other kinds of sectional arrogance.

'Pig' is an abusive word which libels a clean and tasty animal: it is silly, and it can be ignored. But 'sexist' is intended to have a precise meaning, and, on learning that I was a sexist pig, I felt it necessary to start thinking about the term.

As far as I can make out, one *ought* to be a sexist if one preaches or practices discrimination of any kind towards members of the other sex. In practice, a sexist is always male, and his sexism consists in his unwillingness to accept the world view of women in one or other or several or all of its aspects. This means, in my instance, that if I will not accept the meaning the Virago Press imposes on its chosen name, I qualify, by feminist logic, for the pink pig. But I cannot really believe it is as simple as that. The feminists must have other things against me but none of them will speak out and say what they are.

In the *Harvard Guide to Contemporary American Writing*, Elizabeth Janeway, discussing women's literature, considers a book by Mary Ellmann called *Thinking About Women*. She says: 'It is worth being reminded of how widespread and how respectable has been the unquestioned assumption of women's inevitable, innate, and significant "otherness", and Ellmann here collects utterances on the subject not only from those we might expect (Norman Mailer, Leslie Fiedler, Anthony Burgess) but from Robert Lowell, Malamud, Beckett, and Reinhold Niebuhr.' Note both the vagueness and the obliqueness. There can be no vaguer word in the world than 'otherness'. The vagueness is a weapon. Since it is not defined, the term 'otherness' can mean whatever its users wish, rather like 'virago'. The position of people like Mailer and Burgess and Fiedler vis-à-vis this 'otherness' does not have to be defined either: we have an intuitive knowledge of their qualities, and, between women, no more need be said.

That women are 'other', meaning different from men, is one of the great maxims of the feminists. They are biologically different, think and feel differently. But men must not say so, for with men the notion of difference implies a value judgement: women are not like us, therefore they must be inferior to us. I myself have never said or written or even thought this. What I am prepared to see as a virtue in myself (as also in Mailer and Fiedler and other pigs) is – because of the feminist insistence on this

damnable otherness – automatically transformed by such women as read into a vice. I mean the fact that I admire women, love the qualities in them that are different from my own male ones, but will not be seduced by their magic into accepting their values in areas where only neutral values should apply. Here, of course, the trouble lies. Women don't believe there are neutral zones: what males call neutral they call male.

I believe, for instance, that in matters of art we are in a zone where judgements have nothing to do with sex. In considering the first book the Virago Press brought out – the masterpiece of Dorothy Richardson – I did not say that here we had a great work of women's literature, but rather here we had a great work which anticipated some of the innovations of James Joyce. I should have stressed that this was a work by a woman, and the womanly aspect of the thing didn't seem to me to be important. I believe that the sex of an author is irrelevant, because any good writer contains both sexes. But what we are hearing a lot of now, especially in American colleges, is the heresy that *Madame Bovary* and *Anna Karenina* can't be good portraits of women because they are written by men. These are not aesthetic judgements: they are based on an a priori position which refuses to be modified by looking at the facts. The feminists just don't want men to be able to understand women. On the other hand, women are quite sure they understand men, and nobody finds fault with the male creations of the Brontës or of Jane Austen.

Let's get out of literature and into life. I think I am quite capable of seeing the feminist point of view with regard to men's sexual attitude to women. I am strongly aware of the biological polarity, and it intrudes where women say it shouldn't. I am incapable of having *neutral* dealings with a woman. Consulting a woman doctor or lawyer, shaking hands with a woman prime minister, listening to a sermon by a woman minister of religion, I cannot help letting the daydream of a possible sexual relationship intrude. That this diminishes the woman in question I cannot deny. It depersonalizes her, since the whole sexual process necessarily involves depersonalization: this is nature's fault, not man's. Women object to their reduction into 'sex objects', but this

is what nature decrees when the erotic process gets to work. While writing this I am intermittently watching a most ravishing lady on French television. She is talking about Kirkegaard, but I am not taking much of that in. Aware of her charms as she must be, she ought to do what that beautiful lady professor of mathematics did at the University of Bologna in the Middle Ages – talk from behind a screen, meaning talk on the radio. But then the voice itself, a potent sex signal, would get in the way.

This awareness of the sexual power of women, I confess, induces attitudes which are, from the feminist angle, unworthy. At Brown's Hotel a woman porter proposed carrying my bags upstairs. It was her job, she said, but I could not let her do it. Old as I am, I still give up my seat to women far younger when on a bus or tube train. This is a protective tenderness wholly biological in origin. How can I apologise for it when it is built into my glands? Women are traditionally (but this is, I admit, possibly a man-imposed tradition) slower to be sexually moved than are men, and this enables them to maintain a neutral relationship with the other sex in offices and consulting rooms.

I believe what women tell me to believe – namely, that they can do anything men can do except impregnate and carry heavy loads (though this latter was contradicted by the girl at Brown's Hotel). Nevertheless, I have to carry this belief against weighty evidence to the contrary. Take music, for instance. Women have never been denied professional music instruction – indeed, they used to be encouraged to have it – but they have not yet produced a Mozart or a Beethoven. I am told by feminists that all this will change some day, when women have learned how to create like *women* composers, a thing men have prevented their doing in the past. This seems to me to be nonsense, and it would be denied by composers like Thea Musgrave and the shade of the late Dame Ethel Smyth (a great feminist herself, the composer of *The March of the Women* as well as *The Wreckers* and *The Prison*, which the liberationists ought to do something about reviving). I believe that artistic creativity is a male surrogate for biological creativity, and that if women do so well in literature it may be that literature is, as Mary McCarthy said, closer to gossip than to art. But no

one will be happier than I to see women produce the greatest art of all time, so long as women themselves recognise that the art is more important than the artist.

I see that most, if not all, of what I say above is likely to cause feminist rage and encourage further orders to pink-pig manufacturers (did the Virago Press search for a *woman* confectioner?). But, wearily, I recognise that anything a man says is liable to provoke womanly hostility in these bad and irrational times. A man, by his very nature, is incapable of saying the right thing to a woman unless he induces the drag of hypocrisy. Freud, bewildered, said: 'What does a woman *want*?' I don't think, despite the writings of Simone de Beauvoir, Caroline Bird, Sara Evans, Betty Friedan, Germaine Greer, Elizabeth Janeway, Kate Millett, Juliet Mitchell, Sarah B. Pomeroy, Marian Ramelson, Alice Rossi, Sheila Rowbotham, Dora Russell, Edith Thomas, Mary Wollstonecraft and the great Virginia herself, the question has yet been answered, except negatively. What women *don't* want is clear – their subjection to the patriarchal image, male sexual exploitation, and all the rest of it. When positive programmes emerge – like the proposed 'desexualization' of language – we men have an uneasy intimation of the possible absurdity of the whole militant movement. I refuse to say Ms, which is not a real vocable, and I object to 'chairperson' and the substitution of 'ovarimony' to 'testimony'. And I maintain (a) that a virago is a detestable kind of woman and (b) that feminist militancy should not condone bad manners. If that pink pig had not been thrown in the garbage bin I should tell the women publishers of Britain what to do with it.

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