

A Total of
623 Motifs

C. George Sandulescu, Editor

**Joyce Lexicography
Volume Twelve**

Finnegans Wake Motifs I

The First 186 Motifs
from the Letter **A** to the Letter **F**

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București 2012


A Total of
3,251 Tokens

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Finnegans Wake Motifs I

The First 186 Motifs, from the Letter A to the Letter F




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Clive Hart, *Structure and Motif in Finnegans Wake*. Faber & Faber. London. 1962. 271pp.
The complete list of Motifs is to be found in the thirty-five pages, from page 212 and page 247.

All material has been editorially re-formatted. Its 3,251 dictionary entries (i.e. Tokens) have been divided into three parts, in order to keep the three books down to a manageable size. The Editor would like to express his warm thanks to Lidia Vianu for her active part in the process of editing these three volumes.

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	Motifs	Tokens
Lexicon Twelve	186	960
Lexicon Thirteen	286	1584
Lexicon Fourteen	151	707
TOTAL	623	3,251

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

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

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

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

<http://editura.mttlc.ro/G.Sandulescu-Lexicon-of-Allusions-and-Motifs-in-FW.html>

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

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

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

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



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

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

Vol. 10. UnEnglish English in *Finnegans Wake*. The Last Two Hundred Pages. Parts Three and Four of *Finnegans Wake*.
From FW page 403 to FW page 628. 563pp. Launched on 7 July 2012.
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Vol. 12. *Finnegans Wake Motifs* I. The First 186 Motifs from Letter A to Letter F. 348pp. Launched on 7 September 2012.
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Vol. 13. *Finnegans Wake Motifs* II. The Middle 286 Motifs from Letter F to Letter P. 459pp. Launched on 7 September 2012.
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You are kindly asked to address your comments, suggestions, and criticism to the Publisher: lidia.vianu@g.unibuc.ro

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C. George Sandulescu

Motifs—SlowMotioned for You!

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

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

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



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

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

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

Ψ Ψ Ψ Ψ Ψ Ψ Ψ

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



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

Ψ Ψ Ψ Ψ Ψ Ψ Ψ

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

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

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

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



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

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

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

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

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



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

Look for instance at

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

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

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



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

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

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

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

Ψ Ψ Ψ Ψ Ψ Ψ Ψ



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“Motif-ation”!

Récapitulatif:

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

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

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

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



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

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

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

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



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

Ψ Ψ Ψ Ψ Ψ Ψ Ψ

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

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



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

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



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

1.- set-phrases:

the seim anew (12x)

2.- clichés:

at his wit's end (4x)

3.- Latinisms:

in vino veritas (6x)

4.- Bible Quotations:

fiat lux (Genesis 1.3) (26x)

5.- Religious-Ritual Phrases:

Requiem aeternam dona eis (2x)

6.- Acronyms:

AMDG → A.M.D.G. (6x)

7.- Onomatopoeia

Quoiquoiquoiquoi.... (5x)

8.- Modern-language

Foreignisms:

9.- Interjections:

10.-Irishisms:

Mannequin pisse (9x)

And ho! Hey? (3x)

Erin go bragh! (6x)

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

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

11.- One-Word Motifs:

Why? (3x)



12.- Enumeration Motifs:

always (16x)

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

13.- Affixes → Suffixes:

-ation (21x)

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

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



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

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



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

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

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

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



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

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

The MonteCarlo Casino Porterage,

during the London Olympics

C. G. S.

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Clive Hart

Leitmotiv

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

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

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

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



wider scope. The general chapter on *leitmotiv* in Oskar Walzel's *Das Wortkunstwerk*¹ is sound and provocative but too short to come to grips with all that his subject implies. In view of the considerable importance of the *leitmotiv* in the work of at least three of the greatest writers of this century—Pound, Mann, Joyce—and its appearance in many places in the work of a large number of others—Zola, Djuna Barnes, Proust, for example this reticence on the part of the critics is a little surprising and it is to be hoped that the gap will be filled before long. It is, of course, impossible for me to cover the whole field here, even superficially, and I must restrict myself to matters strictly relevant to Joyce.

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

¹ Leipzig, 1926, pp. 152-81.

It has become a commonplace of criticism to point out that Joyce's work developed in a period that was conscious of a powerful tension between, on the one hand, the forces of fragmentation and, on the other, those arising from attempts to reimpose order on the fragments by arranging them into artificial patterns. When literature becomes thus fragmented, *leitmotiv* is an almost inevitable source of reorganisation, as twentieth century writing seems to demonstrate. Joyce was certainly conscious very early in his career of the potentialities of the *leitmotiv* as a specialised technical device. Although he is nowhere reported to have used the term '*leitmotiv*' himself, there are unmistakable signs at least as early as 'The Dead' of the deliberate use of verbal motifs for structural and tonal effects¹, while in *A Portrait* and *Ulysses*, of course, they are employed with brilliant assurance and, some will say, perhaps a little facilely and pretentiously at times. Although, as I have said, the detail of Joyce's books is almost always derived from the recognisable external sources, he is, in major technical matters, always less derivative than one at first imagines. He did not, as did many of his contemporaries, combine the activities of author and critic and, though a great innovator, he was much less sophisticated in literary matters than such adulators as Eugene Jolas liked to believe. He was fully conscious of his own greatness—his wife, Nora, told Frank Budgen²: 'Ah, there's only one man he's got to get the better of

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

² Information received from Frank Budgen.

now, and that's that Shakespeare!'—but the impression one gains from biographies, letters and conversation with his associates is of a man not wholly in touch with the main stream of English literature, past or present, and not wholly aware of his own relation to it. Indeed, he paid little attention to any but a few great names in literature and worked in an isolation that was not so much arrogant and self-willed as unconscious and naïve. As we learn with some surprise, he had not read Carroll until he was well into *Finnegans Wake*, and then only because somebody had commented on the similarity¹. It seems likely that he had never read some of the apparently obvious literary and philosophical models for his work², and circumspection is therefore necessary in assessing to what extent Joyce was conscious of his predecessors' use of *leitmotiv*. Fortunately a little circumstantial evidence is available. He was devoted to the opera and, although he did not like Wagner, he knew his work and was conversant with his technique³; he was at least conscious of the existence of Thomas Mann, since he names *Der Zauberberg* in *Finnegans Wake* (608.19); he had read some Proust and quotes several titles⁴. This evidence does not, it is true, amount to very much, but it is probably sufficient to show that at least

¹ *Letters*, p 255.

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

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

⁴ Atherton, p. 275.

Joyce did not think he had invented the *leitmotiv*, as he once thought he had invented Jabberwocky¹. In any case, Joyce's debt to earlier models in this matter is probably no greater than his supposed debt to Edouard Dujardin with regard to the stream of consciousness, and that debt must be very small indeed. For better or for worse, Joyce worked out almost all his mature stylistic habits for himself and suffered only the most indirect influence from other writers.

The word *Leitmotiv* itself is of comparatively recent origin, having been coined by Hans von Wolzogen for specific application to the music of Wagner². In the musical world Wagner is, of course, the chief exponent of the method, although it has sometimes been suggested that he himself derived the idea in his turn from earlier literary models. Despite the fact that it springs from a long list of antecedents, the *leitmotiv* proper, in the restricted sense in which I use the word below, is rare in literature before the present century. In embryonic form, however, as a constantly repeated verbal formula associated with persons, places and things, the recurrent motif is of course to be found in the formal literature of virtually all western civilisations. The Homeric epithets and formulae, the refrains and burdens in folk poetry and prayer are direct ancestors of the *leitmotiv*, and Mann himself was fond of saying that the technique can be traced at least as far back as Homer. The quasi-ritualistic

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

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

repetition of key-phrases in narrative goes back even further, beyond the origins of writing. A large class of folk-tales is constructed around a constantly recurring line of dialogue. Such stories as 'Tom Tit Tot' (260.02), 'Rumpelstiltskin' (370.24) and all their many variants are the ultimate formal sources of Joyce's 'Prankquean' (21-3) and 'Norwegian Captain' (311-32) with their modulating 'riddle' motif.

The main requirement of a true *leitmotiv* is that it should, as its name implies, *lead* from point to point; it is, in fact, an essentially dynamic device. Reiteration alone is not enough to convert a phrase into a *leitmotiv*. Even Gertrude Stein, who, with the possible exception of Péguy, must be the greatest devotee of repetitiveness western literature has ever known, cannot raise pure repetition to the status of *leitmotiv*. Real *leitmotiv* entails a use of statement and restatement in such a way as to impel the reader to relate part to part; each recurrence of such a motif derives in some necessary way from all its previous appearances and leads on to future resurgences, pointing to correspondences and relationships far beyond those that hold between the individual motif and its immediate context. The full course of such a motif, appearing and disappearing, now in full view, now faintly suggested, must be considered as a whole; like Mr. Brown's 'expanding symbols' every successful *leitmotiv* takes on a life of its own and continually enriches both itself and its contexts as it bears a mass of



association from one appearance to another¹. It will be apparent that an ostinato aside like 'Hurry up please it's time', in Mr. Eliot's *The Waste Land*, is not *leitmotiv* in the sense in which I am using the term, since it does not lead the reader from part to part, but—with however rich an irony—functions independently at each statement. Similarly, large-scale repetition of material from the main body of a work does not constitute *leitmotiv*. The repeated burden of a ballad, for example, which makes a verbal rondo out of narrative, has nothing to do with the *leitmotiv* because, even if the burden is varied, it leads nowhere but maintains a static relationship to the narrative themes. *Leitmotiv*, to be effective, must in fact grow functionally from the evolving material, yet not recur regularly in a wholly predictable way; it must arouse expectations of its reappearance and yet give new insights when it does recur; it must be a shaping influence, not the fulfilment of predetermined formal requirements; it must have an active, rather than a passive, function. The necessary qualities are much the same as those specified by Mr. Forster for 'rhythm'²:

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

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

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

Rather like one of Pavlov's dogs, the reader is gently conditioned to expect a motif when he is subjected to certain 'stimuli'. These stimuli may consist of narrative situations, configurations of symbols, thematic allusions, or the presence of other motifs. The process differs from physical conditioning, however, in that both stimulus and response must be constantly varied so that what began as a simple one-to-one relationship may expand into something richly and often mysteriously suggestive. It is just the dynamic flexibility and ever-increasing power of the *leitmotiv* to evoke and to widen its bounds that saves the technique from degenerating into a dry, profitless and mechanical memory-game. A *leitmotiv* must emphatically not comply with the definition offered by Mr. Robert Humphrey¹: 'it may be defined as a recurring image, symbol, word, or phrase which carries a static association with a certain idea or theme.'

The most highly developed motifs in *Finnegans Wake* attain the maximum possible flexibility of content. Joyce creates, or borrows from popular lore, formal units with an easily recognisable shape or rhythm; into these empty shells he is able to pour almost any kind of content, just as a poetic stanza-form may be filled with virtually any words. As I have pointed out, popular sayings, clichés, proverbs and the like are wonderfully suited to Joyce's purposes in *Finnegans Wake*; all he need do is evoke a well-known rhythm in the reader's consciousness, after which he is free to use his word-play to superpose on that rhythm almost any desired

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



nuance of sense. The rise and fall, the pain and joy of the characters, can be widely and subtly reflected in the changing surface and tone of such motifs. Their flexibility will have become apparent in the examples which I have already had occasion to quote.

Technically the *leitmotiv* is a highly self-conscious device. It functions primarily at the surface level, within the verbal texture. Clearly it does not commend itself to novelists who adopt a simple and self-effacing style, but it comes quite naturally from the pen of a Joyce. Thomas Mann, the most self-conscious of all exponents of the *leitmotiv* and the real architect of the fully developed literary motif, mixed it into a lucid, transparent, forward-moving narrative style. We are, as a result, constantly impelled to shift our attention from the subject-matter seen through the words to the words themselves, and while this change of focus can often be stimulating in theory, some readers find it, in practice, extremely distracting. No such distraction lies in the way of the reader of *Finnegans Wake*, in which surface-texture has become all-important. Within it nothing is artificial because all is frankly artifice, nothing is superficial because all is surface. The more clearly Joyce can focus our attention on the surface details of his style, the better we are able to appreciate his meaning. There is never any question of reading through the prose, which has been virtually engulfed by the *leitmotiv* technique. It is probably true to say that every paragraph in *Finnegans Wake* is both built up out of pieces drawn from elsewhere in the book and, conversely, capable of being broken down and related to all the diverse contexts from which those pieces came.

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

Stephen Dedalus and the young Joyce, as we know from the notebooks², set great store by static qualities in art. The perfectly poised static moment which made revelation possible was what Stephen called the 'epiphany'. Joyce never entirely abandoned this aesthetic theory, but in *Finnegans Wake* he assimilated it into a mature technique which goes far beyond the imaginative range of the early notebook jottings. Mrs. Glasheen's assertion that Theodore Spencer was talking nonsense when he stated that Joyce's successive works are all 'illustrations, intensifications and enlargements' of the theory of epiphanies³ is not entirely justified for, *mutatis*

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

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

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

mutandis, the best of the motifs in *Finnegans Wake* serve much the same type of function as do the epiphanies of the early books. Those epiphanies, though frequently effective enough in themselves, tended to halt all forward movement of the narrative, as every reader of *Stephen Hero* is aware; the *leitmotifs* of *Finnegans Wake*, an altogether more streamlined and supple equivalent, are true to their name and always lead the reader to further variations and relationships. Just as the individual static frames of a motion-picture are given life and movement when resolved on the cinema-screen, so each sequence of penetrating motif-statements is made to fuse into a dynamic image of reality. Even in isolation many of the longer motifs are triumphs of the epiphany technique. 'Vikingfather Sleeps' is an exposure of the total paralysis of Irish civilisation that would have won the harsh Stephen's astonished approval, while the development of the passage through two major variants show how much further Joyce's later manner enables him to go in the analysis of an instant of revelation:

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



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

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

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

Whereas Stephen would have built up art out of a sequence of such independent moments, the mature Joyce preferred to mobilise a limited number of them into running motifs, whose power of ‘showing forth’ would be vastly increased by their complex interweavings. This new technique is the product of Joyce’s changing world-view. The compartmentalised units which he saw in his youth, the discrete images of lonely individuals, each of whose impenetrable faces he carefully and priggishly scrutinised in an attempt to ‘pierce to

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

² See Concordance.



the motive centre of its ugliness' (SH23), have become in *Finnegans Wake* a continuum where the identifying epiphany is no more than a momentary illusion, a play of light, still giving insight, but much broader in scope and capable of being shifted to a virtually inexhaustible variety of contexts without loss of power. The *leitmotiv*, one of the most flexible of all technical devices, is Joyce's most effective weapon in his struggle to leave individuation behind and create a truly generalised consciousness. To do this he had to abandon static art and come full circle back to kinesis; Stephen was obsessed with the problem of how to capture a 'still' from the motion-picture of life, whereas the later Joyce wanted to keep the camera of his 'allnight newseryreel' (489.35) turning with hardly a pause for meditation; he even went to the length of joining both ends of the film.

In discussing *Ulysses*, Mr. Robert Humphrey attempts to categorise the many motifs in that book as 'image, symbol, or word-phrase motifs'¹. He suggests that Stephen's constant vision of his mother is an image-motif, Bloom's potato a symbol-motif, and 'met him pike hoses' a verbal motif, but all this is true only at the simplest referential level; ultimately, of course, all Mr. Humphrey's motifs are equally verbal, and Mr. Kenner did well to warn us that in reading Joyce we cannot be too insistent on the need to concentrate most of our immediate attention on the words instead of reading through them². The point is no doubt a rather trite one, but

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

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

interpretation of *Ulysses* has long been, and often still is, dogged by too naturalistic a reading of the text, which unduly plays down the linguistic level. In *Ulysses* Joyce has, it is true, often integrated his verbal motifs so skillfully into a naturalistic context that, to use his early terminology, they function dramatically; an illusion of independent existence is created for them. Such is the case with the 'Penrose' motif: when Bloom meets the pale young man and immediately afterwards remembers the name 'Penrose' (U170), the *leitmotivistic* connexion with the earlier passage in which he had vainly tried to recall the name is established by a process so psychologically real and compelling that the reader is, in the first delight at recognition, made to forget how simple a contrivance is involved. In *Finnegans Wake* Joyce abandoned such *trompe l'œil* methods altogether. Here the motifs are neither superimposed on, nor embedded in, anything but a matrix of other motifs and motif-fragments; no motif can seem out of context in such company, though some will provide greater opportunities for organic development than others. The greatness of Joyce's art in *Finnegans Wake* lies in the brilliance with which he selects and juxtaposes groups of motifs to develop his materials in the best of a great many possible ways. While feeling his way toward this optimum thematic development Joyce seems to have made a practice of arbitrarily scattering a few motifs here and there in his text to serve as stimuli for his imagination. Such a motif, originally included more or less regardless of context, always becomes a source of inspiration to him. Like the grain in the oyster which grows into a pearl-blister, it is slowly encrusted with symbols, images, and overtones



which diffuse into and finally become an essential part of the context¹. The British Museum manuscripts indicate how very often this was Joyce's working method. It is worth noting, also, that, until Joyce had worked out the horizontal structure of his episodes, the motifs appeared only very thinly in the texts, and often not at all for long stretches. As soon as the basic fabric was clear in Joyce's mind the motifs began to develop abundantly, building up the harmonic structure and tying the sprawling cycles together with taut bonds stretched from point to point.

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

There are a great many ways in which *leitmotifs* may function to develop a book. They define character, give accents to the line of narrative development, control the rhythm of the structure and impose order on what

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

may without them seem disorderly. A series of motifs, however slender, creates a skeletal grid-pattern which, provided it has some truly functional relationship to the book's themes, helps the reader to organise his responses in phase with those themes. Indeed, this ordering and unifying function of the *leitmotiv* is probably its greatest strength. I shall attempt in the following pages and in my final chapter to demonstrate some of the ways in which motifs serve to organise and unify *Finnegans Wake*.

By means of the *leitmotifs* and a host of key-words related to them Joyce constructs the several frames of reference which underline the scattered component parts of his artificial universe. These are the co-ordinates of his 'proteiform graph'(107.08) to which we may appeal to get our bearings whenever we are 'lost in the bush'(112.03). Usually a number of such referential grids are present simultaneously. Joyce's normal method is in fact to operate on three main planes at once: in the foreground is the manifest content of the episode in question, corresponding to the manifest content of a dream; in the middle-ground is a mass of highly symbolic, but often puzzling, material, scattered about like the stage-properties of a dramatic producer with an obsessional neurosis, and corresponding to the dream-symbols which are frequently incomprehensible until they are referred to the 'latent content'; in the background are the motif-controlled grids or frames of reference against which the symbols can function—often in widely divergent ways. The grids provide keys to the true latent content of the episode. 'Shem the Penman' (I.7) may be taken as a convenient example of this structural



procedure. The surface content is a description of the habits and appearance of the 'bad boy' of the book – writer, alchemist, outcast, black in skin and in mind, hated by his righteous brother and by the world. In the middle-ground is a tremendous array of symbolic flotsam and jetsam, at first apparently quite diverse, though almost all of a rather sinister nature. In the background are at least two main frames of reference by means of which all the foregoing can be rationalised: the first is the well known series of allusions to Joyce's own life which makes Shem a close personal analogue of Joyce himself and also reveals a hidden autobiographical significance in many of the symbols, while the second (which until now does not seem to have been noticed) is a full set of allusions to the fourteen stations of the cross; the latter gives point to the profusion of Golgothic imagery and retrieves it from its at first apparently aimless decorative function, while at the same time the Christ story helps develop both Shem and Joyce as forms of the murdered and resurrected god.

Thomas Mann had been able to achieve impressive pathos and suggest the machinations of fate with extraordinary vividness by suddenly reintroducing a motif which had originated long before in his narrative; similarly, by establishing the apparent inevitability of a motif's resurgence, he could create an atmosphere charged with foreboding. Past and future could be controlled at a distance with great power. Joyce's best motifs share such potentialities with those of Mann, but the very universality of *Finnegans Wake* makes the full deployment of their evocative and pathetic powers a difficult matter. In the works of Mann and Proust, as to

some extent in those of Wagner, though the future lies somehow under the control of the *leitmotiv*, what this reflects and expresses above all is the mysterious and spiritual significance of the past; in *Finnegans Wake*, on the other hand, where past, present, and future tend to become undifferentiated, the recurrence of the motifs creates the effect of a cosmic simultaneity and immediacy of experience—the Eternal Now which I have discussed above. While Joyce undoubtedly gains thereby a breadth of context and an illusion of universality, his *leitmotifs*, caught up in a whirl of reincarnation, lack something of the inexorable finality that they have in, say, *Siegfried*. The best of Mann's and Wagner's motifs often serve to drive the plot forward with a strong pulse and, conversely, they themselves constantly gain in driving power from repeated immersion in the main stream of a strongly developing narrative. As examples of this kind of thing one might quote the deeply moving correspondences of the first and last parts of *Tonio Kröger* or the early foreshadowings of the 'Götterdämmerung' music in *Das Ring*. This source of forward-driving symbolic energy is largely denied to Joyce's motifs because of the weary round of cycles, which, however intense, are comic rather than tragic or pathetic; although things can never improve in the world of *Finnegans Wake*, they equally cannot grow any worse. Proust, of course, had already used correspondences to annihilate time; Joyce, with his re-entrant time sphere, improves on this: he retains time and yet holds it wholly within his grasp, so managing to have the best of both worlds. Time is, was and will be, but there is only a certain amount of it, which we simply use over and over again. Each Age apes the



preceding one so that the cycling motifs, which in Mann's hands represent a constant creative imitation, become instead in *Finnegans Wake* symbols of an amusing but oppressive repetitiveness:

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

If Joyce's motifs are less dramatic than those of Mann and Wagner, they are even more highly charged with significant content. A representative example of the kind of symbolic condensation made possible by a Joycean *leitmotiv* is the closing phrase from Anna Livia Plurabelle: 'Beside the rivering waters of, hitherandthithering waters of. Night! (216.04)¹. These words, in themselves suggestive enough perhaps, but not very remarkable, form an epitome of the whole chapter and bear the spirit of Anna with them whenever they appear. Not only are rippling water and darkness evoked, but also the tree and the stone and the two washerwomen of the immediate context. Hither and thither, a pair of opposites, represent Shem and Shaun. Since the phrase is the tail-end of a tale told of Anna Livia and the conclusion of the major cycle of Book I, it always implies, when it recurs, the end of one (female) cycle and the beginning of the next (male) cycle. The wording provides a clear connexion with the whole Great Cycle of *Finnegans Wake*, since 'rivering' echoes the 'riverrun' with which the book opens. Earlier we had met Anna in a highlighted passage 'by the waters of Babylon' (103.11) and hence this Biblical allusion is now faintly heard as a burden underlying 'Beside the

¹ See Appendix A.

rivering waters'. The motif therefore draws into those contexts into which it intrudes, overtones of captivity, exile, and whoredom. But its symbolic content is still not exhausted, since in *Finnegans Wake* the City—Dublin—is usually the male, HCE. The introduction of the female city of Babylon therefore relates the 'change-of-sex' theme¹—already present in the conversion of the washerwomen into the sons, Shem and Shaun—to the parent figures Anna and HCE. As was Bloom in nightmarish nighttown, HCE the city is transmogrified into an unwilling whore and suffers many indignities in that role². That Joyce is consciously using this potentiality of his motif may be demonstrated from another of its occurrences—that at 355.15-20. Here the motif is amalgamated with another from III.4³ and is used to conclude the male word-battle of Butt and Taff, which forms a parallel to the dialogue of the two women in I.8. In this latter context Joyce makes the change of sex—from a male back to a female cycle—quite explicit:

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

For a writer who delights in indirection, one of the most fruitful potentialities of the *leitmotiv* is its capacity to bring off effects by remote control. Joyce was temperamentally inclined to like the idea of action at a distance by mysterious control. He was fond of manipulating people and events from behind the scenes, as the altogether

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

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

³ See below, p. 178.



extraordinary 'Sullivan affair'¹ makes clear. The distant 'Godlike Artist' was one of Joyce's early ideals which he never quite outgrew. There are several varieties of remote control exhibited in *Finnegans Wake*, some of which, such as the 'anastomosis' idea, I have already touched on. Most important of all is the way in which one part of the universe of *Finnegans Wake* can be modified and controlled, stopped and started, by the introduction of motifs from another part of some suitable point. These are the 'Strings in the earth and air' that Joyce takes such pleasure in pulling.² The sudden appearance of motifs from the end of I.8 in the children's bedroom scene (572) will serve as an example. At 572.07 there begins a series of questions and exclamations:

'–Wait!'

'–What!'

'–Her door!'

'–Ope?'

'–See!'

'–What?'

'–Careful.'

¹ Ellmann, pp. 632 ff.

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

‘–Who?’

Taken in isolation, these words might not seem to echo anything else in *Finnegans Wake*, but a quite unmistakeable condensation of the concluding paragraph of I.8 in 572.16-17 points to a correspondence of the dialogue and the half-obscured questions and responses at 215-29 ff. The establishment of this correspondence induces the reader to attribute to these questions and exclamations (572.07-14) both a pace and a rhythm in harmony with the strongly suggested model. The whole passage is brought to a quiet full close in 572.17. These changes of tempo and tone are not inherent in the writing at this point in so far as it relates to the immediate context of the chapter; they are imposed on it by the controlling *leitmotiv*-complex in I.8 from which the passage draws only a small handful of verbal echoes. These echoes, though they amount to no more than three or four words, are nevertheless adequate to direct the whole scene. The ‘salting’ of a passage in this way with snatches from other contexts is of course not new in *Finnegans Wake*, but there is perhaps some originality in Joyce’s courageously allowing the whole rhythmic unity and tone of a sequence to be dependent on such a small amount of introduced matter.

Apart from the very marked emphasis on the verbal level of the motifs, the methods I have been describing are not exclusively Joycean in character and, indeed, many writers have achieved comparable results with organised use of symbol and image. Having chosen the verbal motif as his unit, however, Joyce did find



applications for it which made a definite contribution to the art of prose. Joyce shared Thomas Mann's preoccupation with the problem of how to make the spoken word function like music. In an attempt to approximate to the thematic structure of musical forms Mann had experimented with large verbal blocks built up from rich matrices of motifs, in which the serpentine alternations of symbol and theme would produce something like harmony and counterpoint. By going beyond conventional language in the 'Sirens' episode of *Ulysses* Joyce achieved something which approximated even better to the desired effect, but always in these experiments Joyce failed to transform the *Nacheinander* into a true *Nebeneinander*. The closest approach to verbal counterpoint in *Ulysses* is the kind of syncopation by truncation exemplified in:

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

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

'góod for us áll for us áll for us all áll'

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

VOICE 1 : good for us all

VOICE2: good for us all

VOICE3: good for us all

VOICE4: good for us all

This is, I suppose, quite amusing, but the simultaneity of statement is achieved by suggestion only. Elsewhere in *Finnegans Wake*, however, having created a polysemantic style which could sustain true counterpoint, Joyce was able to state motifs simultaneously in significant interwoven patterns which are probably as close an analogy to polyphonic music as any linguistic procedure may be. The simultaneous statement of two motifs is quite frequent in *Finnegans Wake* but it is a device which always presents considerable technical difficulties since the requirements are conflicting: the individual motifs must remain clearly identifiable, yet if the counterpoint is to function properly the marriage of the two must be as close as possible. Joyce is by no means always entirely successful in these experiments with counterpoint, but quite a good example is to be found at 355.15 where there is a major recurrence of the 'rivering' motif, which I have already discussed¹. This is counterpointed

¹ See Appendix A.

against the 'rolling barrel' motif¹, which is stated eight times (two four-part cycles) in III.4. Specifically, the first and last—and hence, according to the laws of *Finnegans Wake*, identical—versions of the barrel motif are quoted in combination, so that the binding together of the beginnings and ends of cycles is made even richer.

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

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

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

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

And in combination:

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

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

¹ See Appendix A.

Both ear and eye apprehend the two motifs of female ALP and male Shaun; this is true counterpoint. Mr. Melvin Friedman's cautious assertion that *Finnegans Wake* achieves counterpoint by implication only¹, is accurate enough with regard to the less successful and less thoroughly digested parts of the book, such as the 'canon' quoted above, but when everything was functioning properly, as here, Joyce fully achieved his aim. The achievement of his technical analogy does not, of course, in itself add musical qualities to the text, but in bringing about an even closer association of symbols and ideas than is possible with normal linguistic usage, it lends words some of the immediacy and succinctness of musical expression. Oskar Walzel was careful not to confuse the two arts²:

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

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

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

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



(c); the identification of Shaun's barrel with the floating coffin of Osiris is here emphasised by the association with the hearse (*abc*).

There remains one other highly important application of the *leitmotiv* in *Finnegans Wake* which must be mentioned. This is the technique of amassing motifs into a matrix or complex¹. There are two main types of motif-agglomeration in *Finnegans Wake*. The first and simpler type is nothing more than a block of juxtaposed motifs and associated symbols—a further example of the Rabelaisian catalogue-technique to which Joyce was so inclined. Every so often Joyce virtually halts the forward movement of the narrative in order to build up a great pile of undiluted motifs, thematic statements, and symbols, which, to the weary reader trying to work his way straight through the book from cover to cover, come as a welcome, well-earned relief from his struggles with the sinuosities of Joyce's thought elsewhere. The longest of these resting places is the list of 389 attributes of Finn MacCool in I.6 (126-39). One might suspect, or fear, that the juxtaposition of individual items in these lists is of some obscure significance, but, although there is certainly much to admire in the wit and appositeness of each revealing little phrase, Joyce's working methods make it clear that the order of items is usually unimportant. So little attention did Joyce pay to their order that he allowed friends to insert his additions, giving them considerable freedom in the details of placement.

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

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

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

'Fit Dunlop and be Satisfied'

'In the March of Civilisation'

'Buy Patterson's Matches'

' Boston (Mass), 31 Jan, 13.12 P.D.'

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

The second type of motif-agglomeration, and by far the more important, is the true interacting *leitmotiv*-complex, of which the Letter is the most outstanding example. The complex of motifs, acting as a whole rather

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

then as a collection of separate parts, is one of the most interesting aspects of the structure of *Finnegans Wake*. It is a technique which is on the whole used sparingly, but it is all the more powerful for that. A complex allows motifs which have become highly charged from their previous—or, in the case of *Finnegans Wake*, their future—contacts, to react with one another on a grand scale, and so create a harmony of idea, colour, and sound, which impressively heightens the symbolic power of all the constituent parts.

A good example of a rich *leitmotiv*-complex held together in a tight synthesis of tone, rhythm, and imagery, is the celebrated closing section of 'Anna Livia Plurabelle' to which I have already alluded several times (215-16). In the last two paragraphs of this chapter almost every phrase is a major motif. From their source here they spread either singly or in groups, and with varying degrees of wit and relevance, into almost all regions of the book. The themes with which they deal—the primary principle of historical recurrence and the alternation of unity and diversity—are raised in these quiet and simple statements far above the level of shaping forces to become meditative poetry of the highest order. The motifs seem to emanate as essences from the being of Anna Livia herself, from the slumbering City of Dublin, and from fern-covered Howth Head. After many long excursions through time and space, having churned up masses of trivia and quadrvia which all tell the same story in miniature, we rearrive at those opposed archetypal figures which generate every lesser manifestation.

C. George Sandulescu, Editor.

Finnegans Wake Motifs I

The First 186 Motifs, from the Letter A to the Letter F

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Clive Hart

**Introductory Remarks
to the Index of Motifs in FW**

Structure and Motif in Finnegans Wake, p211-p212

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București 2012

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

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

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

² See Atherton, Appendix.



important single-word motifs and motif-fragments. Similarly, I have excluded the hosts of words and symbols that always hunt in couples but otherwise have no special *leitmotivistic* significance, such as 'holly and ivy'. Such words and word-pairs can most easily be traced with the aid of my *Concordance*¹.

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

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

¹ To be published shortly.

C. George Sandulescu, Editor.

***Finnegans Wake* Motifs I**

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***Finnegans Wake* Motifs I**

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from the Letter A to the Letter F



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The Clive HART Motif Archetypes

(Archetypes are Thematic Bunches of Types)

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

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

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



A Tentative Frequency Chart of FW Motifs

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

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Finnegans Wake Motifs I

The First 186 Motifs, from the Letter A to the Letter F

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

C.G. Sandulescu



FW Address:	The <u>TYPE v TOKEN</u> <i>juxta</i> Relation: (Clive Hart <u>Type</u> , in black font 12 # The FW <u>Token</u> , in bold red font 20):	Clive Hart Comments on <i>Finnegans Wake</i> Motifs: (mainly narrative-oriented)	Sandulescu Comments: (semiotics oriented)	Motif Number: Type / Token:
	GENERAL	MOTIFS	start	here
A	A	A	A	A
283.15:3.4	ad lib. ad libs	(Vico's fourth Age is performed 'ad lib.'; the regeneration which takes place during it is expressed in the close correspondence of the last two statements of the motif: 'ad libidinum' and 'ad liptum', whereby the sexually regenerative power of tea is emphasised)	(Δ: standard abbreviation)	General Motif: 1.1 (i.e. Type 1, Token 1) {Fq 5}
287.26:9	ad lib.	(Vico's fourth Age is performed 'ad lib.'; the regeneration which takes place during it is	(Δ: standard abbreviation)	General Motif: 1.2



	, quodlibet	expressed in the close correspondence of the last two statements of the motif: 'ad libidinum' and 'ad liptum', whereby the sexually regenerative power of tea is emphasised)		{Fq 5}
302.22:9.1	ad lib. ad lib.	(Vico's fourth Age is performed 'ad lib.'; the regeneration which takes place during it is expressed in the close correspondence of the last two statements of the motif: 'ad libidinum' and 'ad liptum', whereby the sexually regenerative power of tea is emphasised)	(Δ: standard abbreviation)	General Motif: 1.3 {Fq 5}
441.09:7	ad lib. ad libidinum,	(Vico's fourth Age is performed 'ad lib.'; the regeneration which takes place during it is expressed in the close correspondence of the last two statements of the motif: 'ad libidinum' and 'ad liptum', whereby the sexually regenerative power of tea is emphasised)	(Δ: standard abbreviation)	General Motif: 1.4 {Fq 5}
541.28:9	ad lib. ad liptum	(Vico's fourth Age is performed 'ad lib.'; the regeneration which takes place during it is expressed in the close correspondence of the last two statements of the motif: 'ad libidinum' and 'ad liptum', whereby the sexually regenerative power of tea is emphasised)	(Δ: standard abbreviation)	General Motif: 1.5 {Fq 5}
013.27:5	ah dear oh dear	(the characteristic sigh of Luke Tarpey)	(Δ: interjectional)	General



	. A dear, a dear!		exclamation)	Motif: 2.1 {Fq 17}
022.23:7.8	ah dear oh dear (Dare! O dare!)	(the characteristic sigh of Luke Tarpey)	(Δ: interjectional exclamation)	General Motif: 2.2 {Fq 17}
117.09:2	ah dear oh dear O dear!	(the characteristic sigh of Luke Tarpey)	(Δ: interjectional exclamation)	General Motif: 2.3 {Fq 17}
140.08:6	ah dear oh dear (a dea o dea!)	(the characteristic sigh of Luke Tarpey)	(Δ: interjectional exclamation)	General Motif: 2.4 {Fq 17}
140.09:11	ah dear oh dear ,(ah dust oh dust!)	(the characteristic sigh of Luke Tarpey)	(Δ: interjectional exclamation)	General Motif: 2.5 {Fq 17}
224.10:4	ah dear oh dear ! A dire, O dire!	(the characteristic sigh of Luke Tarpey)	(Δ: interjectional exclamation)	General Motif: 2.6 {Fq 17}
238.35:11	ah dear oh dear ! Daurdaur!	(the characteristic sigh of Luke Tarpey)	(Δ: interjectional exclamation)	General Motif: 2.7 {Fq 17}
294.11:9	ah dear oh dear	(the characteristic sigh of Luke Tarpey)	(Δ: interjectional	General



	! O, dear me! O, dear me now!		exclamation)	Motif: 2.8 {Fq 17}
299.21:5	ah dear oh dear ! O dee, O dee,	(the characteristic sigh of Luke Tarpey)	(Δ: interjectional exclamation)	General Motif: 2.9 {Fq 17}
372.22:1	ah dear oh dear # Oh dere! Ah hoy! #	(the characteristic sigh of Luke Tarpey)	(Δ: interjectional exclamation)	General Motif: 2.10 {Fq 17}
389.20:1	ah dear oh dear . Ah, dearo, dear!	(the characteristic sigh of Luke Tarpey)	(Δ: interjectional exclamation)	General Motif: 2.11 {Fq 17}
389.31:1	ah dear oh dear # Ah, dearo dearo dear!	(the characteristic sigh of Luke Tarpey)	(Δ: interjectional exclamation)	General Motif: 2.12 {Fq 17}
392.12:10	ah dear oh dear Ah dearo dearo dear!	(the characteristic sigh of Luke Tarpey)	(Δ: interjectional exclamation)	General Motif: 2.13 {Fq 17}

394.33:9	ah dear oh dear (hear, O hear, Caller Errin!)	(the characteristic sigh of Luke Tarpey)	(Δ: interjectional exclamation)	General Motif: 2.14 {Fq 17}
395.33:10	ah dear oh dear (the dear o'dears!)	(the characteristic sigh of Luke Tarpey)	(Δ: interjectional exclamation)	General Motif: 2.15 {Fq 17}
398.29:1	ah dear oh dear # Hear, O hear,	(the characteristic sigh of Luke Tarpey)	(Δ: interjectional exclamation)	General Motif: 2.16 {Fq 17}
581.20:5	ah dear oh dear ? Ah, dearo! Dearo, dear!	(the characteristic sigh of Luke Tarpey)	(Δ: interjectional exclamation)	General Motif: 2.17 {Fq 17}
005.09:8	ah ho . Hohohoho,	(the characteristic sigh of Mark Lyons)	(Δ: full-fledged interjection)	General Motif: 3.1 {Fq 20}
013.26:2	ah ho . Ah, ho!	(the characteristic sigh of Mark Lyons)	(Δ: full-fledged interjection)	General Motif: 3.2 {Fq 20}



094.33:1	ah ho . Ah ho!	(the characteristic sigh of Mark Lyons)	(Δ: full-fledged interjection)	General Motif: 3.3 {Fq 20}
096.21:5	ah ho ! Ah ho!	(the characteristic sigh of Mark Lyons)	(Δ: full-fledged interjection)	General Motif: 3.4 {Fq 20}
117.10:5	ah ho ! Ah ho!	(the characteristic sigh of Mark Lyons)	(Δ: full-fledged interjection)	General Motif: 3.5 {Fq 20}
121.26:7	ah ho ah ha	(the characteristic sigh of Mark Lyons)	(Δ: full-fledged interjection)	General Motif: 3.6 {Fq 20}
140.09:11	ah ho , (ah dust oh dust!)	(the characteristic sigh of Mark Lyons)	(Δ: full-fledged interjection)	General Motif: 3.7 {Fq 20}
161.25:2	ah ho , (ah who! eh how)	(the characteristic sigh of Mark Lyons)	(Δ: full-fledged interjection)	General Motif: 3.8 {Fq 20}



180.15:3	ah ho (ah ho!)	(the characteristic sigh of Mark Lyons)	(Δ: full-fledged interjection)	General Motif: 3.9 {Fq 20}
184.33:2	ah ho (Ah ho!	(the characteristic sigh of Mark Lyons)	(Δ: full-fledged interjection)	General Motif: 3.10 {Fq 20}
184.36:1	ah ho ! Ah ho!	(the characteristic sigh of Mark Lyons)	(Δ: full-fledged interjection)	General Motif: 3.11 {Fq 20}
185.08:7	ah ho , how?	(the characteristic sigh of Mark Lyons)	(Δ: full-fledged interjection)	General Motif: 3.12 {Fq 20}
224.09:1	ah ho # Ah ho!	(the characteristic sigh of Mark Lyons)	(Δ: full-fledged interjection)	General Motif: 3.13 {Fq 20}
224.20:11	ah ho ? Ah, ho!	(the characteristic sigh of Mark Lyons)	(Δ: full-fledged interjection)	General Motif: 3.14 {Fq 20}
372.22:1	ah ho # Oh dere!	(the characteristic sigh of Mark Lyons)	(Δ: full-fledged interjection)	General Motif: 3.15 {Fq 20}



	Ah hoy! #			
373.07:2	ah ho . High! Sink! High! Sink! Highohigh! Sinkasink! #	(the characteristic sigh of Mark Lyons)	(Δ: full-fledged interjection) (N.B. James Joyce makes use of a similar nonce-formation twice, in quick succession in <i>Ulysses</i> at 9.5 and 9.6 ! Namely: sinkapace.)	General Motif: 3.16 {Fq 20}
373.15:5	ah ho . Heigh hohse, heigh hohse,	(the characteristic sigh of Mark Lyons)	(Δ: full-fledged interjection)	General Motif: 3.17 {Fq 20}
385.17:11.1	ah ho . Ah ho!	(the characteristic sigh of Mark Lyons)	(Δ: full-fledged interjection)	General Motif: 3.18 {Fq 20}
392.35:1.2	ah ho ! Ah ho!	(the characteristic sigh of Mark Lyons)	(Δ: full-fledged interjection)	General Motif: 3.19 {Fq 20}
581.24:4	ah ho	(the characteristic sigh of Mark Lyons)	(Δ: full-fledged	General



	! Ah ho!		interjection)	Motif: 3.20 {Fq 20}
→→→	ahome... Thom Malone	→→→ Anna Livia Motifs		→→→
198.12:13	aisy-oisy aisy-oisy?	(associated on both occasions (FW198.12:13+FW584.11:7) with sexual intercourse)	(Δ: rhyming reduplication with a wide range of presupposed elements)	General Motif: 4.1 {Fq 2}
584.11:7	aisy-oisy . Goeasyosey,	(associated on both occasions (FW198.12:13+FW584.11:7) with sexual intercourse)	(Δ: rhyming reduplication with a wide range of presupposed elements)	General Motif: 4.2 {Fq 2}
358.20:3	all aboard / all ashore .Withal aboarder,	(always a departure motif; associated, of course, with Noah)	(Δ: deliberately profound in connotation)	General Motif: 5.1 {Fq 3}
370.35:6.1	all aboard / all ashore ! All ashored	(always a departure motif; associated, of course, with Noah)	(Δ: deliberately profound in connotation)	General Motif: 5.2 {Fq 3}
469.18:8	all aboard / all ashore	(always a departure motif; associated, of course, with Noah)	(Δ: deliberately profound in	General Motif: 5.3



	.Squall aboard		connotation)	{Fq 3}
→→→	all at home's health	→→→ Letter Motifs		→→→
355.33:4	all men has done something , for whole men is lepers,			General Motif: 6.1 {Fq 2}
621.32:3	all men has done something . All men has done something.			General Motif: 6.2 {Fq 2}
096.03:4	all roads lead to Rome So all rogues lead to rhyme.		(Δ: proverbial saying. How would it translate into non-Europe based cultures?)	General Motif: 7.1 {Fq 3}
153.23:2	all roads lead to Rome , in roaming run through Room.		(Δ: proverbial saying. How would it translate into non-Europe based cultures?)	General Motif: 7.2 {Fq 3}
566.01:9	all roads lead to Rome		(Δ: proverbial	General

	rear all roads to ruin		saying. How would it translate into non-Europe based cultures?)	Motif: 7.3 {Fq 3}
→→→	all's fair in vanessy	→ →→ First Four Paras Motifs		→ →→
→→→	all she wants	→ →→ Letter Motifs		→ →→
144.27:1	always always	(a word frequently associated with Anna and Issy; the high concentration of occurrences (11) in the final monologue recalls the constantly repeated <i>ewig</i> sung by the contralto at the end of Mahler's <i>Das Lied von der Erde</i>)		General Motif: 8.1 {Fq 16}
145.30:1	always always	(a word frequently associated with Anna and Issy; the high concentration of occurrences (11) in the final monologue recalls the constantly repeated <i>ewig</i> sung by the contralto at the end of Mahler's <i>Das Lied von der Erde</i>)		General Motif: 8.2 {Fq 16}
146.19:7	always always	(a word frequently associated with Anna and Issy; the high concentration of occurrences (11) in the final monologue recalls the constantly repeated <i>ewig</i> sung by		General Motif: 8.3 {Fq 16}



		the contralto at the end of Mahler's <i>Das Lied von der Erde</i>)		
148.31:1+6	always ! Always, always,	(a word frequently associated with Anna and Issy; the high concentration of occurrences (11) in the final monologue recalls the constantly repeated <i>ewig</i> sung by the contralto at the end of Mahler's <i>Das Lied von der Erde</i>)		General Motif: 8.4 {Fq 16}
527.13:7	always always	(a word frequently associated with Anna and Issy; the high concentration of occurrences (11) in the final monologue recalls the constantly repeated <i>ewig</i> sung by the contralto at the end of Mahler's <i>Das Lied von der Erde</i>)		General Motif: 8.5 {Fq 16}
619.23:7	always always.	(a word frequently associated with Anna and Issy; the high concentration of occurrences (11) in the final monologue recalls the constantly repeated <i>ewig</i> sung by the contralto at the end of Mahler's <i>Das Lied von der Erde</i>)		General Motif: 8.6 {Fq 16}
620.10:7	always always	(a word frequently associated with Anna and Issy; the high concentration of occurrences (11) in the final monologue recalls the constantly repeated <i>ewig</i> sung by the contralto at the end of Mahler's <i>Das Lied</i>		General Motif: 8.7 {Fq 16}



		<i>von der Erde</i>)		
621.23:4	always always	(a word frequently associated with Anna and Issy; the high concentration of occurrences (11) in the final monologue recalls the constantly repeated <i>ewig</i> sung by the contralto at the end of Mahler's <i>Das Lied von der Erde</i>)		General Motif: 8.8 {Fq 16}
623.07:1	always always	(a word frequently associated with Anna and Issy; the high concentration of occurrences (11) in the final monologue recalls the constantly repeated <i>ewig</i> sung by the contralto at the end of Mahler's <i>Das Lied von der Erde</i>)		General Motif: 8.9 {Fq 16}
624.22:8	always always	(a word frequently associated with Anna and Issy; the high concentration of occurrences (11) in the final monologue recalls the constantly repeated <i>ewig</i> sung by the contralto at the end of Mahler's <i>Das Lied von der Erde</i>)		General Motif: 8.10 {Fq 16}
624.33:9	always always	(a word frequently associated with Anna and Issy; the high concentration of occurrences (11) in the final monologue recalls the constantly repeated <i>ewig</i> sung by the contralto at the end of Mahler's <i>Das Lied von der Erde</i>)		General Motif: 8.11 {Fq 16}
625.11:7	always	(a word frequently associated with Anna and Issy; the high concentration of		General



	always	occurrences (11) in the final monologue recalls the constantly repeated <i>ewig</i> sung by the contralto at the end of Mahler's <i>Das Lied von der Erde</i>)		Motif: 8.12 {Fq 16}
626.10:2	always always,	(a word frequently associated with Anna and Issy; the high concentration of occurrences (11) in the final monologue recalls the constantly repeated <i>ewig</i> sung by the contralto at the end of Mahler's <i>Das Lied von der Erde</i>)		General Motif: 8.13 {Fq 16}
627.10:12	always always	(a word frequently associated with Anna and Issy; the high concentration of occurrences (11) in the final monologue recalls the constantly repeated <i>ewig</i> sung by the contralto at the end of Mahler's <i>Das Lied von der Erde</i>)		General Motif: 8.14 {Fq 16}
627.14:2	always always	(a word frequently associated with Anna and Issy; the high concentration of occurrences (11) in the final monologue recalls the constantly repeated <i>ewig</i> sung by the contralto at the end of Mahler's <i>Das Lied von der Erde</i>)		General Motif: 8.15 {Fq 16}
627.21:5	always always.	(a word frequently associated with Anna and Issy; the high concentration of occurrences (11) in the final monologue recalls the constantly repeated <i>ewig</i> sung by the contralto at the end of Mahler's <i>Das Lied</i>		General Motif: 8.16 {Fq 16}



		<i>von der Erde</i>)		
129.04:8	AMDG magd	(<i>ad maiorem Dei gloriam</i> Latin , Jesuit motto placed by school-children at the head of essays etc.)		General Motif: 9.1 {Fq 6}
282.06:1	AMDG # At maturing daily gloryaims! #	(<i>ad maiorem Dei gloriam</i> Latin , Jesuit motto placed by school-children at the head of essays etc.)		General Motif: 9.2 {Fq 6}
324.21:5	AMDG the greeter glossary of code,	(<i>ad maiorem Dei gloriam</i> Latin , Jesuit motto placed by school-children at the head of essays etc.)		General Motif: 9.3 {Fq 6}
324.23:1.2	AMDG # Am. Dg. #	(<i>ad maiorem Dei gloriam</i> Latin , Jesuit motto placed by school-children at the head of essays etc.)		General Motif: 9.4 {Fq 6}
327.16:6	AMDG and the tubas tout	(<i>ad maiorem Dei gloriam</i> Latin , Jesuit motto placed by school-children at the head of essays etc.)		General Motif: 9.5 {Fq 6}



	tout for the glowru of their god, making every Dinny dingle			
418.04:7	AMDG <i>Ad maiorem l.s.d.!</i> <i>Divi gloriam.</i>	(<i>ad maiorem Dei gloriam</i> Latin , Jesuit motto placed by school-children at the head of essays etc.)		General Motif: 9.6 {Fq 6}
305.16:1	am I my brother's keeper? if you are not your bloater's kipper	(Genesis 4.9)	„And the LORD said unto Cain, Where <i>is</i> Abel thy brother? And he said, I know not: <i>Am</i> I my brother's keeper?"	General Motif: 10.1 {Fq 3}
443.04:1	am I my brother's keeper? giving the brotherkeeper into custody	(Genesis 4.9)	„And the LORD said unto Cain, Where <i>is</i> Abel thy brother? And he said, I know not: <i>Am</i> I my brother's keeper?"	General Motif: 10.2 {Fq 3}
483.25:8	am I my brother's keeper?	(Genesis 4.9)	„And the LORD said unto Cain,	General



	. Been ike hins kindergardien?		Where is Abel thy brother? And he said, I know not: <i>Am</i> I my brother's keeper?"	Motif: 10.3 {Fq 3}
→→→	ampersand	→→→ Letter Motifs		→→→
→→→	And ho! Hey?	→→→ Anna Livia Motifs		→→→
→→→	and more... Amory, amor andmore	→→→ Last Monologue Motifs		→→→
013.28:7	And so. And all And so. And all.	(the characteristic sigh of Johnny MacDougal)		General Motif: 11.1 {Fq 4}
270.31:2	And so. And all , end so, und all,	(the characteristic sigh of Johnny MacDougal)		General Motif: 11.2 {Fq 4}
368.35:10::2	And so. And all	(the characteristic sigh of Johnny MacDougal)		General Motif: 11.3



	, end all. Ned?			{Fq 4}
393.03:3	And so. And all . And so. And all.	(the characteristic sigh of Johnny MacDougal)		General Motif: 11.4 {Fq 4}
023.05:5	And the duppy shot the shutter clup . And the duppy shot the shutter clup ((putting up the shutters, closing the shop – a symbol of death and the coming of a new age)		General Motif: 12.1 {Fq 6}
161. <u>23</u> :9	And the duppy shot the shutter clup , Schott? till Duddy shut the shopper op	(putting up the shutters, closing the shop – a symbol of death and the coming of a new age)		General Motif: 12.2 {Fq 6}
244.06:5	And the duppy shot the shutter clup . Shopshup.	(putting up the shutters, closing the shop – a symbol of death and the coming of a new age)		General Motif: 12.3 {Fq 6}
305.05:3	And the duppy shot the shutter clup ! Sheepshopp.	(putting up the shutters, closing the shop – a symbol of death and the coming of a new age)		General Motif: 12.4 {Fq 6}

355.08:1	And the duppy shot the shutter clup # Shutmup.	(putting up the shutters, closing the shop – a symbol of death and the coming of a new age)		General Motif: 12.5 {Fq 6}
372.05:2	And the duppy shot the shutter clup ? While the dumb he shoots the shopper rope.	(putting up the shutters, closing the shop – a symbol of death and the coming of a new age)		General Motif: 12.6 {Fq 6}
063.26:1	the angel of the Lord appeared unto him in a dream, saying... distinguishing a white thread from a black	(Matthew 1.20)	“But while he thought on these things, behold, the angel of the Lord appeared unto him in a dream , saying, Joseph, though son of David, fear not to take unto thee Mary thy wife: for that which is conceived in her is	General Motif: 13.1 {Fq 5}

			of the Holy Ghost."	
512.23:5	the angel of the Lord appeared unto him in a dream, saying... while Anglys cheers our ingles.	(Matthew 1.20)	"But while he thought on these things, behold, the angel of the Lord appeared unto him in a dream , saying, Joseph, though son of David, fear not to take unto thee Mary thy wife: for that which is conceived in her is of the Holy Ghost."	General Motif: 13.2 {Fq 5}
552.25:6	the angel of the Lord appeared unto him in a dream, saying... : and the oragel of the lauds to tellforth glory:	(Matthew 1.20)	"But while he thought on these things, behold, the angel of the Lord appeared unto him in a dream , saying, Joseph, though son of David, fear not to take unto thee	General Motif: 13.3 {Fq 5}



			Mary thy wife: for that which is conceived in her is of the Holy Ghost."	
604.10:4::16	the angel of the Lord appeared unto him in a dream, saying... the engine of the load with haled morries full of crates, you maddinmummur, for dombell dumbs?	(Matthew 1.20)	"But while he thought on these things, behold, the angel of the Lord appeared unto him in a dream , saying, Joseph, though son of David, fear not to take unto thee Mary thy wife: for that which is conceived in her is of the Holy Ghost."	General Motif: 13.4 {Fq 5}
624.23:4	the angel of the Lord appeared unto him in a dream, saying... ? Wordherfhull Ohldbhoy!	(Matthew 1.20)	"But while he thought on these things, behold, the angel of the Lord appeared unto him in a dream , saying, Joseph,	General Motif: 13.5 {Fq 5}

			though son of David, fear not to take unto thee Mary thy wife: for that which is conceived in her is of the Holy Ghost."	
→→→	A-N-N	→→→ Letter Motifs		→→→
	General	Motifs	end	here
	ANNA LIVIA	MOTIFS	start	here
101.02:1	O tell me all about... # Do tell us all about it.			Anna Livia Motif: 14.1 {Fq 8}



154.03:7	O tell me all about... . Will you not perhopes tell me everything			Anna Livia Motif: 14.2 {Fq 8}
196.01:1	O tell me all about... # O tell me all about Anna Livia!			Anna Livia Motif: 14.3 {Fq 8}
268. L1	O tell me all about... # Telltale me all of annaryllies. #			Anna Livia Motif: 14.4 {Fq 8}
286.30:1	O tell me all about... . Oc, tell it to oui, do, Sem!			Anna Livia Motif: 14.5 {Fq 8}
331.06:2	O tell me all about...			Anna



	. But tellusit allasif wellasits end.			Livia Motif: 14.6 {Fq 8}
586.13:9	O tell me all about... (O, muddle me more about the maggies!			Anna Livia Motif: 14.7 {Fq 8}
586.35:1	O tell me all about... , telling him now, telling him all, all about ham and livery,			Anna Livia Motif: 14.8 {Fq 8}
058.06:6.7	Look, look . Lou! Lou!			Anna Livia Motif: 15.1 {Fq 8}
079.21:8.9	Look, look			Anna



	(lugod! lugodoo!)			Livia Motif: 15.2 {Fq 8}
193.15:10	Look, look . Look!			Anna Livia Motif: 15.3 {Fq 8}
196.11:8	Look, look . Look at the shirt of him!			Anna Livia Motif: 15.4 {Fq 8}
<u>213</u> .12:15	Look, look . Look, look, the dusk is growing!			Anna Livia Motif: 15.5 {Fq 8}
301.22:6	Look, look . Look at this twitches!			Anna Livia Motif: 15.6 {Fq 8}



601.04:12	Look, look , loke,			Anna Livia Motif: 15.7 {Fq 8}
625.20:4	Look, look . Look, agres of roofs in parshes.			Anna Livia Motif: 15.8 {Fq 8}
064.28:4	Fieluhr? Filou! ! Filons, filoosh!	(Is it late? What a thief is time! 'Filur' in Norwegian means much the same as 'filou' in French)		Anna Livia Motif: 16.1 {Fq 7}
204.16:8	Fieluhr? Filou! , feefee fiefie,	(Is it late? What a thief is time! 'Filur' in Norwegian means much the same as 'filou' in French)		Anna Livia Motif: 16.2 {Fq 7}
<u>213</u> .14:7	Fieluhr? Filou! Fieluhr? Filou!	(Is it late? What a thief is time! 'Filur' in Norwegian means much the same as 'filou' in French)		Anna Livia Motif: 16.3 {Fq 7}



290.14:8 .15:2	Fieluhr? Filou! forefelt [...] fearfeel,	(Is it late? What a thief is time! 'Filur' in Norwegian means much the same as 'filou' in French)		Anna Livia Motif: 16.4 {Fq 7}
420.13:3	Fieluhr? Filou! ! Feefeel! Feefeel!	(Is it late? What a thief is time! 'Filur' in Norwegian means much the same as 'filou' in French)		Anna Livia Motif: 16.5 {Fq 7}
587.01:7	Fieluhr? Filou! . Faurore! Fearhoure!	(Is it late? What a thief is time! 'Filur' in Norwegian means much the same as 'filou' in French)		Anna Livia Motif: 16.6 {Fq 7}
614.07:5	Fieluhr? Filou! . Forbeer, forbear!	(Is it late? What a thief is time! 'Filur' in Norwegian means much the same as 'filou' in French)		Anna Livia Motif: 16.7 {Fq 7}
213 .17:6	my back, my back, my bach! ? O, my back, my back, my bach!			Anna Livia Motif: 17.1 {Fq 3}



416.19:5	my back, my back, my bach! ! O moy Bog,			Anna Livia Motif: 17.2 {Fq 3}
567.06:5	my back, my back, my bach! (O my big, O my bog, O my bigbagbone!)			Anna Livia Motif: 17.3 {Fq 3}
007.33:1	Pingpong! There's the Belle for Sexaloitez! While over against this belles' alliance beyind Ill Sixty, ollollowed ill!	(Zürich Allusion)		Anna Livia Motif: 18.1 {Fq 17}
032.02:11	Pingpong! There's the Belle for Sexaloitez!	(Zürich Allusion)		Anna Livia Motif: 18.2



	Pinck poncks that bail for seeks alience where cumsceptres with scentaurs stay.			{Fq 17}
058.24:2	Pingpong! There's the Belle for Sexaloitez! ! Peingpeong! For saxonlootie!)	(Zürich Allusion)		Anna Livia Motif: 18.3 {Fq 17}
<u>213</u> .18:7	Pingpong! There's the Belle for Sexaloitez! Pingpong! There's the Belle for Sexaloitez!	(Zürich Allusion)		Anna Livia Motif: 18.4 {Fq 17}
268.02:2	Pingpong! There's the Belle for Sexaloitez!	(Zürich Allusion)		Anna Livia



	, (ringrang, the chimes of sex appealing as conchitas with sentas stray, rung!)			Motif: 18.5 {Fq 17}
327.15:4	Pingpong! There's the Belle for Sexaloitez! , when that mallaura's over till next time and all the prim rossies are out dressparading	(Zürich Allusion)		Anna Livia Motif: 18.6 {Fq 17}
339.22:4	Pingpong! There's the Belle for Sexaloitez! ! Insects appalling, low hum clang sin! A	(Zürich Allusion)		Anna Livia Motif: 18.7 {Fq 17}



	cheap decoy!			
344.22:12	Pingpong! There's the Belle for Sexaloitez! , pagne pogne, by the veereyed lights of the stormtrooping clouds	(Zürich Allusion)		Anna Livia Motif: 18.8 {Fq 17}
378.17:10	Pingpong! There's the Belle for Sexaloitez! ! Bung! Bring forth your deed! bang! Till is the right time. Bang!	(Zürich Allusion)		Anna Livia Motif: 18.9 {Fq 17}
441.33:6	Pingpong! There's the Belle for Sexaloitez! , O, (the goattanned	(Zürich Allusion)		Anna Livia Motif: 18.10



	saxopeeler upshotdown chigs peel of him!)			{Fq 17}
492.14:11	Pingpong! There's the Belle for Sexaloitez! by saxy luters in their back haul of Coalcutter	(Zürich Allusion)		Anna Livia Motif: 18.11 {Fq 17}
508.29:1	Pingpong! There's the Belle for Sexaloitez! — Silks apeel and sulks alusty?	(Zürich Allusion)		Anna Livia Motif: 18.12 {Fq 17}
528. 18 :6	Pingpong! There's the Belle for Sexaloitez! ? Ding dong! Where's your pal in	(Zürich Allusion)		Anna Livia Motif: 18.13 {Fq 17}



	silks alustre?			
536.09:2	Pingpong! There's the Belle for Sexaloitez! ! Ring his mind, ye staples, (bonze!)	(Zürich Allusion)		Anna Livia Motif: 18.14 {Fq 17}
568.13:12	Pingpong! There's the Belle for Sexaloitez! ! Poum! Hool poll the bull? Fool pay the bill. [...] Peal, pull the bell!	(Zürich Allusion)		Anna Livia Motif: 18.15 {Fq 17}
600.24:2	Pingpong! There's the Belle for Sexaloitez! . Saxenslyke our anscessers thought so darelly on	(Zürich Allusion)		Anna Livia Motif: 18.16 {Fq 17}



610.14:2	Pingpong! There's the Belle for Sexaloitez!	(Zürich Allusion)		Anna Livia Motif: 18.17 {Fq 17}
<u>213</u> .22:4	Spread on your bank and I'll spread mine on mine			Anna Livia Motif: 19.1 {Fq 2}
457.20:3	Spread on your bank and I'll spread mine on mine			Anna Livia Motif: 19.2 {Fq 2}



<u>213</u> .28:4	this for the code this for the code,	(the code may be deciphered as '6+10 (=9+1) +12+1=29', which is Issy's number)		Anna Livia Motif: 20.1 {Fq 2}
619.28:5	this for the code , none for a Cole.	(the code may be deciphered as '6+10 (=9+1) +12+1=29', which is Issy's number)		Anna Livia Motif: 20.2 {Fq 2}
<u>213</u> .29:3	Mother Gossip . Good mother Jossiph			Anna Livia Motif: 21.1 {Fq 2}
623.03:8	Mother Gossip ! And old mutthergoosip!			Anna Livia Motif: 21.2 {Fq 2}
214.02:12.13	main drain main drain	(the side strain is Issy, the main drain Anna)		Anna Livia Motif: 22.1 {Fq 2}



623.31:2.5	main drain mains [...] drains.	(the side strain is Issy, the main drain Anna)		Anna Livia Motif: 22.2 {Fq 2}
<u>214</u> .17:4	It's well I know your sort of slop ! It's well I know your sort of slop.			Anna Livia Motif: 23.1 {Fq 2}
428.14:2	It's well I know your sort of slop 'Tis well we know you were loth to leave us,			Anna Livia Motif: 23.2 {Fq 2}
<u>214</u> .22:3	Greek or Roman creakorheuman			Anna Livia Motif: 24.1 {Fq 5}
242.13:5	Greek or Roman			Anna Livia



	, glycorawman			Motif: 24.2 {Fq 5}
409.19:3.11	Greek or Roman Greeks and [...] a Roman			Anna Livia Motif: 24.3 {Fq 5}
419.20:1 .22:3	Greek or Roman –Greek! [...] Roman			Anna Livia Motif: 24.4 {Fq 5}
553.16:10.1	Greek or Roman gregoromaiois			Anna Livia Motif: 24.5 {Fq 5}
214.29:3	Collars and Cuffs Collars and Cuffs	(effeminate men and/or homosexuals)		Anna Livia Motif: 26.1 {Fq 5}
322.36:6	Collars and Cuffs	(effeminate men and/or homosexuals)		Anna

	cholers and coughs			Livia Motif: 26.2 {Fq 5}
428.06:8	Collars and Cuffs collar	(effeminate men and/or homosexuals)		Anna Livia Motif: 26.3 {Fq 5}
449.19:4	Collars and Cuffs throstles and choughs	(effeminate men and/or homosexuals)		Anna Livia Motif: 26.4 {Fq 5}
614.10:10	Collars and Cuffs . Caffirs and culls	(effeminate men and/or homosexuals)		Anna Livia Motif: 26.5 {Fq 5}
052.16:10	far, far Farfar	(the phallic French <i>phare</i> figures as the Viking <i>far</i> (father) who 'calls' in the last lines of the book)		Anna Livia Motif: 27.1 {Fq 7}
068.19:7	far, far	(the phallic French <i>phare</i> figures as the Viking <i>far</i> (father) who 'calls' in the last lines		Anna



	, farfar	of the book)		Livia Motif: 27.2 {Fq 7}
139.06:1	far, far farfar	(the phallic French <i>phare</i> figures as the Viking <i>far</i> (father) who 'calls' in the last lines of the book)		Anna Livia Motif: 27.3 {Fq 7}
<u>215</u> .01:8	far, far , pharphar,	(the phallic French <i>phare</i> figures as the Viking <i>far</i> (father) who 'calls' in the last lines of the book)		Anna Livia Motif: 27.4 {Fq 7}
440.32:4.6	far, far far better far.	(the phallic French <i>phare</i> figures as the Viking <i>far</i> (father) who 'calls' in the last lines of the book)		Anna Livia Motif: 27.5 {Fq 7}
482.27:4	far, far farfar	(the phallic French <i>phare</i> figures as the Viking <i>far</i> (father) who 'calls' in the last lines of the book)		Anna Livia Motif: 27.6 {Fq 7}
506.21:6.7	far, far	(the phallic French <i>phare</i> figures as the Viking <i>far</i> (father) who 'calls' in the last lines		Anna Livia



	far far	of the book)		Motif: 27.7 {Fq 7}
215 .05:3	We'll meet again, we'll part once more . We'll meet again, we'll part once more.			Anna Livia Motif: 28.1 {Fq 3}
446.15:	We'll meet again, we'll part once more the mingling of our meeting waters [...] to part no more,			Anna Livia Motif: 28.2 {Fq 3}
547.09:1	We'll meet again, we'll part once more — Till we meet! — Ere we part!			Anna Livia Motif: 28.3 {Fq 3}
215 .07:3	Forgivemequick	(one meaning is that Mary appeals to Joseph to forgive her inexplicable		Anna



	. Forgivemequick,	pregnancy)		Livia Motif: 29.1 {Fq 2}
434.13:6	Forgivemequick . Forglim mick aye!	(one meaning is that Mary appeals to Joseph to forgive her inexplicable pregnancy)		Anna Livia Motif: 29.2 {Fq 2}
<u>215</u> .07:4	I'm going , I'm going!			Anna Livia Motif: 30.1 {Fq 5}
228.12:9	I'm going , I'm breaving!			Anna Livia Motif: 30.2 {Fq 5}
427.18:9	I'm going thou art passing hence,			Anna Livia Motif: 30.3 {Fq 5}
469.05:8	I'm going			Anna



	. I'm going.			Livia Motif: 30.4 {Fq 5}
528.13:13	I'm going ??? (I'm fay!)			Anna Livia Motif: 30.5 {Fq 5}
143.16:1	Your evenlode even led			Anna Livia Motif: 31.1 {Fq 4}
<u>215</u> .08:5	Your evenlode . Your evenlode.			Anna Livia Motif: 31.2 {Fq 4}
242.28:2	Your evenlode , Avenlith,			Anna Livia Motif: 31.3 {Fq 4}
603.07:2	Your evenlode			Anna Livia



	. O, what an ovenly odour!			Motif: 31.4 {Fq 4}
215 .11:3	Towy I too . Towy I too,			Anna Livia Motif: 32.1 {Fq 2}
620.27:15	Towy I too ! The way I too.			Anna Livia Motif: 32.2 {Fq 2}
215 .12:3	she was the queer old skeowsha she was the queer old skeowsha			Anna Livia Motif: 33.1 {Fq 2}
263. F4	she was the queer old skeowsha he was a gay Lutharius anyway,			Anna Livia Motif: 33.2 {Fq 2}
039.11:2	Gammer and gaffer			Anna



				Livia Motif: 34.1 {Fq 7}
	, Winny Widger!			
058. <u>03</u> :12.1	Gammer and gaffer Greatwheel Dunlop			Anna Livia Motif: 34.2 {Fq 7}
<u>215</u> .14:7	Gammer and gaffer . Gammer and gaffer			Anna Livia Motif: 34.3 {Fq 7}
246.32:11	Gammer and gaffer . Tiggers and Tuggers			Anna Livia Motif: 34.4 {Fq 7}
268.17:1	Gammer and gaffer gramma's grammar			Anna Livia Motif: 34.5 {Fq 7}
268.L4	Gammer and gaffer			Anna



	# Old Gavelkind the Gamper			Livia Motif: 34.6 {Fq 7}
330.01:1	Gammer and gaffer the Goat, that gafr,			Anna Livia Motif: 34.7 {Fq 7}
004.06:7	Befor! , be me fear!	(among the many forms taken by Anna at the end of 'ALP' is 'B IV', one of the mental states of Morton Prince's Miss Beauchamp)		Anna Livia Motif: 35.1 {Fq 4}
215 .18:13.1	Befor! . Befor! Bifur!	(among the many forms taken by Anna at the end of 'ALP' is 'B IV', one of the mental states of Morton Prince's Miss Beauchamp)		Anna Livia Motif: 35.2 {Fq 4}
260.15:3	Befor! . But fahr, be fear!	(among the many forms taken by Anna at the end of 'ALP' is 'B IV', one of the mental states of Morton Prince's Miss Beauchamp)		Anna Livia Motif: 35.3 {Fq 4}
614.07:5	Befor!	(among the many forms taken by Anna at		Anna

	. Forbeer, forbear!	the end of 'ALP' is 'B IV', one of the mental states of Morton Prince's Miss Beauchamp)		Livia Motif: 35.4 {Fq 4}
012.22:???	He married his markets... ???			Anna Livia Motif: 36.1 {Fq 3}
215 .19:2	He married his markets... ! He married his markets,			Anna Livia Motif: 36.2 {Fq 3}
260.16:5	He married his markets... . The marriage of Montan			Anna Livia Motif: 36.3 {Fq 3}
153.28:8	cheek by jowl , cheek by jowel			Anna Livia Motif: 37.1 {Fq 3}



168.11:7	cheek by jowl , jack by churl,			Anna Livia Motif: 37.2 {Fq 3}
<u>215</u> .19:6	cheek by jowl , cheap by foul,			Anna Livia Motif: 37.3 {Fq 3}
<u>215</u> .21:8	Michaelmas milkidmass			Anna Livia Motif: 38.1 {Fq 6}
310.25:2	Michaelmas muzzinmessed			Anna Livia Motif: 38.2 {Fq 6}
413.24:1	Michaelmas maddlemass			Anna Livia Motif: 38.3 {Fq 6}
517.34:7	Michaelmas			Anna



	mart in mass.			Livia Motif: 38.4 {Fq 6}
556.05:6	Michaelmas , Mistlemaſs,			Anna Livia Motif: 38.5 {Fq 6}
567.16:4	Michaelmas , Michalſmas,			Anna Livia Motif: 38.6 {Fq 6}
003.11:9	Then all that was was fair , though all's fair in vanessy,			Anna Livia Motif: 39.1 {Fq 4}
<u>215</u> .22:3	Then all that was was fair ? Then all that was was fair.			Anna Livia Motif: 39.2 {Fq 4}



261.02:6	Then all that was was fair . When who was wist was ware.			Anna Livia Motif: 39.3 {Fq 4}
614.07:7	Then all that was was fair ! For nought that is has bane.			Anna Livia Motif: 39.4 {Fq 4}
<u>215</u> .22:9	Tys Evenland! . Tys Elvenland!			Anna Livia Motif: 40.1 {Fq 2}
261.03:6	Tys Evenland! . En elv, et fjaell.			Anna Livia Motif: 40.2 {Fq 2}
018.04:3	Teems of times and happy returns . This ourth of years			Anna Livia Motif: 41.1 {Fq 4}



	is not save brickdust and being humus the same rotorns.			
108. <u>24</u> :9	Teems of times and happy returns , cotton, silk or samite, kohol, gall or brickdust, we must ceaselessly return,			Anna Livia Motif: 41.2 {Fq 4}
<u>215</u> .22:11	Teems of times and happy returns ! Teems of times and happy returns.			Anna Livia Motif: 41.3 {Fq 4}
510.01:1	Teems of times and happy returns — Booms of bombs and heavy			Anna Livia Motif: 41.4 {Fq 4}



	rethudders?			
018.05:4	The seim anew the same rotorns.			Anna Livia Motif: 42.1 {Fq 12}
134.17:1	The seim anew yet renews the same;			Anna Livia Motif: 42.2 {Fq 12}
143.30:5	The seim anew shee that drawes dothe smoake retourne?			Anna Livia Motif: 42.3 {Fq 12}
<u>215</u> .23:5	The seim anew . The seim anew.			Anna Livia Motif: 42.4 {Fq 12}
226.17:6	The seim anew			Anna Livia



				Motif: 42.5 {Fq 12}
	. The same renew.			
261.05:4	The seim anew tides we haply return,			Anna Livia Motif: 42.6 {Fq 12}
277. <u>18</u> :4	The seim anew . And Sein annews.			Anna Livia Motif: 42.7 {Fq 12}
382.28:2	The seim anew . As who has come returns.			Anna Livia Motif: 42.8 {Fq 12}
510.02:1	The seim anew — This aim to you!			Anna Livia Motif: 42.9 {Fq 12}
594.15:8.9	The seim anew			Anna



	. We anew.			Livia Motif: 42.10 {Fq 12}
614.08:4	The seim anew . Themes have thimes and habit reburns.			Anna Livia Motif: 42.11 {Fq 12}
620.15:10	The seim anew . Time after time. The sehm asnuh.			Anna Livia Motif: 42.12 {Fq 12}
051.29:4	Ordovico or viricordo the Silurian Ordovices)	(the order of Vico, inherent in the heart of man) (the Ordovices were an ancient British tribe; ordovician – a geological age)		Anna Livia Motif: 43.1 {Fq 8}
215 .23:8	Ordovico or viricordo.	(the order of Vico, inherent in the heart of man)		Anna

	. Ordovico or viricordo.	(the Ordovices were an ancient British tribe; ordovician – a geological age)		Livia Motif: 43.2 {Fq 8}
277.19:10	Ordovico or viricordo order and order's coming,	(the order of Vico, inherent in the heart of man) (the Ordovices were an ancient British tribe; ordovician – a geological age)		Anna Livia Motif: 43.3 {Fq 8}
337.35:2	Ordovico or viricordo . Order, order, order, order!	(the order of Vico, inherent in the heart of man) (the Ordovices were an ancient British tribe; ordovician – a geological age)		Anna Livia Motif: 43.4 {Fq 8}
390.32:8	Ordovico or viricordo odvices.	(the order of Vico, inherent in the heart of man) (the Ordovices were an ancient British tribe; ordovician – a geological age)		Anna Livia Motif: 43.5 {Fq 8}
513.17:3	Ordovico or viricordo . Ortovito semi	(the order of Vico, inherent in the heart of man) (the Ordovices were an ancient British tribe; ordovician – a geological age)		Anna Livia Motif: 43.6 {Fq 8}



	ricordo.			
613. <u>13</u> :12	Ordovico or viricordo . Only is order othered.	(the order of Vico, inherent in the heart of man) (the Ordovices were an ancient British tribe; ordovician – a geological age)		Anna Livia Motif: 43.7 {Fq 8}
614.09:5	Ordovico or viricordo Ardor vigor forders order.	(the order of Vico, inherent in the heart of man) (the Ordovices were an ancient British tribe; ordovician – a geological age)		Anna Livia Motif: 43.8 {Fq 8}
128.01:10	Anna was, Livia is, Plurabelle's to be ; fuit, isst and herit			Anna Livia Motif: 44.1 {Fq 6}
140.04:8	Anna was, Livia is, Plurabelle's to be Erat Est Erit			Anna Livia Motif: 44.2 {Fq 6}
215 .24:1	Anna was, Livia is, Plurabelle's to be			Anna Livia



	Anna was, Livia is, Plurabelle's to be.			Motif: 44.3 {Fq 6}
226.14:3	Anna was, Livia is, Plurabelle's to be she'll meet anew fiancy, tryst and trow.			Anna Livia Motif: 44.4 {Fq 6}
277.12:2	Anna was, Livia is, Plurabelle's to be . For as Anna was at the beginning lives yet and will return after			Anna Livia Motif: 44.5 {Fq 6}
614.09:9	Anna was, Livia is, Plurabelle's to be			Anna Livia



	Since ancient was our living is in possible to be.			Motif: 44.6 {Fq 6}
215 .27:3	<i>Hircus Civis Eblanensis</i> ! Hircus Civis Eblanensis!			Anna Livia Motif: 45.1 {Fq 4}
245.21:6	<i>Hircus Civis Eblanensis</i> . Hulker's cieclest elbownunsense.			Anna Livia Motif: 45.2 {Fq 4}
373.12:1	<i>Hircus Civis Eblanensis</i> # Horkus chiefest ebblynuncies! #			Anna Livia Motif: 45.3 {Fq 4}
600.29:4	<i>Hircus Civis Eblanensis</i> . Homos Circas			Anna Livia Motif: 45.4



inensis!		
o! Hey?		
t! Can't be?		
!		
aw of bats		
hear with the f. [...] Can't h baw of		

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276.20:1	Can't hear... bawlk of bats darks flou a duskness. Bats that?			Anna Livia Motif: 47.2 {Fq 2}
215 .32:11	ahome... Thom Malone ahome? What Thom Malone?			Anna Livia Motif: 48.1 {Fq 4}
428.11:3	ahome... Thom Malone gather you rolling home!			Anna Livia Motif: 48.2 {Fq 4}
473.05:2	ahome... Thom Malone marching ahome			Anna Livia Motif: 48.3 {Fq 4}
627.24:6	ahome... Thom Malone . Home!			Anna Livia Motif: 48.4

				{Fq 4}
018.19:10	A tale told... ? It is the same told of all.			Anna Livia Motif: 49.1 {Fq 11}
020.23:6	A tale told... a bit of a torytale to tell.			Anna Livia Motif: 49.2 {Fq 11}
<u>215</u> .35:4	A tale told... . A tale told of Shaun or Shem?			Anna Livia Motif: 49.3 {Fq 11}
246.22:4	A tale told... . 'Twastold.			Anna Livia Motif: 49.4 {Fq 11}
275.24:5	A tale told...			Anna Livia



	. They are tales all tolled.			Motif: 49.5 {Fq 11}
324.05:1	A tale told... tail toiled of spume and spawn,			Anna Livia Motif: 49.6 {Fq 11}
396.23:1	A tale told... stole stale mis betold,			Anna Livia Motif: 49.7 {Fq 11}
423.24:3	A tale told... the stale of the staun			Anna Livia Motif: 49.8 {Fq 11}
515.07:1	A tale told... — A gael galled by scheme of scorn?			Anna Livia Motif: 49.9 {Fq 11}



563.27:11	A tale told... as at taledold			Anna Livia Motif: 49.10 {Fq 11}
597.08:4	A tale told... . Totalled in toldteld and teldtold			Anna Livia Motif: 49.11 {Fq 11}
094.19:6	Tell me, tell me, tell me . Now tell me, tell me, tell me then!			Anna Livia Motif: 50.1 {Fq 6}
148.02:3	Tell me, tell me, tell me ! Tell me till my thrillme comes!			Anna Livia Motif: 50.2 {Fq 6}
200.10:1	Tell me, tell me, tell me			Anna

	. Tell me. Tell me.			Livia Motif: 50.3 {Fq 6}
<u>216</u> .03:1	Tell me, tell me, tell me Tell me, tell me, tell me, elm!			Anna Livia Motif: 50.4 {Fq 6}
338.21:8	Tell me, tell me, tell me . Shelltoss and welltass and telltuss aghom!			Anna Livia Motif: 50.5 {Fq 6}
397.07:8	Tell me, tell me, tell me another tellmastory repeating yourself,			Anna Livia Motif: 50.6 {Fq 6}
007.05:5	Telmetale			Anna Livia Motif: 51.1



	. Tilling a teel of a tum, telling a toll of a teary turty Taubling.			{Fq 8}
056.34:4	Telmetale ? Tal the tem of the tumulum.			Anna Livia Motif: 51.2 {Fq 8}
183.11:4	Telmetale , telltale stories,			Anna Livia Motif: 51.3 {Fq 8}
<u>216</u> .03:10	Telmetale ! Telmetale			Anna Livia Motif: 51.4 {Fq 8}
233.01:9	Telmetale a telltale tall			Anna Livia Motif: 51.5



				{Fq 8}
268. L1	Telmetale # <i>Telltale me all of annaryllies.</i> #			Anna Livia Motif: 51.6 {Fq 8}
366. <u>27</u> :8	Telmetale) I'll tall tale tell			Anna Livia Motif: 51.7 {Fq 8}
397.07:8	Telmetale another tellmastory			Anna Livia Motif: 51.8 {Fq 8}
064.20:1	Beside the rivering waters of they were all night wasching the walters of, the weltering walters off.			Anna Livia Motif: 52.1 {Fq 22?}



076. 28 :12	Beside the rivering waters of and watch her waters of her sillying waters of			Anna Livia Motif: 52.2 {Fq 22?}
139.28:2	Beside the rivering waters of , for river and iver,			Anna Livia Motif: 52.3 {Fq 22?}
216 .04:2	Beside the rivering waters of . Beside the rivering waters of,			Anna Livia Motif: 52.4 {Fq 22?}
245.22:2	Beside the rivering waters of ! And his dithering dathering waltzers of.			Anna Livia Motif: 52.5 {Fq 22?}



265.15:2	Beside the rivering waters of the winnerful wonders off, the winnerful wonnerful wanders off,			Anna Livia Motif: 52.6 {Fq 22?}
333.29:6	Beside the rivering waters of awinking and waking and his dorter of			Anna Livia Motif: 52.7 {Fq 22?}
355.16:9	Beside the rivering waters of them rollicking rogues from,			Anna Livia Motif: 52.8 {Fq 22?}
372.34:6	Beside the rivering waters of at their wetsend in			Anna Livia Motif: 52.9



	the mailing waters,			{Fq 22?}
372.35:4	Beside the rivering waters of . Hide! Seek! Hide! Seek!			Anna Livia Motif: 52.10 {Fq 22?}
372.36:10	Beside the rivering waters of . Hide! Seek! Hide! Seek!			Anna Livia Motif: 52.11 {Fq 22?}
373.01:???	Beside the rivering waters of ? ? ?			Anna Livia Motif: 52.12 {Fq 22?}
373.02:2	Beside the rivering waters of . Hide! Seek! Hide! Seek!			Anna Livia Motif: 52.13



				{Fq 22?}
373.03:11	Beside the rivering waters of . Hide! Seek!			Anna Livia Motif: 52.14 {Fq 22?}
373.04:1	Beside the rivering waters of ! Hide! Seek!			Anna Livia Motif: 52.15 {Fq 22?}
373.05:4	Beside the rivering waters of Moherboher to thr Washte			Anna Livia Motif: 52.16 {Fq 22?}
373.06:5	Beside the rivering waters of with the walters of, hoompsydoompsy			Anna Livia Motif: 52.17 {Fq 22?}



	walters of.			
441.03:10	Beside the rivering waters of the romping, jumping rushes of.			Anna Livia Motif: 52.18 {Fq 22?}
462.04:5	Beside the rivering waters of . Amingst the living waters of, the living in giving waters of.			Anna Livia Motif: 52.19 {Fq 22?}
520.26:6	Beside the rivering waters of the bibby bobby burns of.			Anna Livia Motif: 52.20 {Fq 22?}
526.05:1	Beside the rivering waters of – Among the			Anna Livia Motif: 52.21



	shivering sedges so? Weedy Waving.			{Fq 22?}
572.16:3	Beside the rivering waters of ! Her dorters ofe? Whofe?			Anna Livia Motif: 52.22 {Fq 22?}
	Ana Livia	Motifs	end	here
	General	Motifs	start	again
038.07:1	the answer is a lemon 'tis a leaman's			General Motif: 53.1 {Fq 4}



	farewell)			
302. R1	the answer is a lemon WHEN THE ANSWERER IS A LEMAN.			General Motif: 53.2 {Fq 4}
373.22:8	the answer is a lemon mine answer is a lemans.			General Motif: 53.3 {Fq 4}
596.01:3	the answer is a lemon ; for which thetheatron is a lemoronage;			General Motif: 53.4 {Fq 4}
114.25:5	any God's quantity			General Motif: 54.1



	, any gotsquantity			{Fq 2}
171.29:9	any God's quantity ! Any dog's quantity			General Motif: 54.2 {Fq 2}
051.34:9	apple charlotte (Apple [...] Charlotte			General Motif: 55.1 {Fq 2}
113.16:1	apple charlotte . With apple harlottes.			General Motif: 55.2 {Fq 2}
124.18:3	the apple of his eye his apple in his eye			General Motif: 56.1 {Fq 3}
201.33:10	the apple of his eye abbles for Eyolf			General Motif: 56.2 {Fq 3}



314.33:10	the apple of his eye . The lapel of his size?			General Motif: 56.3 {Fq 3}
010.17:1	Ap Pukkaru! Pukka Yurap! : Ap Pukkaru! Pukka Yurap!			General Motif: 57.1 {Fq 3}
016.26:6	Ap Pukkaru! Pukka Yurap! Urp, Boo hooru! Booru Usurp!			General Motif: 57.2 {Fq 3}
338.15:5	Ap Pukkaru! Pukka Yurap! <i>out by the cesspool with a yellup yurup,</i>			General Motif: 57.3 {Fq 3}
020.30:1	Arise, sir... <i>Levate</i>			General Motif: 58.1

	levity;			{Fq 6}
104.09:1	Arise, sir... <i>Levate</i> Arishe Sir			General Motif: 58.2 {Fq 6}
237.19:3	Arise, sir... <i>Levate</i> , a wise and [...] play			General Motif: 58.3 {Fq 6}
493.28:4	Arise, sir... <i>Levate</i> . Irise, Osirises!			General Motif: 58.4 {Fq 6}
532.04:2	Arise, sir... <i>Levate</i> ! Arise, sir ghostus!			General Motif: 58.5 {Fq 6}
568.25:8	Arise, sir... <i>Levate</i> ! Arise, sir Pompkey Dompkey!			General Motif: 58.6 {Fq 6}



187.11:1	Arrah-be-gee! arrahbejibbers,			General Motif: 59.1 {Fq 3}
234.31:11	Arrah-be-gee! , arrahbeejee,			General Motif: 59.2 {Fq 3}
381.25:7	Arrah-be-gee! , arrah bedamnbut,			General Motif: 59.3 {Fq 3}
338.26:7	arse over tip big top tom saw tip side bum boss			General Motif: 60.1 {Fq 2}
547. <u>30</u> :10	arse over tip , arsched overtupped,			General Motif: 60.2 {Fq 2}
123.10:1	as a matter of fact			General Motif: 61.1



	uniform matteroffactness			{Fq 10}
129.03:8	as a matter of fact ; may be matter of fact now			General Motif: 61.2 {Fq 10}
150. <u>10</u> :9	as a matter of fact , as a fatter of macht,			General Motif: 61.3 {Fq 10}
345.04:2	as a matter of fact (as a marrer off act,			General Motif: 61.4 {Fq 10}
345.07:2	as a matter of fact as a murder effect,			General Motif: 61.5 {Fq 10}
516.26:4	as a matter of fact			General Motif: 61.6

	, as a mashter of pasht,			{Fq 10}
532.14:10	as a matter of fact , as a matter of fict,			General Motif: 61.7 {Fq 10}
532.29:4	as a matter of fact . And, as a mere matter of ficfect,			General Motif: 61.8 {Fq 10}
537.15:6	as a matter of fact , as a matter of fact,			General Motif: 61.9 {Fq 10}
576.01:11	as a matter of fact , as a matter of tact,			General Motif: 61.10 {Fq 10}
161.21:8	...as can possibly be , as zealous over him	(for some reason always used in strongly sexual contexts)		General Motif: 62.1 {Fq 4}



	as is passably he.			
236.35:3	...as can possibly be is as open as he can posably she	(for some reason always used in strongly sexual contexts)		General Motif: 62.2 {Fq 4}
417. <u>20</u> :11	...as can possibly be . As entomate as intimate could pinchably be.	(for some reason always used in strongly sexual contexts)		General Motif: 62.3 {Fq 4}
619.08:1	...as can possibly be being as bothered that he pausably could by	(for some reason always used in strongly sexual contexts)		General Motif: 62.4 {Fq 4}
077.11:5	as different as chalk from cheese , all differing as	(the diversity of the Age of Providence)		General Motif: 63.1 {Fq 2}

	clocks from keys			
576.22:5	as different as chalk from cheese , as different as York from Leeds,	(the diversity of the Age of Providence)		General Motif: 63.2 {Fq 2}
162.19:3	as easy as kissing hands as inessive and impossible as kezom hands!			General Motif: 64.1 {Fq 3}
286.29:1	as easy as kissing hands for easiest of kisshams, he was made vicewise.			General Motif: 64.2 {Fq 3}
430. <u>20</u> :7	as easy as kissing hands as buzzy as sie could			General Motif: 64.3 {Fq 3}



	bie to read his kisshands,			
017.29:2	ashes to ashes... . Now are all tombd to the mound, isges to isges, erde from erde.	(from the "Order for the Burial of the Dead")	"we therefore commit his body to the ground; earth to earth, ashes to ashes, dust to dust"	General Motif: 65.1 {Fq 10}
140.09:11	ashes to ashes... , (ah dust oh dust!)	(from the "Order for the Burial of the Dead")	"we therefore commit his body to the ground; earth to earth, ashes to ashes, dust to dust"	General Motif: 65.2 {Fq 10}
158.08:9	ashes to ashes... , duusk unto duusk,	(from the "Order for the Burial of the Dead")	"we therefore commit his body to the ground; earth to earth, ashes to ashes, dust to dust"	General Motif: 65.3 {Fq 10}
164.12:13	ashes to ashes...	(from the "Order for the Burial of the Dead")	"we therefore commit his body	General



	ashes [...] on our own turnedabout asses		to the ground; earth to earth, ashes to ashes, dust to dust"	Motif: 65.4 {Fq 10}
189.36:1	ashes to ashes... ashes,	(from the "Order for the Burial of the Dead")	"we therefore commit his body to the ground; earth to earth, ashes to ashes, dust to dust"	General Motif: 65.5 {Fq 10}
314.16:5	ashes to ashes... dustydust	(from the "Order for the Burial of the Dead")	"we therefore commit his body to the ground; earth to earth, ashes to ashes, dust to dust"	General Motif: 65.6 {Fq 10}
436.32:1	ashes to ashes... from your wake. Mades of ashens	(from the "Order for the Burial of the Dead")	"we therefore commit his body to the ground; earth to earth, ashes to ashes, dust to dust"	General Motif: 65.7 {Fq 10}
440.26:8	ashes to ashes...	(from the "Order for the Burial of the Dead")	"we therefore commit his body	General Motif: 65.8



	. Remember, maid, thou dust art powder but Cinderella thou must return (to the ground; earth to earth, ashes to ashes, dust to dust"	{Fq 10}
460. <u>23</u> :8	ashes to ashes... , where the frondoak rushes to the ask and the yewleaves too kisskiss themselves	(from the "Order for the Burial of the Dead")	"we therefore commit his body to the ground; earth to earth, ashes to ashes, dust to dust" (<u>N.B.</u> Remember that Clive Hart knows Swedish, and (aska <u>Common</u> <u>Scandinavian</u> : ashes)...)	General Motif: 65.9 {Fq 10}
588.28:2	ashes to ashes... . Esch so eschess, douls a doulse!	(from the "Order for the Burial of the Dead")	"we therefore commit his body to the ground; earth to earth, ashes to ashes, dust to dust"	General Motif: 65.10 {Fq 10}



177.19:3.4	<i>Asperges me</i> <i>a latere</i>	(an antiphon which may precede the Mass: "Thou shalt sprinkle me, O Lord, with hyssop, and I shall be cleansed...")		General Motif: 66.1 {Fq 5}
198.15:2	<i>Asperges me</i> she was lift a laddery dextro!	(an antiphon which may precede the Mass: "Thou shalt sprinkle me, O Lord, with hyssop, and I shall be cleansed...")		General Motif: 66.2 {Fq 5}
203.19:3	<i>Asperges me</i> , (with many a sigh I aspersed his lavabibs!)	(an antiphon which may precede the Mass: "Thou shalt sprinkle me, O Lord, with hyssop, and I shall be cleansed...")		General Motif: 66.3 {Fq 5}
240.16:3	<i>Asperges me</i> his lavabad eyes,	(an antiphon which may precede the Mass: "Thou shalt sprinkle me, O Lord, with hyssop, and I shall be cleansed...")		General Motif: 66.4 {Fq 5}
423.10:1	<i>Asperges me</i>	(an antiphon which may precede the Mass: "Thou shalt sprinkle me, O Lord, with hyssop, and I shall be cleansed...")		General Motif: 66.5

	hicks hyssop!			{Fq 5}
097.28:1	Assembly men murmured... # Assembly men murmured.			General Motif: 67.1 {Fq 2}
101.01:1	Assembly men murmured... # Dispersal women wondered.			General Motif: 67.2 {Fq 2}
274. L4	as Shakespeare might put it # As Shakefork might pitch it.			General Motif: 68.1 {Fq 2}
295.03:9	as Shakespeare might put it . As Great Shaposphere puns it.			General Motif: 68.2 {Fq 2}



054.24:3	as sure as eggs are eggs , as sicker as moyliffey eggs is known by our good househalters from yorehunderts			General Motif: 69.1 {Fq 3}
101.19:3	as sure as eggs are eggs as yayas is yayas			General Motif: 69.2 {Fq 3}
524.33:6	as sure as eggs are eggs , as sure as my briam eggs is on cockshot under noose,			General Motif: 69.3 {Fq 3}
347.05:1	as the crow flies	(the raven flying on the Viking flag)		General Motif: 70.1



	how the krow flees			{Fq 2}
427.03:11	as the crow flies as the town cow cries	(the raven flying on the Viking flag)		General Motif: 70.2 {Fq 2}
008: <i>passim</i>	as this is	(with strong suggestions of “as above, so below”)		General Motif: 71.1 {Fq indef.}
009: <i>passim</i>	as this is	(with strong suggestions of “as above, so below”)		General Motif: 71.2 {Fq indef.}
010: <i>passim</i>	as this is	(with strong suggestions of “as above, so below”)		General Motif: 71.3 {Fq indef.}
413.10:5	as this is verbish this is	(with strong suggestions of “as above, so below”)		General Motif: 71.4 {Fq indef.}
487.26:5	as this is ! I won't mind this	(with strong suggestions of “as above, so below”)		General Motif: 71.5 {Fq indef.}



	is,			
532.12:2	as this is , as this is,	(with strong suggestions of "as above, so below")		General Motif: 71.6 {Fq indef.}
533.02:8	as this is , as this is,	(with strong suggestions of "as above, so below")		General Motif: 71.7 {Fq indef.}
533.14:9	as this is , as this is,	(with strong suggestions of "as above, so below")		General Motif: 71.8 {Fq indef.}
533.31:6	as this is , as this is,	(with strong suggestions of "as above, so below")		General Motif: 71.9 {Fq indef.}
534.10:11	as this is , as this is.	(with strong suggestions of "as above, so below")		General Motif: 71.10 {Fq indef.}
537.14:4	as this is	(with strong suggestions of "as above, so below")		General Motif:



	, as this is,			71.11 {Fq indef.}
539.07:5	as this is in this that is and that this is to come.	(with strong suggestions of "as above, so below")		General Motif: 71.12 {Fq indef.}
543.15:3	as this is . And this.	(with strong suggestions of "as above, so below")		General Motif: 71.13 {Fq indef.}
586.22:10	as this is as this is	(with strong suggestions of "as above, so below")		General Motif: 71.14 {Fq indef.}
094.23:1	As we there are where are we... # So there you are now there they were, when all was over	(at one symbolic level the children in II.1 were as yet unborn – 'unlitten ones', 259.03) (the opening words of II.2 are those of the newly born twins: "here we are, having come from conception to birth) (now there are teats for us two") (the route going 'Long Livius Lane' is strongly suggestive of birth)		General Motif: 72.1 {Fq 4}



	again,			
118.14:8 .17:2	As we there are where are we... , and there you are, full stop. O, undoubtedly yes, and very potable so, but [...] there you are and there it is	(at one symbolic level the children in II.1 were as yet unborn – ‘unlitten ones’, 259.03) (the opening words of II.2 are those of the newly born twins: “here we are, having come from conception to birth) (now there are teats for us two”) (the route going ‘Long Livius Lane’ is strongly suggestive of birth)		General Motif: 72.2 {Fq 4}
260.01:1	As we there are where are we... # As we there are where are we	(at one symbolic level the children in II.1 were as yet unborn – ‘unlitten ones’, 259.03) (the opening words of II.2 are those of the newly born twins: “here we are, having come from conception to birth) (now there are teats for us two”) (the route going ‘Long Livius Lane’ is strongly suggestive of birth)		General Motif: 72.3 {Fq 4}
558.33:1	As we there are where are we... # Where are we all?	(at one symbolic level the children in II.1 were as yet unborn – ‘unlitten ones’, 259.03) (the opening words of II.2 are those of the newly born twins: “here we are, having come from conception to birth)		General Motif: 72.4 {Fq 4}



	and whereabouts in the name of space? #	(now there are teats for us two") (the route going 'Long Livius Lane' is strongly suggestive of birth)		
259.03:5	unlitten ones wee beseech of thees of each of these thy unlitten ones!	(at one symbolic level the children in II.1 were as yet unborn – 'unlitten ones')		General Motif: 72.4+1 {Fq 4+1}
196.23:7	as ye sow, so shall ye reap . As you spring so shall you neap.	(23 Jeremiah 1.19)	"As Ye Sow, So Shall Ye Reap"	General Motif: 73.1 {Fq 4}
250.28:14	as ye sow, so shall ye reap . So see we so as seed	(23 Jeremiah 1.19)	"As Ye Sow, So Shall Ye Reap"	General Motif: 73.2 {Fq 4}



	we sow.			
451.06:8	as ye sow, so shall ye reap , sowing my wild plums to reap ripe plentihorns mead,	(23 Jeremiah 1.19)	"As Ye Sow, So Shall Ye Reap"	General Motif: 73.3 {Fq 4}
545.34:3	as ye sow, so shall ye reap , in my graben fields sew sowage I gathered em:	(23 Jeremiah 1.19)	"As Ye Sow, So Shall Ye Reap"	General Motif: 73.4 {Fq 4}
171.32:8	the as yet unremuneranded national apostate the as yet unremuneranded national apostate,	(seems to establish a tenuous link between Shem and Earwicker)		General Motif: 74.1 {Fq 2}
581.16:2	the as yet unremuneranded national apostate	(seems to establish a tenuous link between Shem and Earwicker)		General



	, the yet unregendered thunderslog,			Motif: 74.2 {Fq 2}
025.18:2	at her feet he bowed... . If you were bowed and soild and letdown	(Judges 5.27)	"At her feet he bowed, he fell, he lay down: at her feet he bowed, he fell: where he bowed, there he fell down dead."	General Motif: 75.1 {Fq 7}
200.35:9	at her feet he bowed... ! I'm dying down off my iodine feet until I lerryn Anna Livia's cushingloo,	(Judges 5.27)	"At her feet he bowed, he fell, he lay down: at her feet he bowed, he fell: where he bowed, there he fell down dead."	General Motif: 75.2 {Fq 7}
258.05:4	at her feet he bowed...	(Judges 5.27)	"At her feet he bowed, he fell, he lay down: at her feet he bowed, he	General Motif: 75.3 {Fq 7}



	Of their fear they broke, they ate wind, they fled; where they ate there they fled; of their fear they fled, they broke away.		fell: where he bowed, there he fell down dead."	
260. F1:1	at her feet he bowed... # Rawmeash, quoshe with her girlic teangue.	(Judges 5.27)	"At her feet he bowed, he fell, he lay down: at her feet he bowed, he fell: where he bowed, there he fell down dead."	General Motif: 75.4 {Fq 7}
335.02:1	at her feet he bowed... for whom has madjestky who since is dyed drown reign before the izba. #	(Judges 5.27)	"At her feet he bowed, he fell, he lay down: at her feet he bowed, he fell: where he bowed, there he fell down dead."	General Motif: 75.5 {Fq 7}



340.03:2	at her feet he bowed... . And his boney bogey braggs. #	(Judges 5.27)	"At her feet he bowed, he fell, he lay down: at her feet he bowed, he fell: where he bowed, there he fell down dead."	General Motif: 75.6 {Fq 7}
628.10:1	at her feet he bowed... under whitespread wings like he'd come from Arkangels,	(Judges 5.27)	"At her feet he bowed, he fell, he lay down: at her feet he bowed, he fell: where he bowed, there he fell down dead."	General Motif: 75.7 {Fq 7}
170.13:9	at his wit's end at witsends,			General Motif: 76.1 {Fq 4}
185.07:6	at his wit's end for his own end out of his wit's waste.			General Motif: 76.2 {Fq 4}
372.34:6	at his wit's end			General Motif: 76.3



	at their wetsend			{Fq 4}
417.23:4	at his wit's end at his wittol's indts,			General Motif: 76.4 {Fq 4}
006.15:3	-ation , all the hoolivans of the nation,	(a 'banner' for the Four)		General Motif: 77.1 {Fq 21}
058.08:1	-ation . For his muertification and upiration and dumnation and annuhulation.	(a 'banner' for the Four)		General Motif: 77.2 {Fq 21}
109.04:6	-ation	(a 'banner' for the Four)		General Motif: 77.3



	given to ratiocination by syncopation in the elucidation of complications,			{Fq 21}
142.16:7	-ation all the year's round by anticipation, are the porters of the passions in virtue of retro-ratiocination,	(a 'banner' for the Four)		General Motif: 77.4 {Fq 21}
209.02:2	-ation , in contemplation of the fluctuation and the undification	(a 'banner' for the Four)	(N.B. Here, there are indeed FOUR occurrences of the suffix under scrutiny)	General Motif: 77.5 {Fq 21}

	of her filimentation,			
232.08:6	-ation in anticipation of his inculmination unto fructification for the major operation.	(a 'banner' for the Four)		General Motif: 77.6 {Fq 21}
245.31:5	-ation in expection and for ratification by specification of your information,	(a 'banner' for the Four)		General Motif: 77.7 {Fq 21}
257.25:2	-ation , in deesperation of deispiration at the	(a 'banner' for the Four)		General Motif: 77.8 {Fq 21}

	diasporation of his diesparation,			
266.16:3	-ation . For the rifocillation of their inclination to the manifestation of irritation:	(a 'banner' for the Four)		General Motif: 77.9 {Fq 21}
284.20:4	-ation the contonuation through regeneration of the urutteration of the word in pregress.	(a 'banner' for the Four)		General Motif: 77.10 {Fq 21}
324.28:1	-ation muster of veirying	(a 'banner' for the Four)		General Motif: 77.11 {Fq 21}



	precipitation			
331.31:1	-ation . To the laetification of disgeneration by neuhumorisation of our kristiansation.	(a 'banner' for the Four)		General Motif: 77.12 {Fq 21}
362. <u>03</u> :8	-ation , in condemnation of his totomptation and for the duration till his repepulation,	(a 'banner' for the Four)		General Motif: 77.13 {Fq 21}
369.06:1	-ation # With however what sublation of	(a 'banner' for the Four)		General Motif: 77.14 {Fq 21}



	compensation in the radification of interpretation by the byeboys?			
372.23:6	-ation ! For an anondation of mirification and the lutification of our paludination.	(a 'banner' for the Four)		General Motif: 77.15 {Fq 21}
497.02:2	-ation ? Your exagmination round his factification for incamination of a warping process.	(a 'banner' for the Four)		General Motif: 77.16 {Fq 21}



523.21:1	-ation — Pro general continuation and in particular explication to your singular interrogation our asseveralation.	(a 'banner' for the Four)		General Motif: 77.17 {Fq 21}
529.07:2	-ation under the six disqualifications for the uniformication of young persons ((a 'banner' for the Four)		General Motif: 77.18 {Fq 21}
551.17:4	-ation , in regimentation	(a 'banner' for the Four)		General Motif: 77.19



	through liberal donation in coordination for organisation of their installation and augmentation plus some annexation and amplification without precipitation towards the culmination in latification of what was formerly their utter privation,			{Fq 21}
557.16:9	-ation	(a 'banner' for the Four)		General Motif:



	those imputations of fornicolopulation with [...] correlations [...] by anticipation [...] , for their first conjugation [...] of a pretty carnation			77.20 {Fq 21}
600. <u>08</u> :11	-ation the regenerations of the incarnations of the emanations of the apparentations	(a 'banner' for the Four)		General Motif: 77.21 {Fq 21}
596.24:5	<i>atma eva</i> ; atman as evars;	(<i>atma eva</i> Sanskrit : "becoming even the Self".) (There is an ample discussion of it in Chapter Three of Clive Hart's book <i>Structure and Motif in FW</i> , pp 78 to108.)		General Motif: 78.1 {Fq 2}
626.03:7	<i>atma eva</i>	(<i>atma eva</i> Sanskrit : "becoming even the		General



	. So. While you're adamant evar.	Self".) (There is an ample discussion of it in Chapter Three of Clive Hart's book <i>Structure and Motif in FW</i> , pp 78 to108.)		Motif: 78.2 {Fq 2}
052.17:2	Author of our days Arthor of our doyne.			General Motif: 79.1 {Fq 3}
071.23:4	Author of our days , All for Arthur of this Town,			General Motif: 79.2 {Fq 3}
357.28:6	Author of our days Author of Nature			General Motif: 79.3 {Fq 3}
→→→	Avelaval	→→→ Last Monologue Motifs		→→→
→→→	A way a lone...	→→→ Last		→→→

		Monologue Motifs		
340.09:4	Awful Dane Bottom ! Warful doon's bothem.	(an as yet unidentified place-name)		General Motif: 80.1 {Fq 4}
369.12:4	Awful Dane Bottom , Woovil Doon Botham	(an as yet unidentified place-name)		General Motif: 80.2 {Fq 4}
503.21:8	Awful Dane Bottom Woful Dane Bottom?	(an as yet unidentified place-name)		General Motif: 80.3 {Fq 4}
594.12:3	Awful Dane Bottom this warful dune's battam.	(an as yet unidentified place-name)		General Motif: 80.4 {Fq 4}
004.36:5	awful height entirely	(clearly phallic, the motif is given undisguised sexual significance by Mrs. F...		General



	most eyeful hoyth entowerly,	A...)		Motif: 81.1 {Fq 2}
059.13:4	awful height entirely , it has been such a wonderful noyth untirely,	(clearly phallic, the motif is given undisguised sexual significance by Mrs. F... A...)		General Motif: 81.2 {Fq 2}
329.28:13.1	awful tosh owfully posh			General Motif: 82.1 {Fq 2}
419.32:7.8	awful tosh offal tosh!			General Motif: 82.2 {Fq 2}
193.30:3	Awmawm . Awmawm.	('AUM'. → There is an ample discussion of it in Chapter Three of Clive Hart's book <i>Structure and Motif in FW</i> , pp 78 to108.)		General Motif: 83.1 {Fq 2}
371.01:6.7	Awmawm	('AUM'. → There is an ample discussion		General

		of it in Chapter Three of Clive Hart's book <i>Structure and Motif in FW</i> , pp 78 to108.)		Motif: 83.2 {Fq 2}
	, oooom oooom!			
013.25:4	ay ay . Ay, ay!	(the characteristic sigh of Matt Gregory)		General Motif: 84.1 {Fq 13}
114.01:9	ay ay . We cannot say aye to aye.	(the characteristic sigh of Matt Gregory)		General Motif: 84.2 {Fq 13}
326.05:4	ay ay . Ay ay!	(the characteristic sigh of Matt Gregory)		General Motif: 84.3 {Fq 13}
388.08:10	ay ay . Ay, ay!	(the characteristic sigh of Matt Gregory)		General Motif: 84.4 {Fq 13}
390.29:5	ay ay . Ay, ay.	(the characteristic sigh of Matt Gregory)		General Motif: 84.5 {Fq 13}



390.33:2	ay ay . Ay, ay.	(the characteristic sigh of Matt Gregory)		General Motif: 84.6 {Fq 13}
393.06:3	ay ay ! Ay! Ay!	(the characteristic sigh of Matt Gregory)		General Motif: 84.7 {Fq 13}
395.25:7	ay ay . Ay, ay.	(the characteristic sigh of Matt Gregory)		General Motif: 84.8 {Fq 13}
397.06:6	ay ay ! Ay, ay.	(the characteristic sigh of Matt Gregory)		General Motif: 84.9 {Fq 13}
409.03:5	ay ay ! Ear! Ear! Not ay! Eye! Eye!	(the characteristic sigh of Matt Gregory)		General Motif: 84.10 {Fq 13}
512.11:7	ay ay	(the characteristic sigh of Matt Gregory)		General Motif: 84.11



	. Aye aye,			{Fq 13}
520.32:1	ay ay — Ay say aye. <u>Extended Context of this important Motif is the following :</u> ? Will ye, ay or nay? — Ay say aye.	(the characteristic sigh of Matt Gregory)		General Motif: 84.12 {Fq 13}
608.15:1	ay ay # Ay, ay. Aye, Aye, baas.	(the characteristic sigh of Matt Gregory)		General Motif: 84.13 {Fq 13}



B	B	B	B	B
308. F1:6	the back of my hand to him the free of my hand to him!			General Motif: 85.1 {Fq 2}
320.08:10	the back of my hand to him , the big bag of my hamd till hem,			General Motif: 85.2 {Fq 2}
055.23:10	back to back , back to back,	(a motif associated with the opposed Yeatsian gyres and their antecedents)		General Motif: 86.1 {Fq 4}
415.10:8	back to back , beck from bulk,	(a motif associated with the opposed Yeatsian gyres and their antecedents)		General Motif: 86.2 {Fq 4}



446.33:2	back to back , brace to brassiere and shouter to shunter,	(a motif associated with the opposed Yeatsian gyres and their antecedents)		General Motif: 86.3 {Fq 4}
549.16:2	back to back from black to block,	(a motif associated with the opposed Yeatsian gyres and their antecedents)		General Motif: 86.4 {Fq 4}
029.28:7	bad cess to him (Tuttut's cess to him!)			General Motif: 87.1 {Fq 4}
263.29:4	bad cess to him , sweet bad cess to you for an archetypt!			General Motif: 87.2 {Fq 4}
352.32:5	bad cess to him			General Motif: 87.3

	(backsights to his bared!),			{Fq 4}
449.24:11	bad cess to him (fast cease to it!)			General Motif: 87.4 {Fq 4}
033.31:2	the bare suggestion / mention the mere suggestion of him			General Motif: 88.1 {Fq 3}
177.11:4	the bare suggestion / mention) at a bare (O!) mention of			General Motif: 88.2 {Fq 3}
546.36:3	the bare suggestion / mention at the bare suggestions of			General Motif: 88.3 {Fq 3}
355.15:7	The Barrel Motif	(the clear metrical pattern of this motif suggests the existence of a model which I		General



	. Be of the housed! While the Hersy Hunt they harrow the hill for to rout them rollicking rogues from,	have not yet been able to identify) (the eight occurrences of the motif in III.4 have a wide range of significance, but their central function seems to be the establishment of the correspondence between Shaun's retrogressive walk along the road and his journey down-river as a barrel)		Motif: 89.1 {Fq 9}
565.30:1	The Barrel Motif ! While elevery stream winds seling on for to keep this barrel of bounty rolling	(the clear metrical pattern of this motif suggests the existence of a model which I have not yet been able to identify) (the eight occurrences of the motif in III.4 have a wide range of significance, but their central function seems to be the establishment of the correspondence between Shaun's retrogressive walk along the road and his journey down-river as a barrel)		General Motif: 89.2 {Fq 9}
566.05:4	The Barrel Motif ! While the elves in	(the clear metrical pattern of this motif suggests the existence of a model which I have not yet been able to identify) (the eight occurrences of the motif in III.4 have a wide range of significance, but their		General Motif: 89.3 {Fq 9}

	the moonbeams, feeling why, will keep my lilygem gently gleaming. #	central function seems to be the establishment of the correspondence between Shaun's retrogressive walk along the road and his journey down-river as a barrel)		
576.14:1	The Barrel Motif # While hovering dreamwings, folding around, will hide from fears my wee mee manikin, keep my big wig long strong manomen, guard my bairn, mon beau. #	(the clear metrical pattern of this motif suggests the existence of a model which I have not yet been able to identify) (the eight occurrences of the motif in III.4 have a wide range of significance, but their central function seems to be the establishment of the correspondence between Shaun's retrogressive walk along the road and his journey down-river as a barrel)		General Motif: 89.4 {Fq 9}
578.01:2	The Barrel Motif	(the clear metrical pattern of this motif suggests the existence of a model which I have not yet been able to identify)		General Motif: 89.5



	on the road outside for to wake all shivering shanks from snoring. #	(the eight occurrences of the motif in III.4 have a wide range of significance, but their central function seems to be the establishment of the correspondence between Shaun's retrogressive walk along the road and his journey down-river as a barrel)		{Fq 9}
580.21:1	The Barrel Motif while the first grey streaks steal silvering by for to mock their quarrels in dollymount tumbling. #	(the clear metrical pattern of this motif suggests the existence of a model which I have not yet been able to identify) (the eight occurrences of the motif in III.4 have a wide range of significance, but their central function seems to be the establishment of the correspondence between Shaun's retrogressive walk along the road and his journey down-river as a barrel)		General Motif: 89.6 {Fq 9}
583.23:1	The Barrel Motif fall of the fig to doom's last post every ephemeral	(the clear metrical pattern of this motif suggests the existence of a model which I have not yet been able to identify) (the eight occurrences of the motif in III.4 have a wide range of significance, but their central function seems to be the establishment of the correspondence between Shaun's retrogressive walk along		General Motif: 89.7 {Fq 9}



	anniversary while the park's police peels peering by for the weight down morals from county bubblin.	the road and his journey down-river as a barrel)		
585.20:1	The Barrel Motif ! While the dapplegray dawn drags nearing nigh for to wake all droners that drowse in Dublin.	(the clear metrical pattern of this motif suggests the existence of a model which I have not yet been able to identify) (the eight occurrences of the motif in III.4 have a wide range of significance, but their central function seems to be the establishment of the correspondence between Shaun's retrogressive walk along the road and his journey down-river as a barrel)		General Motif: 89.8 {Fq 9}
590.27:12	The Barrel Motif . While the queenbee	(the clear metrical pattern of this motif suggests the existence of a model which I have not yet been able to identify) (the eight occurrences of the motif in III.4 have a wide range of significance, but their		General Motif: 89.9 {Fq 9}



	he staggerhorned blesses her bliss for to feel her funnyman's functions Tag. Rumbling. #	central function seems to be the establishment of the correspondence between Shaun's retrogressive walk along the road and his journey down-river as a barrel)		
→→→	Befor!	→→→ Anna Livia Motifs		→→→
005.07:4	Behold the handmaid of the Lord , a hegoak, poursuivant, horrid, horned.	(Luke 1.38)	"And Mary said, Behold the handmaid of the Lord; be it unto me according to thy word. And the angel departed from her."	General Motif: 90.1 {Fq 6}
008.32:1	Behold the handmaid of the Lord handmade book of	(Luke 1.38)	"And Mary said, Behold the handmaid of the Lord; be it unto me according to thy	General Motif: 90.2 {Fq 6}



	strategy		word. And the angel departed from her."	
239.10:3	Behold the handmaid of the Lord ! Behose our handmades for the lured!	(Luke 1.38)	"And Mary said, Behold the handmaid of the Lord; be it unto me according to thy word. And the angel departed from her."	General Motif: 90.3 {Fq 6}
278. <u>11</u> :5	Behold the handmaid of the Lord : behoves you handmake of the load.	(Luke 1.38)	"And Mary said, Behold the handmaid of the Lord; be it unto me according to thy word. And the angel departed from her."	General Motif: 90.4 {Fq 6}
420.08:8	Behold the handmaid of the Lord he hawks his handmud figgers from Francie to	(Luke 1.38)	"And Mary said, Behold the handmaid of the Lord; be it unto me according to thy word. And the angel departed from her."	General Motif: 90.5 {Fq 6}



	Fritzie			
561.26:2	Behold the handmaid of the Lord with her handmade as to gaps the myth inmid the air.	(Luke 1.38)	"And Mary said, Behold the handmaid of the Lord; be it unto me according to thy word. And the angel departed from her."	General Motif: 90.6 {Fq 6}
→→→	behush the bush to	→→→ Last Monologue Motifs		→→→
006.22:1	Belling him up and filling him down . Belling him up and filling him down.			General Motif: 91.1 {Fq 3}
203.34:4	Belling him up and filling him down , rubbing her up and smoothing her down,			General Motif: 91.2 {Fq 3}



626.36:14	Belling him up and filling him down . Brightening up and tightening down.			General Motif: 91.3 {Fq 3}
→→→	bellowsed	→→→ First Four Paras Motifs		→→→
→→→	be me fear	→→→ First Four Paras Motifs		→→→
185.03:7::2	<i>Benedictus</i> his own benefactions			General Motif: 92.1 {Fq 10}
204.32:9	<i>Benedictus</i> the vesdre benediction smell.			General Motif: 92.2 {Fq 10}
219.08:9	<i>Benedictus</i>			General



				Motif: 92.3 {Fq 10}
	benediction			
248.30:6	<i>Benedictus</i>			General Motif: 92.4 {Fq 10}
	benedixed			
431.18:5::2	<i>Benedictus</i>			General Motif: 92.5 {Fq 10}
	her benedict godfather			
452.17:2	<i>Benedictus</i>			General Motif: 92.6 {Fq 10}
	, upon this benedictine errand			
469.23:9	<i>Benedictus</i>		(→ Shakespearean character) (→Benedick, in <i>Much Ado about</i> <i>Nothing</i>)	General Motif: 92.7 {Fq 10}
	! Bennydict			
569.21:1.2	<i>Benedictus</i>			General



	. <i>Benedictus</i> <i>benedicat!</i>			Motif: 92.8 {Fq 10}
596.17:3	<i>Benedictus</i> ; benedicted be the barrel;			General Motif: 92.9 {Fq 10}
613.15:8	<i>Benedictus</i> benedictively			General Motif: 92.10 {Fq 10}
→→→	Beside the rivering waters of	→→→ Anna Livia Motifs		→→→
077.03:2	the best in the west) first in the west,			General Motif: 93.1 {Fq 3}



105.07:2	the best in the west <i>, The Best in the West,</i>			General Motif: 93.2 {Fq 3}
309.13:3	the best in the west <i>, forced in their waste,</i>			General Motif: 93.3 {Fq 3}
152. <u>28</u> :6	the best of all possible worlds <i>set off [...] to see how badness was badness in the weirdest of all pensible ways. #</i>		(→ Voltaire: <i>Candide: ...le meilleurs des mondes possibles... → Atherton: Voltaire...)</i>	General Motif: 94.1 {Fq 2}
158.09:4	the best of all possible worlds <i>it was as glooming as</i>		(→ Voltaire: <i>Candide: ...le meilleurs des</i>	General Motif: 94.2 {Fq 2}



	glooming could be in the waste of all peaceable worlds.		mondes possibles... → Atherton: Voltaire...)	
005.23:1	between the devil and the deep sea bedoueen the jebel and the jpysian sea.			General Motif: 95.1 {Fq 4}
037.17:10	between the devil and the deep sea the twitterlitter between Druidia and the Deepsleep Sea,			General Motif: 95.2 {Fq 4}
495.04:1	between the devil and the deep sea smells cheaply of Power's spirits, like a deepsea dibbler,			General Motif: 95.3 {Fq 4}
582.06:3	between the devil and the deep sea			General



	between the devil's punchbowl and the deep angleseaboard,			Motif: 95.4 {Fq 4}
292. F3:1	<i>Bismillah</i> # Bussmullah,	Arabic: "in the name of Allah"		General Motif: 96.1 {Fq 4}
357.04:1	<i>Bismillah</i> ! Bismillafoulties.	(<i>Bismillah</i> Arabic : "in the name of Allah")		General Motif: 96.2 {Fq 4}
521.15:1	<i>Bismillah</i> — Bushmillah!	(<i>Bismillah</i> Arabic : "in the name of Allah")		General Motif: 96.3 {Fq 4}
577.21:2	<i>Bismillah</i> ; from Neaves to Willses, from Bushmills to Enos;	(<i>Bismillah</i> Arabic : "in the name of Allah")		General Motif: 96.4 {Fq 4}



182.36:5	the biter is sometimes bit with Jesuit bark and bitter bite,			General Motif: 97.1 {Fq 3}
316.35:9	the biter is sometimes bit ? A bit bite of keesens, he sagd,			General Motif: 97.2 {Fq 3}
422. <u>24</u> :9	the biter is sometimes bit , as his hunger got the bitter of him,			General Motif: 97.3 {Fq 3}
422.31:2	blindman's bluff . Let me see, do. Beermans's bluff was what begun it, Old Knoll and his	(an Earwicker-motif) (there is a suggestion also that <i>Finnegans Wake</i> is Joyce-the-blind-man's bluff)		General Motif: 98.1 {Fq 2}



	borrowing!			
508.17:1	blindman's buff # — Blondman's bluff! Like a skib leaked lintel the arbour leidend with ...? #	(an Earwicker-motif) (there is a suggestion also that <i>Finnegans Wake</i> is Joyce-the-blind-man's bluff)		General Motif: 98.2 {Fq 2}
003.15:3	blood and thunder baba...		(The First Centum!) bababadalgharagh takamminarronnk onnbronntonner ronntuonnthunnt ovarrhounawnska wntooohooorden enthurnuk!	General Motif: 99.1 {Fq 3}
175.09:9	blood and thunder , Blood and Thunder			General Motif: 99.2 {Fq 3}



	<i>for Life</i>			
221.20:5	blood and thunder by Messrs Thud and Blunder.			General Motif: 99.3 {Fq 3}
070.26:3	blood is thicker than water thickerthanwater		(Kenning format!)	General Motif: 100.1 {Fq 2}
130.32:9	blood is thicker than water , blood thicker then water			General Motif: 100.2 {Fq 2}
013.34:8	bloody wars for Dublin . Blubby wares upat Ublanium. #			General Motif: 101.1 {Fq 2}
425.13:11	bloody wars for Dublin			General Motif:



	by the power of the blurry wards I am loyable to do it (101.2 {Fq 2}
020.15:8	The Book of the Dead is Closed the book of Doublends Jined (General Motif: 102.1 {Fq 3}
580.16:8	The Book of the Dead is Closed the book of the dates he close,			General Motif: 102.2 {Fq 3}
621.03:5	The Book of the Dead is Closed the book of the depth is. Closed.			General Motif: 102.3 {Fq 3}
→→→	born gentleman	→→→ Letter Motifs		→→→
138.20:2	born with a silver spoon in his			General

	mouth ; was born with a nuasilver tongue in his mouth			Motif: 103.1 {Fq 3}
305.22:2	born with a silver spoon in his mouth were born with a solver arm up your sleep.			General Motif: 103.2 {Fq 3}
615.19:1	born with a silver spoon in his mouth first born like he was with a twohanged warpon			General Motif: 103.3 {Fq 3}
→→→	Boston Transcript	→→→	Letter Motifs	→→→



272.28:4	bottled by... , bebattled by bottle,			General Motif: 104.1 {Fq 2}
624.02:5	bottled by... . With a bob, bob, bottledby.			General Motif: 104.2 {Fq 2}
011.08:3	boys will be boys byes will be byes.			General Motif: 105.1 {Fq 6}
245.04:9	boys will be boys ! Brights we'll be brights.			General Motif: 105.2 {Fq 6}
246.21:10	boys will be boys ! Childs will be			General Motif: 105.3 {Fq 6}



	wilds.			
312.33:1	boys will be boys plubs will be plebs			General Motif: 105.4 {Fq 6}
354. <u>30</u> :11	boys will be boys . And he'll be buying buys			General Motif: 105.5 {Fq 6}
406.34:4	boys will be boys , biestings be biestings,			General Motif: 105.6 {Fq 6}
280.05:6	the branchings then will singingsing tomorrows gone... the branchings then will singingsing tomorrows gone	(an important correspondence, associated with the Letter)		General Motif: 106.1 {Fq 2}



460.29:2	the branchings then will singingsing tomorrows gone... my twilight as Sarterday afternoon lex leap will smile on my fourinhanced twelvemonthmind.	(an important correspondence, associated with the Letter)		General Motif: 106.2 {Fq 2}
096.19:5	breach of promise their breach of peace	(the promise of a culious epiphany)		General Motif: 107.1 {Fq 7}
317.23:3	breach of promise breachesmaker	(the promise of a culious epiphany)		General Motif: 107.2 {Fq 7}
323.11:4	breach of promise a beach of	(the promise of a culious epiphany)		General Motif: 107.3

	promisck.			{Fq 7}
374.20:5	breach of promise a breach contract,	(the promise of a culious epiphany)		General Motif: 107.4 {Fq 7}
440. <u>29</u> :11	breach of promise no breaches lifts the lass that toffs a tailor.	(the promise of a culious epiphany)		General Motif: 107.5 {Fq 7}
442.13:9	breach of promise) from the land of breach of promise	(the promise of a culious epiphany)		General Motif: 107.6 {Fq 7}
613.31:9	breach of promise that breachsuit,	(the promise of a culious epiphany)		General Motif: 107.7 {Fq 7}
042.11:2	Buckley shot the Russian General			General



	the bouckaleens shout their roscan generally			Motif: 108.1 {Fq 26}
080.15:9	Buckley shot the Russian General , than then when ructions ended,			General Motif: 108.2 {Fq 26}
081.34:5	Buckley shot the Russian General de Razzkias trying to reconnoistre the general Boukeleff,			General Motif: 108.3 {Fq 26}
101.19:8	Buckley shot the Russian General it was Buckleysself [...] who struck and			General Motif: 108.4 {Fq 26}



	the Russian generals, da! da!, instead of Buckley who was caddishly struck by him when be herselves.			
105.21:7	Buckley shot the Russian General , How the Buckling Shut at Rush in January,			General Motif: 108.5 {Fq 26}
116.06:2	Buckley shot the Russian General <i>I Was A Gemral,</i>			General Motif: 108.6 {Fq 26}
137.13:7	Buckley shot the Russian General , bann if			General Motif: 108.7



	buckshotbackshattered;			{Fq 26}
138.13:12	Buckley shot the Russian General beschotten by a buckeley;			General Motif: 108.8 {Fq 26}
192.02:6	Buckley shot the Russian General how bulkily he shat the Ructions gunorrhal?			General Motif: 108.9 {Fq 26}
220.15:2	Buckley shot the Russian General , who wrestles for tophole with the bold bad bleak boy Glugg,			General Motif: 108.10 {Fq 26}
292. F1	Buckley shot the Russian General			General



	# Where Buickly of the Glass and Bellows pumped de Rudge engineral. #			Motif: 108.11 {Fq 26}
335.13:6	Buckley shot the Russian General , Bullyclubber burgherly shut the rush in general.			General Motif: 108.12 {Fq 26}
337.33:8	Buckley shot the Russian General . The man that shunned the rucks on Gereland.			General Motif: 108.13 {Fq 26}
338.02:4	Buckley shot the Russian General			General Motif: 108.14



	. How Burghley shuck the rackushant Germanon.			{Fq 26}
341.05:8	Buckley shot the Russian General Buckily buckily, blodstained boyne!			General Motif: 108.15 {Fq 26}
341.28:9	Buckley shot the Russian General <i>Backlegs shirked the racing kenneldar.</i>			General Motif: 108.16 {Fq 26}
346.11:6	Buckley shot the Russian General as Burkeley's Show's a ructiongetherall			General Motif: 108.17 {Fq 26}
346.19:9	Buckley shot the Russian General			General Motif:



	How Buccleuch shocked the rosing girnirillies.			108.18 {Fq 26}
354.34:5	Buckley shot the Russian General . So till butagain budly shoots thon rising germinal			General Motif: 108.19 {Fq 26}
365.06:10	Buckley shot the Russian General like Bacchulus shakes a rousing guttural			General Motif: 108.20 {Fq 26}
368.08:1	Buckley shot the Russian General , and bungley well chute the rising			General Motif: 108.21 {Fq 26}



	gianerant.			
372.06:4	Buckley shot the Russian General . Sans butly Tuppeter Sowyer, the rouged engenerand, a barttler of the beauyne,			General Motif: 108.22 {Fq 26}
388.33:7	Buckley shot the Russian General , till Bockleyshuts the rahjahn gerachknell			General Motif: 108.23 {Fq 26}
390.02:2	Buckley shot the Russian General the burglar he			General Motif: 108.24 {Fq 26}



	shoved the wretch in churneroil,			
423.32:7	Buckley shot the Russian General Berkeley showed the reason genrouslly.			General Motif: 108.25 {Fq 26}
620.04:1	Buckley shot the Russian General buckly shuit Rosensharonals			General Motif: 108.26 {Fq 26}
128.19:1	burn the candle at both ends he smokes at both ends;			General Motif: 109.1 {Fq 2}
343.24:5	burn the candle at both ends , smooking his scandleoose at			General Motif: 109.2 {Fq 2}



	botthends of him!			
080.33:5	bury the hatchet , Hatchettsbury Road !		(kenning format)	General Motif: 110.1 {Fq 4}
171.35:7	bury the hatchet , after having buried a hatchet not so long before,			General Motif: 110.2 {Fq 4}
325.01:2	bury the hatchet . Burial of Lifetenant-Groevener Hatchett, R.I.D. Devine's Previdence. #			General Motif: 110.3 {Fq 4}
613.30:5	bury the hatchet			General



	are undertaken to berry that ortchert: provided that.			Motif: 110.4 {Fq 4}
016.29:4	business is business . Bisons is bisons.		(with aphoristic potentialities!)	General Motif: 111.1 {Fq 9}
117.21:8	business is business) billiousness has been billiousness			General Motif: 111.2 {Fq 9}
174.30:3	business is business , busnis hits busnis,			General Motif: 111.3 {Fq 9}
248.28:11	business is business			General Motif:



	. Underwoods spells bushment's business.			111.4 {Fq 9}
321.20:1	business is business # Business. His bestness. Copeman helpen. #			General Motif: 111.5 {Fq 9}
406.34:4	business is business , biestings be biestings,			General Motif: 111.6 {Fq 9}
450.33:3	business is business . Birdsneats is birdsneats.			General Motif: 111.7 {Fq 9}
536.30:5	business is business			General Motif:



	broadcloth is business			111.8 {Fq 9}
607.19:2	business is business . Mees is thees knees.			General Motif: 111.9 {Fq 9}
→→→	Bussoftlhee	→→→ Last Monologue Motifs		→→→
161.19:7	butter wouldn't melt in his mouth the betterman of the two is meltingly addicted	(a Shaun motif)		General Motif: 112.1 {Fq 4}
241.24:6	butter wouldn't melt in his mouth , all ameltingmoult after rhomatism,	(a Shaun motif)	(kenning format)	General Motif: 112.2 {Fq 4}

425.09:8	butter wouldn't melt in his mouth , the muttermelk of his blood donor beginning to work,	(a Shaun motif)		General Motif: 112.3 {Fq 4}
477.30:4	butter wouldn't melt in his mouth melding mellifond indo his mouth.	(a Shaun motif)		General Motif: 112.4 {Fq 4}
→→→	But wait until our sleeping. Drain. Sdops.	→→→ Viking Father Sleeps Motifs		→→→
→→→	But waz iz? Iseut? Ere were sewers?	→→→ First Four Paras Motifs		→→→
273.15:4	buy a pig in a poke			General Motif:



	. A peak in a poke			113.1 {Fq 3}
548.13:4	buy a pig in a poke , pick of their poke for me:			General Motif: 113.2 {Fq 3}
613.27:5	buy a pig in a poke , likkypuggers,		(kenning format)	General Motif: 113.3 {Fq 3}
146.33:4	bye bye, I must fly ! Buybuy! I'm fly!	(an ascension motif)		General Motif: 114.1 {Fq 6}
215.07:4	bye bye, I must fly , I'm going! Buby!	(an ascension motif)		General Motif: 114.2 {Fq 6}
228.12:7	bye bye, I must fly	(an ascension motif)		General Motif:



	Byebye, Brassolis, I'm breaving!			114.3 {Fq 6}
304. F1:1	bye bye, I must fly # A byebye bingbang boys!	(an ascension motif)		General Motif: 114.4 {Fq 6}
369.07:4	bye bye, I must fly by the byeboys?	(an ascension motif)		General Motif: 114.5 {Fq 6}
528.13:13	bye bye, I must fly . (I'm fay!) #	(an ascension motif)		General Motif: 114.6 {Fq 6}
275. L3	bygone days # From the Buffalo Times of bysone days. #			General Motif: 115.1 {Fq 6}



285.28:4	bygone days . Inexcessible as thy by god ways.			General Motif: 115.2 {Fq 6}
310.18:5	bygone days the bygone dozed			General Motif: 115.3 {Fq 6}
385.02:9	bygone days , in the good old bygone days of			General Motif: 115.4 {Fq 6}
386.07:7	bygone days the bygone times,		(please take into account a wider context in this particular instance)	General Motif: 115.5 {Fq 6}
390.20:8	bygone days , in dear byword			General Motif: 115.6 {Fq 6}



	days,			
033.32:8	by the beard of the Prophet . Truth, beard on prophet,			General Motif: 116.1 {Fq 2}
068.27:10	by the beard of the Prophet ! But, by the beer of his profit,			General Motif: 116.2 {Fq 2}
162.29:4	by their fruits ye shall know them <i>ex ungue leonem</i> <i>ex ungue Leonem</i>	(Matthew 7.20) (<i>ex ungue leonem</i> Latin : “the lion is known by his claws”)	“Wherefore by their fruits ye shall know them.”	General Motif: 117.1 {Fq 4}
341.16:2	by their fruits ye shall know them <i>ex ungue leonem</i> . By their lights shalthow throw him!	(Matthew 7.20) (<i>ex ungue leonem</i> Latin : “the lion is known by his claws”)	“Wherefore by their fruits ye shall know them.”	General Motif: 117.2 {Fq 4}

513.08:5	by their fruits ye shall know them <i>ex ungue leonem</i> . Ex ugola lenonem. #	(Matthew 7.20) (<i>ex ungue leonem</i> Latin : “the lion is known by his claws”)	“Wherefore by their fruits ye shall know them.”	General Motif: 117.3 {Fq 4}
535.31:5	by their fruits ye shall know them <i>ex ungue leonem</i> . I askt you, [...] to judge [...] by our fruits.	(Matthew 7.20) (<i>ex ungue leonem</i> Latin : “the lion is known by his claws”)	“Wherefore by their fruits ye shall know them.”	General Motif: 117.4 {Fq 4}
075.01:8	By the waters of Babylon... the nenuphars of his Nile ((Psalm 137.1)	“By the rivers of Babylon, there we sat down, yea, we wept, when we remembered Zion.”	General Motif: 118.1 {Fq 3}
103.09:7	By the waters of Babylon... our sheet upon her stones where we	(Psalm 137.1)	“By the rivers of Babylon, there we sat down, yea, we wept, when we remembered Zion.”	General Motif: 118.2 {Fq 3}



	have hanged our hearts in her trees;			
216.04:2	By the waters of Babylon... . Beside the rivering waters of,	(Psalm 137.1)	"By the rivers of Babylon, there we sat down, yea, we wept, when we remembered Zion."	General Motif: 118.3 {Fq 3}
249.30:3	by the way, it was me who... . It was her [...] that was loft in the larch.			General Motif: 119.1 {Fq 2}
347.32:8	by the way, it was me who... it was me who haw haw. #			General Motif: 119.2 {Fq 2}
C	C	C	C	C



067.26:6	Cain was very wroth, and his countenance fell .) And Phelps was flayful with his peeler. But his phizz fell.	(Genesis 4.5)	"But unto Cain and to his offering he had no respect. And Cain was very wroth, and his countenance fell."	General Motif: 120.1 {Fq 4}
252.14:1	Cain was very wroth, and his countenance fell # And each was wrought with his other. And his continence fell.	(Genesis 4.5)	"But unto Cain and to his offering he had no respect. And Cain was very wroth, and his countenance fell."	General Motif: 120.2 {Fq 4}
303.15:1	Cain was very wroth, and his countenance fell # And Kev was wreather with his	(Genesis 4.5)	"But unto Cain and to his offering he had no respect. And Cain was very wroth, and his countenance fell."	General Motif: 120.3 {Fq 4}



	pother. #			
304.01:4	Cain was very wroth, and his countenance fell And his countinghands rose. #	(Genesis 4.5)	"But unto Cain and to his offering he had no respect. And Cain was very wroth, and his countenance fell."	General Motif: 120.4 {Fq 4}
198.19:2	call a spade a spade . And call a spate a spate.			General Motif: 121.1 {Fq 2}
338.23:4	call a spade a spade , coining a speak a spake!			General Motif: 121.2 {Fq 2}
009.26:9	Cambronne! Brum! Brum!	(the <i>mot de Cambronne</i> is, of course, <i>Merde!</i> LE ROBERT : 4 (...) un général anglais (...) leur cria : Braves Français, rendez-vous ! Cambronne répondit : Merde ! Le lecteur	(merde French : 1. shit 2. expresses anger	General Motif: 122.1 {Fq 10}



	Cumbrum!	français voulant être respecté, le plus beau mot peut-être qu'un Français ait jamais dit ne peut lui être répété. Défense de déposer du sublime dans l'histoire. À nos risques et périls, nous enfreignons cette défense. Donc, parmi tous ces géants, il y eut un titan, Cambronne. Dire ce mot et mourir ensuite quoi de plus grand !... Foudroyer d'un tel mot le tonnerre qui vous tue, c'est vaincre. Victor Hugo, <i>Les Misérables</i> , II, i, xiv-xv.)	3. 'good luck!')	
098.03:13	Cambronne! blem, blem, stun blem.	(the <i>mot de Cambronne</i> is, of course, <i>Merde!</i> LE ROBERT : 4 (...) un général anglais (...) leur cria : Braves Français, rendez-vous ! Cambronne répondit : Merde ! Le lecteur français voulant être respecté, le plus beau mot peut-être qu'un Français ait jamais dit ne peut lui être répété. Défense de déposer du sublime dans l'histoire. À nos risques et périls, nous enfreignons cette défense. Donc, parmi tous ces géants, il y eut un titan, Cambronne. Dire ce mot et mourir ensuite quoi de plus grand !... Foudroyer d'un tel mot le tonnerre qui vous tue, c'est vaincre. Victor Hugo, <i>Les Misérables</i> , II, i, xiv-	(merde French : 1. shit 2. expresses anger 3. 'good luck!')	General Motif: 122.2 {Fq 10}



		xv.)		
134.08:3	Cambronne! ; cumbrum, cumbrum,	(the <i>mot de Cambronne</i> is, of course, <i>Merde!</i> LE ROBERT : 4 (...) un général anglais (...) leur cria : Braves Français, rendez-vous ! Cambronne répondit : Merde ! Le lecteur français voulant être respecté, le plus beau mot peut-être qu'un Français ait jamais dit ne peut lui être répété. Défense de déposer du sublime dans l'histoire. À nos risques et périls, nous enfreignons cette défense. Donc, parmi tous ces géants, il y eut un titan, Cambronne. Dire ce mot et mourir ensuite quoi de plus grand !... Foudroyer d'un tel mot le tonnerre qui vous tue, c'est vaincre. Victor Hugo, <i>Les Misérables</i> , II, i, xiv-xv.)	(merde French : 1. shit 2. expresses anger 3. 'good luck!')	General Motif: 122.3 {Fq 10}
151.31:6	Cambronne! . Myrrdin aloer!	(the <i>mot de Cambronne</i> is, of course, <i>Merde!</i> LE ROBERT : 4 (...) un général anglais (...) leur cria : Braves Français, rendez-vous ! Cambronne répondit : Merde ! Le lecteur français voulant être respecté, le plus beau mot peut-être qu'un Français ait jamais dit ne peut lui être répété. Défense de déposer	(merde French : 1. shit 2. expresses anger 3. 'good luck!')	General Motif: 122.4 {Fq 10}



		du sublime dans l'histoire. À nos risques et périls, nous enfreignons cette défense. Donc, parmi tous ces géants, il y eut un titan, Cambronne. Dire ce mot et mourir ensuite quoi de plus grand !... Foudroyer d'un tel mot le tonnerre qui vous tue, c'est vaincre. Victor Hugo, <i>Les Misérables</i> , II, i, xiv-xv.)		
259.05:11	Cambronne! merde r.	(the <i>mot de Cambronne</i> is, of course, <i>Merde!</i> LE ROBERT : 4 (...) un général anglais (...) leur cria : Braves Français, rendez-vous ! Cambronne répondit : Merde ! Le lecteur français voulant être respecté, le plus beau mot peut-être qu'un Français ait jamais dit ne peut lui être répété. Défense de déposer du sublime dans l'histoire. À nos risques et périls, nous enfreignons cette défense. Donc, parmi tous ces géants, il y eut un titan, Cambronne. Dire ce mot et mourir ensuite quoi de plus grand !... Foudroyer d'un tel mot le tonnerre qui vous tue, c'est vaincre. Victor Hugo, <i>Les Misérables</i> , II, i, xiv-xv.)	(merde French : 1. shit 2. expresses anger 3. 'good luck!') +Context 2 for this very token! +Context 3 for this very token!	General Motif: 122.5 {Fq 10}



352.21:7	<p>Cambronne!</p> <p><i>to lolly his liking-cabronne!</i></p>	<p>(the <i>mot de Cambronne</i> is, of course, <i>Merde!</i></p> <p>LE ROBERT : 4 (...) un général anglais (...) leur cria : Braves Français, rendez-vous ! Cambronne répondit : Merde ! Le lecteur français voulant être respecté, le plus beau mot peut-être qu'un Français ait jamais dit ne peut lui être répété. Défense de déposer du sublime dans l'histoire. À nos risques et périls, nous enfreignons cette défense. Donc, parmi tous ces géants, il y eut un titan, Cambronne. Dire ce mot et mourir ensuite quoi de plus grand !... Foudroyer d'un tel mot le tonnerre qui vous tue, c'est vaincre. Victor Hugo, <i>Les Misérables</i>, II, i, xiv-xv.)</p>	<p>(merde French :</p> <ol style="list-style-type: none"> 1. shit 2. expresses anger 3. 'good luck!') 	<p>General Motif: 122.6 {Fq 10}</p>
353.20:3	<p>Cambronne!</p> <p>. Mirrdo!</p>	<p>(the <i>mot de Cambronne</i> is, of course, <i>Merde!</i></p> <p>LE ROBERT : 4 (...) un général anglais (...) leur cria : Braves Français, rendez-vous ! Cambronne répondit : Merde ! Le lecteur français voulant être respecté, le plus beau mot peut-être qu'un Français ait jamais dit ne peut lui être répété. Défense de déposer du sublime dans l'histoire. À nos risques et périls, nous enfreignons cette défense. Donc,</p>	<p>(merde French :</p> <ol style="list-style-type: none"> 1. shit 2. expresses anger 3. 'good luck!') 	<p>General Motif: 122.7 {Fq 10}</p>



		parmi tous ces géants, il y eut un titan, Cambronne. Dire ce mot et mourir ensuite quoi de plus grand !... Foudroyer d'un tel mot le tonnerre qui vous tue, c'est vaincre. Victor Hugo, <i>Les Misérables</i> , II, i, xiv-xv.)		
418.10:7	Cambronne! <i>he merd such a nauses</i>	(the <i>mot de Cambronne</i> is, of course, <i>Merde!</i> LE ROBERT : 4 (...) un général anglais (...) leur cria : Braves Français, rendez-vous ! Cambronne répondit : Merde ! Le lecteur français voulant être respecté, le plus beau mot peut-être qu'un Français ait jamais dit ne peut lui être répété. Défense de déposer du sublime dans l'histoire. À nos risques et périls, nous enfreignons cette défense. Donc, parmi tous ces géants, il y eut un titan, Cambronne. Dire ce mot et mourir ensuite quoi de plus grand !... Foudroyer d'un tel mot le tonnerre qui vous tue, c'est vaincre. Victor Hugo, <i>Les Misérables</i> , II, i, xiv-xv.)	(merde French : 1. shit 2. expresses anger 3. 'good luck!')	General Motif: 122.8 {Fq 10}
421.13:6	Cambronne!	(the <i>mot de Cambronne</i> is, of course, <i>Merde!</i> LE ROBERT : 4 (...) un général anglais (...)	(merde French :	General Motif:



	. Bung. Stop. Bung. Stop. Cumm Bumm. Stop.	leur cria : Braves Français, rendez-vous ! Cambronne répondit : Merde ! Le lecteur français voulant être respecté, le plus beau mot peut-être qu'un Français ait jamais dit ne peut lui être répété. Défense de déposer du sublime dans l'histoire. À nos risques et périls, nous enfreignons cette défense. Donc, parmi tous ces géants, il y eut un titan, Cambronne. Dire ce mot et mourir ensuite quoi de plus grand !... Foudroyer d'un tel mot le tonnerre qui vous tue, c'est vaincre. Victor Hugo, <i>Les Misérables</i> , II, i, xiv-xv.)	1. shit 2. expresses anger 3. 'good luck!')	122.9 {Fq 10}
499.09:5	Cambronne! ! Mergue!	(the <i>mot de Cambronne</i> is, of course, <i>Merde!</i> LE ROBERT : 4 (...) un général anglais (...) leur cria : Braves Français, rendez-vous ! Cambronne répondit : Merde ! Le lecteur français voulant être respecté, le plus beau mot peut-être qu'un Français ait jamais dit ne peut lui être répété. Défense de déposer du sublime dans l'histoire. À nos risques et périls, nous enfreignons cette défense. Donc, parmi tous ces géants, il y eut un titan, Cambronne. Dire ce mot et mourir ensuite quoi de plus grand !... Foudroyer d'un tel	(merde French : 1. shit 2. expresses anger 3. 'good luck!')	General Motif: 122.10 {Fq 10}



		mot le tonnerre qui vous tue, c'est vaincre. Victor Hugo, <i>Les Misérables</i> , II, i, xiv-xv.)		
→→→	Can't hear... bawlk of bats	→→→ Anna Livia Motifs		→→→
180.30:9	can you beat it? ! Can you beat it?			General Motif: 123.1 {Fq 3}
190.28:9	can you beat it? , you beat it backwards			General Motif: 123.2 {Fq 3}
530.17:2	can you beat it? ? Can you beat it?			General Motif: 123.3 {Fq 3}
035.13:2	carrying his overcoat over his shoulder so as to look more like a			General Motif:



	country gentleman , carryin his overgoat under his schoulder, sheepside out, so as to look more like a coumfry gentleman			124.1 {Fq 4}
322.03:2	carrying his overcoat over his shoulder so as to look more like a country gentleman dangieling his old Conan over his top gallant shouldier so was, lao yiu shao, he's like more look a novicer on the			General Motif: 124.2 {Fq 4}



	nevay). #			
324.02:5	<p>carrying his overcoat over his shoulder so as to look more like a country gentleman</p> <p>. With the old sit in his shoulders, and the new satin atlas onder his uxtter,</p>			<p>General Motif: 124.3 {Fq 4}</p>
343.13:2	<p>carrying his overcoat over his shoulder so as to look more like a country gentleman</p> <p>(slinking his coatsleeves surdout over his squad mutton shoulder so as to loop more life</p>			<p>General Motif: 124.4 {Fq 4}</p>



→→→	Carry me along, taddy...	→→→ Last Monologue Motifs		→→→
202.08:9	cast ye pearls before swine ? Casting her perils before our swains	(Matthew 7.6)	"Give not that which is holy unto the dogs, neither cast ye your pearls before the swine, lest they trample them under their feet, and turn again and rend you."	General Motif: 125.1 {Fq 4}
424. <u>26</u> :8	cast ye pearls before swine 'Tis pebils before Sweeney's	(Matthew 7.6)	"Give not that which is holy unto the dogs, neither cast ye your pearls before the swine, lest they trample them under their feet, and turn again and rend you."	General Motif: 125.2 {Fq 4}
576.25:8	cast ye pearls before swine	(Matthew 7.6)	"Give not that which is holy unto the dogs, neither	General Motif:



	, perils behind swine		cast ye your pearls before the swine, lest they trample them under their feet, and turn again and rend you."	125.3 {Fq 4}
601.22:8	cast ye pearls before swine , S. Perlanthroa's,	(Matthew 7.6)	(Kenning format!) "Give not that which is holy unto the dogs, neither cast ye your pearls before the swine, lest they trample them under their feet, and turn again and rend you."	General Motif: 125.4 {Fq 4}
230.13:10	Cast your bread on the waters... , bread cast out on waters,	(Ecclesiastes 11.1)	"Cast thy bread upon the waters: for thou shalt find it after many days."	General Motif: 126.1 {Fq 2}
510.26:7	Cast your bread on the waters...	(Ecclesiastes 11.1)	"Cast thy bread upon the waters:	General



	his breadcast on the voters		for thou shalt find it after many days."	Motif: 126.2 {Fq 2}
116.02:8	the cat's mother , the cat's meeter,	(This is an allusion to ALP.)	+ Context 2 + Context 3	General Motif: 127.1 {Fq 2}
223.23:6	the cat's mother ? The cat's mother.	(This is an allusion to ALP.)		General Motif: 127.2 {Fq 2}
016.03:3	<i>cave canem</i> . (Cave!)	(the dog is, of course, Shem)		General Motif: 128.1 {Fq 4}
060.15:7	<i>cave canem</i> , canem!	(the dog is, of course, Shem)		General Motif: 128.2 {Fq 4}
531.03:7	<i>cave canem</i>	(the dog is, of course, Shem)		General

	. Pave Pannem			Motif: 128.3 {Fq 4}
579.08:9	<i>cave canem</i> . Cave and can em.	(the dog is, of course, Shem)		General Motif: 128.4 {Fq 4}
434.01:3	charity begins at home being at a party to any demoralizing home.	(New Testament: I Timothy 5.8)	"But if any provide not for his own, and specially for those of his own house, he hath denied the faith, and is worse than an infidel."	General Motif: 129.1 {Fq 2}
594.12:7	charity begins at home . Yet clarify begins at.	(New Testament: I Timothy 5.8)	"But if any provide not for his own, and specially for those of his own house, he hath denied the faith, and is worse than an infidel."	General Motif: 129.2 {Fq 2}
→→→	cheek by jowl	→→→ Anna Livia		→→→



		Motifs		
052.35:7	<i>cherchez la femme!</i> (sukand see whybe!) the touching seene.		(with aphorism potentialities!)	General Motif: 130.1 {Fq 2}
064.28:6	<i>cherchez la femme!</i> ! Cherchons la flame!		(with aphorism potentialities!)	General Motif: 130.2 {Fq 2}
011.18:2	<i>chi va piano va sano</i> (who goes cute goes siocur		(with aphorism potentialities!)	General Motif: 131.1 {Fq 3}
182.30:6	<i>chi va piano va sano</i> , Quivapieno,		(Kenning ?)	General Motif: 131.2 {Fq 3}
419.12:8	<i>chi va piano va sano</i>		(with aphorism	General



	! Qui vive sparanto qua muore contanto.		potentialities!)	Motif: 131.3 {Fq 3}
083.10 :5	a chip off the old block , for a chip off the old Flint, (General Motif: 132.1 {Fq 2}
240.23 :2	a chip off the old block , chip of old Flinn the Flinter,			General Motif: 132.2 {Fq 2}
046.22:4	C.O.D. camel old cod.			General Motif: 133.1 {Fq 8}
054.20:2	C.O.D.			General Motif:



	, Cod,			133.2 {Fq 8}
102.34:1	C.O.D. Hoo was the C.O.D.?			General Motif: 133.3 {Fq 8}
121.34:5	C.O.D. – Cod IV,			General Motif: 133.4 {Fq 8}
270. R1 +271. R1	C.O.D. <u>C</u> ONCOMITANCE [...] <u>O</u> RINATION [...] <u>D</u> ISTRIBUTION [...]			General Motif: 133.5 {Fq 8}
313.08:1	C.O.D. Cod,			General Motif: 133.6



				{Fq 8}
577.09:3	C.O.D. , cod and coney, cash and carry, in all we dreamed			General Motif: 133.7 {Fq 8}
587.02:2	C.O.D. ! Loab at cod then herrin			General Motif: 133.8 {Fq 8}
→→→	Collars and Cuffs	→→→ Anna Livia Motifs		→→→
→→→	Come!	→→→ Last Monologue Motifs		→→→
021.02:2	<i>Come si compita...</i>	"How to spell" is an	(come si compita... ITALIAN : How do you spell...)	General Motif: 134.1



	Comsy see!	<u>absolutely</u> <u>fundamental</u> question in <i>Finnegans Wake!</i> says Clive Hart	(with aphorism potentialities!)	{Fq 9}
097.26:6	<i>Come si compita...</i> , hasitense humponadimply,	<i>"How to spell" is an</i> <u>absolutely</u> <u>fundamental</u> question in <i>Finnegans Wake!</i> says Clive Hart	(come si compita... ITALIAN : How do you spell...) (with aphorism potentialities!)	General Motif: 134.2 {Fq 9}
256.19:5	<i>Come si compita...</i> , Fine's French phrases from the	<i>"How to spell" is an</i> <u>absolutely</u>	(come si compita... ITALIAN : How do you spell...) (with aphorism potentialities!)	General Motif: 134.3 {Fq 9}



	Grandmère des Grammaires	<u>fundamental</u> question in <i>Finnegans Wake!</i> says Clive Hart		
288.04:5	<i>Come si compita...</i> another would finish his sentence	<i>"How to spell" is an</i> <u>absolutely</u> <u>fundamental</u> question in <i>Finnegans Wake!</i> says Clive Hart	(come si compita... ITALIAN : How do you spell...) (with aphorism potentialities!)	General Motif: 134.4 {Fq 9}
305. R1	<i>Come si compita...</i> COME SI COMPITA CUNCTITILATIO?	<i>"How to spell" is an</i> <u>absolutely</u> <u>fundamental</u>	(come si compita... ITALIAN : How do you spell...) (with aphorism potentialities!)	General Motif: 134.5 {Fq 9}



		question in <i>Finnegans Wake!</i> says Clive Hart		
315.24:8	<i>Come si compita...</i> in the lee of their mouths organs	"How to spell" is an <u>absolutely fundamental</u> question in <i>Finnegans Wake!</i> says Clive Hart	(come si compita... ITALIAN : How do you spell...) (with aphorism potentialities!)	General Motif: 134.6 {Fq 9}
357.30:6	<i>Come si compita...</i> Cunstantuntonopoli es!),	"How to spell" is an <u>absolutely fundamental</u> question in	(come si compita... ITALIAN : How do you spell...) (with aphorism potentialities!)	General Motif: 134.7 {Fq 9}



		<i>Finnegans Wake!</i> says Clive Hart		
596. <u>19</u> :9	<i>Come si compita...</i> ; the thick of your thigh;	<i>"How to spell" is an <u>absolutely</u> <u>fundamental</u> question in <i>Finnegans Wake!</i> says Clive Hart</i>	(come si compita... ITALIAN : How do you spell...) (with aphorism potentialities!)	General Motif: 134.8 {Fq 9}
607.17:1	<i>Come si compita...</i> # And it's high tigh tigh. Titley hi ti ti.	<i>"How to spell" is an <u>absolutely</u> <u>fundamental</u> question in <i>Finnegans Wake!</i> says Clive Hart</i>	(come si compita... ITALIAN : How do you spell...) (with aphorism potentialities!)	General Motif: 134.9 {Fq 9}



238.07:1	coming events cast their shadows before coming events can send our shudders before	Th. Campbell: 'Lochiel's Warning'	(with aphorism potentialities!)	General Motif: 135.1 {Fq 3}
253.14:1	coming events cast their shadows before event coming off beforehand	(Th. Campbell: "Lochiel's Warning")		General Motif: 135.2 {Fq 3}
583.15:2	coming events cast their shadows before ! The man in the street can see the coming event.	(Th. Campbell: "Lochiel's Warning")		General Motif: 135.3 {Fq 3}
→→→	Coming, far!	→→→ Last		→→→



		Monologue Motifs		
151.20:8	common or garden commononguardiant	– or Phoenix Park		General Motif: 136.1 {Fq 4}
224.24:7	common or garden commoner guardian.	(– or Phoenix Park)		General Motif: 136.2 {Fq 4}
224.32:1	common or garden commoner guardian	(– or Phoenix Park)		General Motif: 136.3 {Fq 4}
503.04:2	common or garden common or garden	(– or Phoenix Park)		General Motif: 136.4 {Fq 4}
188.04:3	<i>confiteor</i> confiteor	(<i>confiteor</i> Latin : I confess)		General Motif: 137.1



				{Fq 13}
193.31:6	<i>confiteor</i> ! My fault, his fault, a kingship through a fault!	(<i>confiteor</i> Latin : I confess)		General Motif: 137.2 {Fq 13}
238.21:1	<i>confiteor</i> May he colp, may he colp her, may he mixandmass colp her!	(<i>confiteor</i> Latin : I confess)		General Motif: 137.3 {Fq 13}
322.09:8	<i>confiteor</i> , and confiteor yourself ((<i>confiteor</i> Latin : I confess)		General Motif: 137.4 {Fq 13}
322.35:1	<i>confiteor</i>	(<i>confiteor</i> Latin : I confess)		General Motif:



	– And so culp me goose, he sazd,			137.5 {Fq 13}
344.31:7	<i>confiteor</i> , meac Coolp,	(<i>confiteor</i> Latin : I confess)		General Motif: 137.6 {Fq 13}
455.27:5	<i>confiteor</i> <i>mio colpo</i>	(<i>confiteor</i> Latin : I confess)		General Motif: 137.7 {Fq 13}
459.07:3	<i>confiteor</i> , I confesh!	(<i>confiteor</i> Latin : I confess)		General Motif: 137.8 {Fq 13}
467.04:9	<i>confiteor</i> and I'd pray confessions for him.	(<i>confiteor</i> Latin : I confess)		General Motif: 137.9 {Fq 13}
483.35:1	<i>confiteor</i>	(<i>confiteor</i> Latin : I confess)		General Motif:



	meas minimas culpads!			137.10 {Fq 13}
515.01:3	<i>confiteor</i> . He was culping for penance while you were ringing his belle.	(<i>confiteor</i> Latin : I confess)		General Motif: 137.11 {Fq 13}
531.02:1	<i>confiteor</i> . And then the confisieur for the boob's indulligence.	(<i>confiteor</i> Latin : I confess)		General Motif: 137.12 {Fq 13}
531. 31 :11	<i>confiteor</i> . His thoughts that wouldbe words, his livings that	(<i>confiteor</i> Latin : I confess)		General Motif: 137.13 {Fq 13}



	havebeen deeds.			
075.05:3	Consider the lilies of the field... bedreamt him still and solely of those lililiths undeveiled	(Luke 12.27) (Earwicker does so) (consider also 'paint the lily', below)	"Consider the lilies how they grow: they toil not, they spin not; and yet I say unto you, that Solomon in all his glory was not arrayed like one of these."	General Motif: 138.1 {Fq 8}
326.03:11	Consider the lilies of the field... left the lollies off the foiled.	(Luke 12.27) (Earwicker does so) (consider also 'paint the lily', below)	"Consider the lilies how they grow: they toil not, they spin not; and yet I say unto you, that Solomon in all his glory was not arrayed like one of these."	General Motif: 138.2 {Fq 8}
338.21:5	Consider the lilies of the field... call of sweetheart emmas that every had a port	(Luke 12.27) (Earwicker does so) (consider also 'paint the lily', below)	"Consider the lilies how they grow: they toil not, they spin not; and yet I say unto you, that Solomon in all his glory was not	General Motif: 138.3 {Fq 8}



			arrayed like one of these."	
340.22:2	Consider the lilies of the field... , and the grizzliest manmichal in Meideveide!	(Luke 12.27) (Earwicker does so) (consider also 'paint the lily', below)	"Consider the lilies how they grow: they toil not, they spin not; and yet I say unto you, that Solomon in all his glory was not arrayed like one of these."	General Motif: 138.4 {Fq 8}
360. <u>11</u> :9	Consider the lilies of the field... , so allow the clinkars of our nocturnefield,	(Luke 12.27) (Earwicker does so) (consider also 'paint the lily', below)	"Consider the lilies how they grow: they toil not, they spin not; and yet I say unto you, that Solomon in all his glory was not arrayed like one of these."	General Motif: 138.5 {Fq 8}
366.25:2	Consider the lilies of the field...) the lilliths oft I feldt,	(Luke 12.27) (Earwicker does so) (consider also 'paint the lily', below)	"Consider the lilies how they grow: they toil not, they spin not; and yet I say unto you, that Solomon in all his glory was not	General Motif: 138.6 {Fq 8}



			arrayed like one of these."	
422.32:5	Consider the lilies of the field... ! And then the liliens of the veldt,	(Luke 12.27) (Earwicker does so) (consider also 'paint the lily', below)	"Consider the lilies how they grow: they toil not, they spin not; and yet I say unto you, that Solomon in all his glory was not arrayed like one of these."	General Motif: 138.7 {Fq 8}
543.13:8	Consider the lilies of the field... . I consider the lilies of the veldt	(Luke 12.27) (Earwicker does so) (consider also 'paint the lily', below)	"Consider the lilies how they grow: they toil not, they spin not; and yet I say unto you, that Solomon in all his glory was not arrayed like one of these."	General Motif: 138.8 {Fq 8}
029.09:1	<i>corsi e ricorsi</i> And [...] he cursed and recursed and	(Viconian cycles)		General Motif: 139.1 {Fq 5}
060.34:6	<i>corsi e ricorsi</i>	(Viconian cycles)		General



	and crossed and bowed			Motif: 139.2 {Fq 5}
062.17:8	<i>corsi e ricorsi</i> he made a curse for them,	(Viconian cycles)		General Motif: 139.3 {Fq 5}
089. <u>10</u> :9	<i>corsi e ricorsi</i> , cossa? It was corso in cursu on coarser again.	(Viconian cycles)		General Motif: 139.4 {Fq 5}
<u>215</u> .23:5	<i>corsi e ricorsi</i> . The seim anew.	(Viconian cycles)		General Motif: 139.5 {Fq 5}
248.16:3	<i>cucullus non facit monachum</i>	(<i>cucullus non facit monachum</i> Latin : "hood mak <u>e</u> th not frere")		General Motif: 140.1

	Cucullus.			{Fq 3}
472.03:8	<i>cucullus non facit monachum</i> friarylayman	(<i>cucullus non facit monachum</i> Latin : "hood mak <u>e</u> th not frere")		General Motif: 140.2 {Fq 3}
487.21:6	<i>cucullus non facit monachum</i> ! Hood maketh not frere.	(<i>cucullus non facit monachum</i> Latin : "hood mak <u>e</u> th not frere")		General Motif: 140.3 {Fq 3}
423.15:6	cut off one's nose to spite one's face , always cutting my prhose to please his phrase,		(with aphorism potentialities!)	General Motif: 141.1 {Fq 2}
495.07:6	cut off one's nose to spite one's face ! If they cut his nose on the sticher they			General Motif: 141.2 {Fq 2}

	had their siven good reasons.			
D	D	D	D	D
185. 12 :15	damned cheek his own damned cheek. #	(damned cheeks are, among other things, homosexual posteriors)		General Motif: 142.1 {Fq 4}
484.16:1	damned cheek your dimned chink,	(damned cheeks are, among other things, homosexual posteriors)		General Motif: 142.2 {Fq 4}
564.13:4	damned cheek , turning to the other supreme piece of	(damned cheeks are, among other things, homosexual posteriors)		General Motif: 142.3 {Fq 4}

	cheeks,			
619.06:1	damned cheek # Well, we simply like their demb cheeks,	(damned cheeks are, among other things, homosexual posteriors)		General Motif: 142.4 {Fq 4}
024.15:5	dead as a doornail / doorknob ! Did ye drink me doornail?		(with aphorism potentialities!)	General Motif: 143.1 {Fq 3}
329. <u>23</u> :8	dead as a doornail / doorknob and drew on the dournailed clogs			General Motif: 143.2 {Fq 3}
378.01:9	dead as a doornail / doorknob ! He's doorknobs		(with aphorism potentialities!)	General Motif: 143.3

	dead!			{Fq 3}
149. <u>02</u> :10	deaf and dumb nostrums , praying Dieuf and Domb Nostrums			General Motif: 144.1 {Fq 2}
288.23:1	deaf and dumb nostrums dumb and numb nostrums			General Motif: 144.2 {Fq 2}
→→→	Dear, and it goes on / it begins to appear	→→→ Letter Motifs		→→→
→→→	Dear Dirty Dublin	→→→ Concordance		→→→
→→→	dear thank you	→→→ Letter Motifs		→→→
067.19:4	<i>deoch an dorais</i> at the dun and	(<i>deoch an dorais</i> Gaelic : 'a stirrup-cup')		General Motif: 145.1

	dorass			{Fq 10}
073.26:7	<i>deoch an dorais</i> Dog-an-Doras	(<i>deoch an dorais</i> Gaelic : 'a stirrup-cup')		General Motif: 145.2 {Fq 10}
090.34:1	<i>deoch an dorais</i> Meirdreach an Oincuish!	(<i>deoch an dorais</i> Gaelic : 'a stirrup-cup')		General Motif: 145.3 {Fq 10}
255.23:8	<i>deoch an dorais</i> . Nor a duckindonche divulse from bath to breakfast.	(<i>deoch an dorais</i> Gaelic : 'a stirrup-cup')		General Motif: 145.4 {Fq 10}
256.27:10	<i>deoch an dorais</i> the doc did in the	(<i>deoch an dorais</i> Gaelic : 'a stirrup-cup')		General Motif: 145.5 {Fq 10}

	doil,			
329.23:1	<i>deoch an dorais</i> doss and dunnage down in Demidoff's tomb	(<i>deoch an dorais</i> <u>Gaelic</u> : 'a stirrup-cup')		General Motif: 145.6 {Fq 10}
354.03:8	<i>deoch an dorais</i> doog at doorak	(<i>deoch an dorais</i> <u>Gaelic</u> : 'a stirrup-cup')		General Motif: 145.7 {Fq 10}
462.07:1	<i>deoch an dorais</i> a filiform dhouche on Doris!	(<i>deoch an dorais</i> <u>Gaelic</u> : 'a stirrup-cup')		General Motif: 145.8 {Fq 10}
466.23:7	<i>deoch an dorais</i> dockandoilish	(<i>deoch an dorais</i> <u>Gaelic</u> : 'a stirrup-cup')		General Motif: 145.9 {Fq 10}
622.30:3	<i>deoch an dorais</i>	(<i>deoch an dorais</i> <u>Gaelic</u> : 'a stirrup-cup')		General

	your duck and your duty			Motif: 145.10 {Fq 10}
055.34:7	<i>deus ex machina</i> Dyas in his machina,			General Motif: 146.1 {Fq 2}
253.33:4	<i>deus ex machina</i> , god of all machineries			General Motif: 146.2 {Fq 2}
130.02:2	devil take the hindmost while boor browbenders curse him grommelants			General Motif: 147.1 {Fq 8}
167.25:5	devil take the hindmost			General Motif:



	, so let Demoncracy take the highmost! (147.2 {Fq 8}
186.09:9	devil take the hindmost . And dabal take dabanal!			General Motif: 147.3 {Fq 8}
246.28:1	devil take the hindmost when Adam Leftus and the devil took our hindmost,			General Motif: 147.4 {Fq 8}
292.03:11	devil take the hindmost heaven help his hindmost			General Motif: 147.5 {Fq 8}
364.25:5	devil take the hindmost the duvlin rape the		(with aphorism potentialities)	General Motif: 147.6



	handsomest!			{Fq 8}
466.19:8	devil take the hindmost <i>con dio in capo ed il diavolo in coda.</i>			General Motif: 147.7 {Fq 8}
627.03:2	devil take the hindmost . Imlamaya. And she is coming. Swimming in my hindmoist. Diveltaking on me tail.			General Motif: 147.8 {Fq 8}
226.36:6	<i>dies irae</i> And miss Endles of Eons efter Dies of Eirae doeslike.			General Motif: 148.1 {Fq 3}



340.16:2	<i>dies irae</i>). Oh day of rath!			General Motif: 148.2 {Fq 3}
481.05:5	<i>dies irae</i> <i>Dies Eirae</i>			General Motif: 148.3 {Fq 3}
031.24:7	<i>dilsydulsily</i> and remarked dilsydulsily:			General Motif: 149.1 {Fq 4}
209.20:2	<i>dilsydulsily</i> , the diliskydrear			General Motif: 149.2 {Fq 4}
226.17:1	<i>dilsydulsily</i> the dolly does a dulcydamble.			General Motif: 149.3 {Fq 4}



327.35:8	dilsydulsily didulceydovely			General Motif: 149.4 {Fq 4}
032. 14 :10	dine with Duke Humphrey he was [...] Dook Umphrey for the hungerlean spalpeens	(≈ to have to go without)		General Motif: 150.1 {Fq 3}
405.17:5	dine with Duke Humphrey for you that ne'er would nunch with good Duke Humphrey	(≈ to have to go without)		General Motif: 150.2 {Fq 3}
441.07:1	dine with Duke Humphrey	(≈ to have to go without)		General Motif: 150.3



	! Blesht she that walked with good Jook Humprey			{Fq 3}
107.25:3	Documents Nos. 1 and 2 on the documents or document	(Associated with President Eamon De Valera → Atherton, p. 271)		General Motif: 151.1 {Fq 12}
109.13:2	Documents Nos. 1 and 2 the psychological content of any document	(Associated with President Eamon De Valera → Atherton, p. 271)		General Motif: 151.2 {Fq 12}
123.31:11	Documents Nos. 1 and 2 . The original document was in what is known as	(Associated with President Eamon De Valera → Atherton, p. 271)		General Motif: 151.3 {Fq 12}
277.09:6	Documents Nos. 1 and 2	(Associated with President Eamon De		General



	diputy mimber	Valera → Atherton, p. 271)		Motif: 151.4 {Fq 12}
350.28:6	Documents Nos. 1 and 2 to shellalite on the darkumen ((Associated with President Eamon De Valera → Atherton, p. 271)		General Motif: 151.5 {Fq 12}
358. <u>29</u> :9	Documents Nos. 1 and 2 , in the matters off ducomans nonbar one,	(Associated with President Eamon De Valera → Atherton, p. 271)		General Motif: 151.6 {Fq 12}
369.24:10	Documents Nos. 1 and 2 , decumans numbered too, (a) well,	(Associated with President Eamon De Valera → Atherton, p. 271)		General Motif: 151.7 {Fq 12}
386.20:10	Documents Nos. 1 and 2	(Associated with President Eamon De Valera → Atherton, p. 271)		General



	, at the darkumound numbur wan,			Motif: 151.8 {Fq 12}
390.29:1	Documents Nos. 1 and 2 . In Dalkymont nember to. Ay, ay.	(Associated with President Eamon De Valera → Atherton, p. 271)	(with aphorism potetntialities!)	General Motif: 151.9 {Fq 12}
482.20:2	Documents Nos. 1 and 2 Poupleinter, that found the dogumen number one,	(Associated with President Eamon De Valera → Atherton, p. 271)		General Motif: 151.10 {Fq 12}
528.33:9	Documents Nos. 1 and 2 Doggymens' nimmer win!	(Associated with President Eamon De Valera → Atherton, p. 271)		General Motif: 151.11 {Fq 12}
619.19:4	Documents Nos. 1 and 2	(Associated with President Eamon De Valera → Atherton, p. 271)		General Motif:



	But she's still her deckhuman amber too.			151.12 {Fq 12}
118.18:10	dog in the manger ? ? ? dormerwindow gossip	(the god-dog correspondence had already figured in <i>Ulysses</i> , U 565)		General Motif: 152.1 {Fq 2}
267. F6:8	dog in the manger , we've a doss in the manger. #	(the god-dog correspondence had already figured in <i>Ulysses</i> , U 565)		General Motif: 152.2 {Fq 2}
→→→	don't forget	→→→ Letter Motifs		→→→
252.34:1	don't shoot until you can see the whites of their eyes devil in the white of			General Motif: 153.1 {Fq 3}

	his eye.			
542.25:8	don't shoot until you can see the whites of their eyes , don't you let flyfire till you see their whites of the bunkers' eyes!			General Motif: 153.2 {Fq 3}
557. 11 :10	don't shoot until you can see the whites of their eyes , and the whites of his pious eyebulbs swering her to silence and coort; #			General Motif: 153.3 {Fq 3}
106.25:1	dot the 'i' , i big U to Beleaves	(a phallic, as well as pedagogic, motif)		General Motif: 154.1 {Fq 2}



	<i>from Love and Mother,</i>			
210.25:2	dot the 'i' ; Wildairs' breechettes for Magpeg Woppington;	(a phallic, as well as pedagogic, motif)		General Motif: 154.2 {Fq 2}
119.08:10	draw the line , there is a limit to all things			General Motif: 155.1 {Fq 2}
292.31:2	draw the line —you must, how, in undivided reawlity draw the			General Motif: 155.2 {Fq 2}



	line somewhawre) #			
005.26:1	dreamydeary dreamydeary.			General Motif: 156.1 {Fq 4}
079.28:2	dreamydeary , in a dreariodreama setting,			General Motif: 156.2 {Fq 4}
198.34:9	dreamydeary , drammen and drommen,		(→ August Strindberg, <i>Drömspel</i>)	General Motif: 156.3 {Fq 4}
209.20:2	dreamydeary , the diliskydrear on our drier side			General Motif: 156.4 {Fq 4}



009.17:7	drink it up . Drink a sip, drankasup,	(→ Clive Hart, <i>Structure and Motif in FW</i> , pp. 206-8)		General Motif: 157.1 {Fq 3}
453.35:3	drink it up ! Drink it up, ladies, please,	(→ Clive Hart, <i>Structure and Motif in FW</i> , pp. 206-8)		General Motif: 157.2 {Fq 3}
611.11:8	drink it up , he drink up words, scilicet,	(→ Clive Hart, <i>Structure and Motif in FW</i> , pp. 206-8)		General Motif: 157.3 {Fq 3}
E	E	E	E	E
037.13:3	the early bird catches the worm			General Motif:

	; I have met with you, bird, too late, or if not, too worm and early:			158.1 {Fq 5}
197.08:7	the early bird catches the worm ? Huges Caput Earlyfouler.			General Motif: 158.2 {Fq 5}
257.18:1	the early bird catches the worm wuck up in a hurlywurly where he huddly could wuddle to wallow his weg tillbag			General Motif: 158.3 {Fq 5}
435.23:6	the early bird catches the worm	(Keep early hours, and the worm is yours!)		General Motif: 158.4



	. Keep airy hores and the worm is yores.		(with aphorism potentialities)	{Fq 5}
465.28:1	the early bird catches the worm Chink chink. As the curly bard said after kitchin the womn in his hym to the hum of her garments.			General Motif: 158.5 {Fq 5}
148.29:4	eat forbidden fruit . Or ever for bitter be the frucht of this hour!			General Motif: 159.1 {Fq 6}
155.21:6	eat forbidden fruit			General Motif: 159.2



	'tis bitter to compote my knowledge's fructos of. Tomes. #			{Fq 6}
303.16:2	eat forbidden fruit , (that Jacoby feeling again for forebitten fruit			General Motif: 159.3 {Fq 6}
343. <u>35</u> :12	eat forbidden fruit fooling for fjorg for my fifth foot.			General Motif: 159.4 {Fq 6}
423.29:8	eat forbidden fruit he was forbidden tomate			General Motif: 159.5 {Fq 6}
492. <u>30</u> :8	eat forbidden fruit			General Motif:



	being forbidden fruit			159.6 {Fq 6}
072.10:1	eat milk and honey <i>Milkinghoneybeaverb rooker,</i>			General Motif: 160.1 {Fq 5}
238.33:7	eat milk and honey ! Honey swarns where mellisponds.			General Motif: 160.2 {Fq 5}
277. F1:12	eat milk and honey suckle in Millickmaam's honey			General Motif: 160.3 {Fq 5}
318.15:7	eat milk and honey have aten of			General Motif: 160.4



	amilikan honey			{Fq 5}
354.32:3	eat milk and honey , silk and honey			General Motif: 160.5 {Fq 5}
→→→	The End	→→→ Last Monologue Motifs		→→→
→→→	End here... endsthee	→→→ Last Monologue Motifs		→→→
048.17:5	end to end readable to int from and,	(→ 'back to back', and the Yeatsian gyres)		General Motif: 161.1 {Fq 5}
054.05:3	end to end ! Edned, ended	(→ 'back to back', and the Yeatsian gyres)		General Motif: 161.2 {Fq 5}

114.16:5	end to end end to end	(→ 'back to back', and the Yeatsian gyres)		General Motif: 161.3 {Fq 5}
582.21:1	end to end without end to end.	(→ 'back to back', and the Yeatsian gyres)		General Motif: 161.4 {Fq 5}
598.15:5	end to end . In that european end meets Ind.	(→ 'back to back', and the Yeatsian gyres)		General Motif: 161.5 {Fq 5}
021.13:7	an Englishman's house is his castle his homerigh, castle and earthenhouse.			General Motif: 162.1 {Fq 5}
081.01:2	an Englishman's house is his castle , the viability of			General Motif: 162.2 {Fq 5}

	vicinals if invisible is invincible.			
183.05:2	an Englishman's house is his castle your brass castle or your tyled house			General Motif: 162.3 {Fq 5}
228.26:4	an Englishman's house is his castle ! Every monk his own cashel			General Motif: 162.4 {Fq 5}
537.01:1	an Englishman's house is his castle mens in gladshouses they shad			General Motif: 162.5 {Fq 5}
281.26:8	enten eller, either or . Enten eller, either	(refers in the first place simply to Kierkegaard's book <i>Enten Eller</i> , but on these two occasions Joyce immediately follows the Danish words by an English translation and		General Motif: 163.1



	or.	so makes a clearly rhythmic motif out of the whole phrase)		{Fq 2}
578.34:3	enten eller, either or , andens aller, athors err,	(refers in the first place simply to Kierkegaard's book <i>Enten Eller</i> , but on these two occasions Joyce immediately follows the Danish words by an English translation and so makes a clearly rhythmic motif out of the whole phrase)		General Motif: 163.2 {Fq 2}
032.20:2	equal to itself the same as and equal to himself	(solipsism → I AM THAT I AM)		General Motif: 164.1 {Fq 3}
300.04:7	equal to itself aequal to yoursell	(solipsism → I AM THAT I AM)		General Motif: 164.2 {Fq 3}
596.24:3	equal to itself ; parasama to himself;	(solipsism → I AM THAT I AM)		General Motif: 164.3 {Fq 3}
303.14:2	<i>Erin go bragh!</i>	(<i>Erin go bragh!</i> Gaelic : "Ireland for ever!")	(with aphorism potetntiatlities!)	General



	. Eregobragh.			Motif: 165.1 {Fq 6}
338.03:2	<i>Erin go bragh!</i> . For Ehren, boys, gobrawl!	(<i>Erin go bragh!</i> Gaelic : "Ireland for ever!")		General Motif: 165.2 {Fq 6}
347.21:8	<i>Erin go bragh!</i> Erin gone brugk.	(<i>Erin go bragh!</i> Gaelic : "Ireland for ever!")		General Motif: 165.3 {Fq 6}
386.18:8	<i>Erin go bragh!</i> , (quiescents in brage!)	(<i>Erin go bragh!</i> Gaelic : "Ireland for ever!")		General Motif: 165.4 {Fq 6}
389.04:9	<i>Erin go bragh!</i> Eringrowback,	(<i>Erin go bragh!</i> Gaelic : "Ireland for ever!")		General Motif: 165.5 {Fq 6}
425.18:4	<i>Erin go bragh!</i>	(<i>Erin go bragh!</i> Gaelic : "Ireland for ever!")		General



	, arrah go braz,	ever!")		Motif: 165.6 {Fq 6}
013.31:11	events grand and national events grand and national,	(horse-races are used throughout <i>Finnegans Wake</i> as symbols for history, and life in general)		General Motif: 166.1 {Fq 2}
039.04:3	events grand and national events national and Dublin detail,	(horse-races are used throughout <i>Finnegans Wake</i> as symbols for history, and life in general)		General Motif: 166.2 {Fq 2}
369.17:1	Every letter is a hard # Fidelisat. #			General Motif: 167.1 {Fq 2}
623.33:4	Every letter is a hard Every letter is a hard			General Motif: 167.2 {Fq 2}

317.08:1	every man for himself and God for us all every man to his beast, and a treat for the trading scow,			General Motif: 168.1 {Fq 3}
317.28:5	every man for himself and God for us all . Uglymand fit himshemp but throats fill us all!			General Motif: 168.2 {Fq 3}
499.04:1	every man for himself and God for us all – Bappy-go-gully and gaff for us all!			General Motif: 168.3 {Fq 3}
098.34:5	every man to his taste <i>tot homines quot sententiae</i>			General Motif:



	. Toties testies quoties questies.			169.1 {Fq 5}
129.27:1	every man to his taste <i>tot homines quot sententiae</i> ; reeks like Illbelpaese and looks like Iceland's ear;			General Motif: 169.2 {Fq 5}
281. <u>18</u> :6	every man to his taste <i>tot homines quot sententiae</i> nel falsoletto col fazzolotto dal fuzzolezzo),			General Motif: 169.3 {Fq 5}
317.08:1	every man to his taste <i>tot homines quot sententiae</i>			General Motif: 169.4



	every man to his beast,			{Fq 5}
385.14:4	every man to his taste <i>tot homines quot sententiae</i> , Totius Quotius,			General Motif: 169.5 {Fq 5}
364.15:5	every time he opens his mouth... every dime he yawpens that momouth			General Motif: 170.1 {Fq 2}
437.19:11	every time he opens his mouth... (Oop, I never open momouth			General Motif: 170.2 {Fq 2}
163.15:4	<i>ex quovis ligno non fit Mercurius</i> . Nex quovis burro	(<i>ex quovis ligno non fit Mercurius</i> Latin : "you cannot make (a statue of) Mercury from any log" . Pythagoras)		General Motif: 171.1 {Fq 3}



	<i>num fit mercaseus ?</i>			
484.34:1	<i>ex quovis ligno non fit Mercurius</i> similar in the foreign	(<i>ex quovis ligno non fit Mercurius</i> Latin : "you cannot make (a statue of) Mercury from any log" . Pythagoras)		General Motif: 171.2 {Fq 3}
484.36:3	<i>ex quovis ligno non fit Mercurius</i> : Eggs squawfish lean yoe nun feed marecurious.	(<i>ex quovis ligno non fit Mercurius</i> Latin : "you cannot make (a statue of) Mercury from any log" . Pythagoras)		General Motif: 171.3 {Fq 3}
049.36:1	extremes meet the coincidance of their contraries			General Motif: 172.1 {Fq 5}
107.29:5	extremes meet the chiaroscuro coalesce,			General Motif: 172.2 {Fq 5}

254.04:5	extremes meet , product of the extremes			General Motif: 172.3 {Fq 5}
426.28:9	extremes meet the harmonical balance of his ballbearing extremities,			General Motif: 172.4 {Fq 5}
440.34:9	extremes meet where extremes meet,			General Motif: 172.5 {Fq 5}
→→→	<i>ex ungue leonem</i>	→→→ General Motif: 78.1, "by their fruits ye shall know them"		→→→



183.36:3	Eye for eye, tooth for tooth... , glass eyes for an eye, gloss teeth for a tooth,	(Exodus 21.24)	"Eye for eye, tooth for tooth, hand for hand, foot for foot."	General Motif: 173.1 {Fq 8}
311.33:9	Eye for eye, tooth for tooth... Alloy for allay and this toolth for that soolth.	(Exodus 21.24)	"Eye for eye, tooth for tooth, hand for hand, foot for foot."	General Motif: 173.2 {Fq 8}
317.26:1	Eye for eye, tooth for tooth... — A ninth for a ninth.	(Exodus 21.24)	"Eye for eye, tooth for tooth, hand for hand, foot for foot."	General Motif: 173.3 {Fq 8}
374.05:7	Eye for eye, tooth for tooth... . A nigg for a nogg and a thrate for a	(Exodus 21.24)	"Eye for eye, tooth for tooth, hand for hand, foot for foot."	General Motif: 173.4 {Fq 8}

	throte.			
396.06:2	Eye for eye, tooth for tooth... ! A mot for amot.	(Exodus 21.24)	"Eye for eye, tooth for tooth, hand for hand, foot for foot."	General Motif: 173.5 {Fq 8}
409.03:5	Eye for eye, tooth for tooth... ! Ear! Ear! Not ay! Eye! Eye! For I am at the heart of it.	(Exodus 21.24)	"Eye for eye, tooth for tooth, hand for hand, foot for foot."	General Motif: 173.6 {Fq 8}
598.04:14	Eye for eye, tooth for tooth... . Instead for aster, adrift with adraft.	(Exodus 21.24)	"Eye for eye, tooth for tooth, hand for hand, foot for foot."	General Motif: 173.7 {Fq 8}
598.25:8	Eye for eye, tooth for tooth... Allay for allay, a threat for a throat. #	(Exodus 21.24)	"Eye for eye, tooth for tooth, hand for hand, foot for foot."	General Motif: 173.8 {Fq 8}



F	F	F	F	F
059.04:7	F... A... , Mrs F... A... saidaside,			General Motif: 174.1 {Fq 4}
065.05:4	F... A... sweatyfunnyadams			General Motif: 174.2 {Fq 4}
071.31:1	F... A... Person [...] Facktotem [...] Aristocrat,			General Motif: 174.3 {Fq 4}
108.18:6	F... A...			General Motif:



	for the darnall			174.4 {Fq 4}
018.35:6	face the east; face the west Face at the eased! O I fay! Face at the waist!	(➔ “back to back”) (the Yeatsian gyres)		General Motif: 175.1 {Fq 3}
076.12:1	face the east; face the west , feets to the east,	(➔ “back to back”) (the Yeatsian gyres)		General Motif: 175.2 {Fq 3}
593.05:6	face the east; face the west . Haze sea east to Osseania.	(➔ “back to back”) (the Yeatsian gyres)		General Motif: 175.3 {Fq 3}
109.31:1	fact is stranger than fiction the facts of feminine clothiering are there			General Motif: 176.1 {Fq 3}

	all the time [...] the feminine fiction, stranger than the facts,			
279. F.34:12	fact is stranger than fiction troth is stronger than fortuitous fiction		(with aphorism potentialities!)	General Motif: 176.2 {Fq 3}
336.20:1	fact is stranger than fiction . Drouth is stronger than faction.			General Motif: 176.3 {Fq 3}
129.36:8	faith, hope and charity Useful Prine, Domhnall, Domhnall;			General Motif: 177.1 {Fq 7}
222.30:10	faith, hope and charity			General



	feet, hoof and jarrety:			Motif: 177.2 {Fq 7}
263.10:3	faith, hope and charity hope [...] faith [...] despair			General Motif: 177.3 {Fq 7}
417.29:6	faith, hope and charity charity [...] hope [...] faith			General Motif: 177.4 {Fq 7}
434.02:3	faith, hope and charity chap [...] faith [...] hoep			General Motif: 177.5 {Fq 7}
461.07:7	faith, hope and charity , Hope Bros., Faith			General Motif: 177.6

	Street, Charity Corner,			{Fq 7}
519.27:6	faith, hope and charity faith[...] hope [...] charity			General Motif: 177.7 {Fq 7}
007.12:6	famous old Dublin ale foamous olde Dobbelin ayle.			General Motif: 178.1 {Fq 3}
272. 27 :2::1 4	famous old Dublin ale , Starlin and Ser Artur Ghinis. Foamous homely brew, bebattled by bottle, gageure de		(French: LE ROBERT: guéguerre n. f. ÉTYM. 1948, Cendrars, in T. L. F., art. <i>Guerre</i> ; de <i>guerre</i> , avec redoublement de l'initiale, procédé enfantin. "Fam. Petite guerre (surtout au	General Motif: 178.2 {Fq 3}



	guegerre.		fig.). « La guéguerre que tous ses prédécesseurs faisaient au ministre des Finances » (<i>l'Express</i> , 21 août 1972, p. 60). « Une verbeuse guéguerre des sexes » (<i>Télérama</i> , 8 nov. 1980, p. 105).)	
382.05:9	famous old Dublin ale , O'Connell's famous old Dublin ale that he wanted like hell, more that halibut oil or jesuits tea,		(with aphorism potentialities!)	General Motif: 178.3 {Fq 3}



115.35:1	fancy free some feeler she fancie's face.			General Motif: 179.1 {Fq 3}
208.16:4	fancy free , fancyfastened, free to undo:			General Motif: 179.2 {Fq 3}
588.36:2	fancy free and, fancy, they were free!			General Motif: 179.3 {Fq 3}
→→→	far, far	→→→ Anna Livia Motifs		→→→
122.36:4	the far too manyess... ; the toomuchness,			General Motif: 180.1 {Fq 7}



	the fartoomanyness of all those fourlegged ems:			
123.01:6	the far too manyness... : and why spell dear god with a big thick dhee (why, O why, O why?):		(with aphorism potentialities!)	General Motif: 180.2 {Fq 7}
131.08:4	the far too manyness... ; baases two mmany,			General Motif: 180.3 {Fq 7}
171.19:2	the far too manyness... he had gulfed down mmmmuch too mmmmmany gourds			General Motif: 180.4 {Fq 7}



	of it			
207.35:8	the far too manyness... , with ems of embarrass and aues to awe,			General Motif: 180.5 {Fq 7}
367.15:5	the far too manyness... was much too many,			General Motif: 180.6 {Fq 7}
612.05:1	the far too manyness... superexuberabundan cy plenty			General Motif: 180.7 {Fq 7}
031.36:6	<i>fas et nefas</i> between the <i>fas</i> and its <i>nefas</i>?	(<i>fas et nefas</i> Latin : “destiny and counter- destiny”) (→ law and crime)		General Motif: 181.1 {Fq 5}

098.26 :7	<i>fas et nefas</i> . What words of power were made fas between them,	(<i>fas et nefas</i> Latin : “destiny and counter-destiny”) (→ law and crime)		General Motif: 181.2 {Fq 5}
167. 33 :9	<i>fas et nefas</i> ! Ubi lingua nuncupassit, ibi fas !	(<i>fas et nefas</i> Latin : “destiny and counter-destiny”) (→ law and crime)		General Motif: 181.3 {Fq 5}
273.06 :1	<i>fas et nefas</i> ! Fas est dass and foe err you.	(<i>fas et nefas</i> Latin : “destiny and counter-destiny”) (→ law and crime)		General Motif: 181.4 {Fq 5}
443.13 :10	<i>fas et nefas</i> ? Filius nullius per fas et nefas.	(<i>fas et nefas</i> Latin : “destiny and counter-destiny”) (→ law and crime)		General Motif: 181.5 {Fq 5}
438.23:2	feeling below par	(on both occasions involves the classic obscene pun)		General



	when domestic calamities belame par			Motif: 182.1 {Fq 2}
582.09:3	feeling below par , that will curse them below par and mar with their descendants,	(on both occasions involves the classic obscene pun)		General Motif: 182.2 {Fq 2}
007.09:13	fe fi fo fum, I smell the blood of an Englishman ? Finfoefom the Fush. Whase be his baken head?		(fum Romanian : smoke)(This meaning is more than significant, as it correlates with "to smell" in all Romance languages!)	General Motif: 183.1 {Fq 15}
011.07:9	fe fi fo fum, I smell the blood of an Englishman		(fum Romanian : smoke) (This meaning is	General Motif:



	. Fe fo fom! She jist does hopes till byes will be byes.		more than significant, as it correlates with “to smell ” in all Romance languages!)	183.2 {Fq 15}
204.16:8	fe fi fo fum, I smell the blood of an Englishman feefee fiefie, fell over a spillway before she found her stride		(fum Romanian : smoke) (This meaning is more than significant, as it correlates with “to smell ” in all Romance languages!)	General Motif: 183.3 {Fq 15}
254.20:4	fe fi fo fum, I smell the blood of an Englishman , Finnfinn the Faineant, how feel full foes in furrinarr!		(fum Romanian : smoke) (This meaning is more than significant, as it correlates with “to smell ” in all Romance languages!)	General Motif: 183.4 {Fq 15}
297.04:6	fe fi fo fum, I smell the blood of an		(fum Romanian :	General



	Englishman ! Fin for fun! You've spat your shower like a son of Sibernia but let's have at it!		smoke) (This meaning is more than significant, as it correlates with "to smell " in all Romance languages!)	Motif: 183.5 {Fq 15}
309.09:10	fe fi fo fum, I smell the blood of an Englishman , with Finnfannfawners, ruric or cosmopolite, for much or moment indispute.		(fum Romanian : smoke) (This meaning is more than significant, as it correlates with "to smell " in all Romance languages!)	General Motif: 183.6 {Fq 15}
352.29:1	fe fi fo fum, I smell the blood of an Englishman		(fum Romanian : smoke) (This meaning is more than	General Motif: 183.7



	<i>feeh fauh foul finngures up heighohs of their ahs!)</i>		significant, as it correlates with “to smell” in all Romance languages!)	{Fq 15}
367.23:12	fe fi fo fum, I smell the blood of an Englishman fare fore forn, he had behold the residuanee of a delugion:		(fum Romanian : smoke) (This meaning is more than significant, as it correlates with “to smell” in all Romance languages!)	General Motif: 183.8 {Fq 15}
370.28:4	fe fi fo fum, I smell the blood of an Englishman the feof of the foeof of the forfummed Ship-le-Zoyd. #		(fum Romanian : smoke) (This meaning is more than significant, as it correlates with “to smell” in all Romance languages!)	General Motif: 183.9 {Fq 15}
499.18:6	fe fi fo fum, I smell the blood of an Englishman		(fum Romanian : smoke) (This meaning is	General Motif:

	<p>– [...] . Finnk. Fime. Fudd? – Impassable tissue of improbable liyers!</p>		<p>more than significant, as it correlates with “to smell” in all Romance languages!)</p>	<p>183.10 {Fq 15}</p>
528.03:10	<p>fe fi fo fum, I smell the blood of an Englishman</p> <p>! Fee o fie! Covey us niced! Bansh the dread!</p>		<p>(fum Romanian : smoke) (This meaning is more than significant, as it correlates with “to smell” in all Romance languages!)</p>	<p>General Motif: 183.11 {Fq 15}</p>
532.03:5	<p>fe fi fo fum, I smell the blood of an Englishman</p> <p>. Fa Fe Fi Fo Fum! Ho, croak, evildoer! Arise, sir ghostus!</p>		<p>(fum Romanian : smoke) (This meaning is more than significant, as it correlates with “to smell” in all Romance</p>	<p>General Motif: 183.12 {Fq 15}</p>



			languages!)	
545.23:2	fe fi fo fum, I smell the blood of an Englishman . Fee for farm. Enwreak us wrecks.		(fum Romanian : smoke) (This meaning is more than significant, as it correlates with “to smell” in all Romance languages!)	General Motif: 183.13 {Fq 15}
588.10:1	fe fi fo fum, I smell the blood of an Englishman fiefighs fore him with just one curl after the cad came back		(fum Romanian : smoke) (This meaning is more than significant, as it correlates with “to smell” in all Romance languages!)	General Motif: 183.14 {Fq 15}
599.08:6	fe fi fo fum, I smell the blood of an Englishman fattafottafutt. Ere we are! Signifying, if		(fum Romanian : smoke) (This meaning is more than significant, as it correlates with “to smell” in all	General Motif: 183.15 {Fq 15}



	tungs may tolkan,		Romance languages!)	
017.32:2	<i>fiat lux fuit Ilium</i> Fiatfuit! Hereinunder lyethey. Llarge by the small an' everynight life olso th'estrange,	(→ Genesis 1.3) (fuit Ilium Latin : Troy has been)	"And God said, Let there be light; and there was light."	General Motif: 184.1 {Fq 26}
033.34:2	<i>fiat lux fuit Ilium</i> (pfuit! pfuit!)	(→ Genesis 1.3) (fuit Ilium Latin : Troy has been)	"And God said, Let there be light; and there was light."	General Motif: 184.2 {Fq 26}
034.07:1	<i>fiat lux fuit Ilium</i> (pfiat! pfiat!)	(→ Genesis 1.3) (fuit Ilium Latin : Troy has been)	"And God said, Let there be light; and there was light."	General Motif: 184.3 {Fq 26}
042.04:1	<i>fiat lux fuit Ilium</i>	(→ Genesis 1.3)	"And God said, Let there be light;	General



		(<i>fruit Ilium</i> Latin : Troy has been)	and there was light."	Motif: 184.4 {Fq 26}
	, phewit, and all figblabbers (who saith of noun?)			
050.32:8	<i>fiat lux fruit Ilium</i> ? Fuitfuit. #	(→ Genesis 1.3) (<i>fruit Ilium</i> Latin : Troy has been)	"And God said, Let there be light; and there was light."	General Motif: 184.5 {Fq 26}
075.07:11	<i>fiat lux fruit Ilium</i> Fool, fool, chamermisssies!	(→ Genesis 1.3) (<i>fruit Ilium</i> Latin : Troy has been)	"And God said, Let there be light; and there was light."	General Motif: 184.6 {Fq 26}
090.12:6	<i>fiat lux fruit Ilium</i> . Let there be fight?	(→ Genesis 1.3) (<i>fruit Ilium</i> Latin : Troy has been)	"And God said, Let there be light; and there was light."	General Motif: 184.7 {Fq 26}
124.28:6	<i>fiat lux fruit Ilium</i>	(→ Genesis 1.3) (<i>fruit Ilium</i> Latin : Troy has been)	"And God said, Let there be light; and there was	General Motif: 184.8



	. So be it. And it was.		light.”	{Fq 26}
125.22:3	<i>fiat lux fuit Ilium</i> , pfooi, bosh and fiety,	(→ Genesis 1.3) (fuit Ilium Latin : Troy has been)	“And God said, Let there be light; and there was light.”	General Motif: 184.9 {Fq 26}
212 .35:2	<i>fiat lux fuit Ilium</i> Faciasi Omo! E omo fu fò.	(→ Genesis 1.3) (fuit Ilium Latin : Troy has been)	“And God said, Let there be light; and there was light.”	General Motif: 184.10 {Fq 26}
231.28:1	<i>fiat lux fuit Ilium</i> # And it was so.	(→ Genesis 1.3) (fuit Ilium Latin : Troy has been)	“And God said, Let there be light; and there was light.”	General Motif: 184.11 {Fq 26}
235.10:7	<i>fiat lux fuit Ilium</i>	(→ Genesis 1.3) (fuit Ilium Latin : Troy has been)	“And God said, Let there be light; and there was	General Motif: 184.12



	fuitefuite.		light."	{Fq 26}
235.26:6	<i>fiat lux fuit Ilium</i> . Fyat-Fyat shall be our number	(→ Genesis 1.3) (fuit Ilium Latin : Troy has been)	"And God said, Let there be light; and there was light."	General Motif: 184.13 {Fq 26}
313.35:6	<i>fiat lux fuit Ilium</i> , leaden be light,	(→ Genesis 1.3) (fuit Ilium Latin : Troy has been)	"And God said, Let there be light; and there was light."	General Motif: 184.14 {Fq 26}
314.29:6	<i>fiat lux fuit Ilium</i> . Let there be. Due. #	(→ Genesis 1.3) (fuit Ilium Latin : Troy has been)	"And God said, Let there be light; and there was light." (with aphorism potential) (→ Let there be Dieu !)	General Motif: 184.15 {Fq 26}
318.23:13	<i>fiat lux fuit Ilium</i> , Taif Alif.	(→ Genesis 1.3) (fuit Ilium Latin : Troy has been)	"And God said, Let there be light; and there was light."	General Motif: 184.16 {Fq 26}
320.05:5	<i>fiat lux fuit Ilium</i>	(→ Genesis 1.3)	"And God said,	General



	, (fouyoufoukou!)	(<i>fruit Ilium</i> Latin : Troy has been)	Let there be light; and there was light."	Motif: 184.17 {Fq 26}
322.24:1	<i>fiat lux fruit Ilium</i> # And it was so. Behold. #	(→ Genesis 1.3) (<i>fruit Ilium</i> Latin : Troy has been)	"And God said, Let there be light; and there was light."	General Motif: 184.18 {Fq 26}
323.23:15	<i>fiat lux fruit Ilium</i> . Fadgestfudgist! #	(→ Genesis 1.3) (<i>fruit Ilium</i> Latin : Troy has been)	"And God said, Let there be light; and there was light."	General Motif: 184.19 {Fq 26}
388.08:9	<i>fiat lux fruit Ilium</i> . Fing. Ay, ay! Sobbos. And so he was. Sabbus. #	(→ Genesis 1.3) (<i>fruit Ilium</i> Latin : Troy has been)	"And God said, Let there be light; and there was light."	General Motif: 184.20 {Fq 26}
481.09:5	<i>fiat lux fruit Ilium</i> ! Fia! Fia! Befurcht	(→ Genesis 1.3) (<i>fruit Ilium</i> Latin : Troy has been)	"And God said, Let there be light; and there was light."	General Motif: 184.21

	christ! #			{Fq 26}
481.11:6	<i>fiat lux fuit Ilium</i> fui fui	(→ Genesis 1.3) (fuit Ilium Latin : Troy has been)	"And God said, Let there be light; and there was light."	General Motif: 184.22 {Fq 26}
481.35:3	<i>fiat lux fuit Ilium</i> , fué! fué!	(→ Genesis 1.3) (fuit Ilium Latin : Troy has been)	"And God said, Let there be light; and there was light."	General Motif: 184.23 {Fq 26}
520.21:5	<i>fiat lux fuit Ilium</i> ! Foueh!	(→ Genesis 1.3) (fuit Ilium Latin : Troy has been)	"And God said, Let there be light; and there was light."	General Motif: 184.24 {Fq 26}
520.28:1	<i>fiat lux fuit Ilium</i> fyats!	(→ Genesis 1.3) (fuit Ilium Latin : Troy has been)	"And God said, Let there be light; and there was light."	General Motif: 184.25 {Fq 26}
613.14:7	<i>fiat lux fuit Ilium</i> . Fuitfiat!	(→ Genesis 1.3) (fuit Ilium Latin : Troy has been)	"And God said, Let there be light; and there was light."	General Motif: 184.26

				{Fq 26}
→→→	Fieluhr? Filou!	→→→ Anna Livia Motifs		→→→
028.29:1	final tear final tear.			General Motif: 185.1 {Fq 2}
<u>214</u> .10:6	final tear . Oronoko !			General Motif: 185.2 {Fq 2}
→→→	Finn, again!	→→→ Last Monologue Motifs		→→→
080.17:2	the first and the last the first babe [...] in its last cradle	(→ Matthew 19.30)	"But many <i>that</i> <i>are</i> first shall be last; and the last <i>shall be</i> first"	General Motif: 186.1 {Fq 35?}

111.10:3	the first and the last the last of the first	(→ Matthew 19. 30)	"But many <i>that are</i> first shall be last; and the last <i>shall be</i> first"	General Motif: 186.2 {Fq 35?}
116.20:8	the first and the last someathome's first and moreinausland's last	(→ Matthew 19. 30)	"But many <i>that are</i> first shall be last; and the last <i>shall be</i> first"	General Motif: 186.3 {Fq 35?}
121. <u>30</u> :12	the first and the last ; the lubricitous conjugation of the last with the first:	(→ Matthew 19. 30)	"But many <i>that are</i> first shall be last; and the last <i>shall be</i> first"	General Motif: 186.4 {Fq 35?}
153.32:3	the first and the last , he looked the first and last micahlike	(→ Matthew 19. 30)	"But many <i>that are</i> first shall be last; and the last <i>shall be</i> first"	General Motif: 186.5 {Fq 35?}

	laicness			
156.24:1	the first and the last — Us shall be chosen as the first of the last	(→ Matthew 19. 30)	"But many <i>that are</i> first shall be last; and the last <i>shall be</i> first"	General Motif: 186.6 {Fq 35?}
156.32:1	the first and the last — Wee [...] shall not even be the last of the first, wee hope,	(→ Matthew 19. 30)	"But many <i>that are</i> first shall be last; and the last <i>shall be</i> first"	General Motif: 186.7 {Fq 35?}
185.34:7	the first and the last and the first till last alshemist	(→ Matthew 19. 30)	"But many <i>that are</i> first shall be last; and the last <i>shall be</i> first"	General Motif: 186.8 {Fq 35?}
247. <u>29</u> :8	the first and the last . So warred he from	(→ Matthew 19. 30)	"But many <i>that are</i> first shall be last; and the last <i>shall be</i> first"	General Motif: 186.9

	first to last,			{Fq 35?}
283.30:6	the first and the last every last word first stead	(→ Matthew 19. 30)	"But many <i>that</i> <i>are</i> first shall be last; and the last <i>shall be</i> first"	General Motif: 186.10 {Fq 35?}
313.01:1	the first and the last girdlers, mercers, cordwainers and first, and not last, the weavers.	(→ Matthew 19. 30)	"But many <i>that</i> <i>are</i> first shall be last; and the last <i>shall be</i> first"	General Motif: 186.11 {Fq 35?}
331.32:2	the first and the last . As the last liar in the earth begeylywayled the first lady of the	(→ Matthew 19. 30)	"But many <i>that</i> <i>are</i> first shall be last; and the last <i>shall be</i> first"	General Motif: 186.12 {Fq 35?}



	forest.			
433.26:2	the first and the last . Never ask his first person where's your quickest cut to our last place.	(→ Matthew 19. 30)	"But many <i>that are</i> first shall be last; and the last <i>shall be</i> first"	General Motif: 186.13 {Fq 35?}
472.16:1	the first and the last you'll be looked after from last to first	(→ Matthew 19. 30)	"But many <i>that are</i> first shall be last; and the last <i>shall be</i> first"	General Motif: 186.14 {Fq 35?}
519.11:7	the first and the last . From the last finger of the second foot of the fourth man to the	(→ Matthew 19. 30)	"But many <i>that are</i> first shall be last; and the last <i>shall be</i> first"	General Motif: 186.15 {Fq 35?}



	first one of the last one of the first. That's right. #			
528: <i>passim</i>	the first and the last	(→ Matthew 19. 30)	"But many <i>that are</i> first shall be last; and the last <i>shall be</i> first"	General Motif: 186.16 {Fq 35?}
529: <i>passim</i>	the first and the last	(→ Matthew 19. 30)	"But many <i>that are</i> first shall be last; and the last <i>shall be</i> first"	General Motif: 186.17 {Fq 35?}
530: <i>passim</i>	the first and the last	(→ Matthew 19. 30)	"But many <i>that are</i> first shall be last; and the last <i>shall be</i> first"	General Motif: 186.18 {Fq 35?}
531: <i>passim</i>	the first and the last	(→ Matthew 19. 30)	"But many <i>that are</i> first shall be last; and the last <i>shall be</i> first"	General Motif: 186.19 {Fq 35?}
532:	the first and the last	(→ Matthew 19. 30)	"But many <i>that</i>	General



<i>passim</i>			<i>are</i> first shall be last; and the last <i>shall be</i> first”	Motif: 186.20 {Fq 35?}
533: <i>passim</i>	the first and the last	(→ Matthew 19. 30)	“But many <i>that are</i> first shall be last; and the last <i>shall be</i> first”	General Motif: 186.21 {Fq 35?}
534: <i>passim</i>	the first and the last	(→ Matthew 19. 30)	“But many <i>that are</i> first shall be last; and the last <i>shall be</i> first”	General Motif: 186.22 {Fq 35?}
535: <i>passim</i>	the first and the last	(→ Matthew 19. 30)	“But many <i>that are</i> first shall be last; and the last <i>shall be</i> first”	General Motif: 186.23 {Fq 35?}
536: <i>passim</i>	the first and the last	(→ Matthew 19. 30)	“But many <i>that are</i> first shall be last; and the last <i>shall be</i> first”	General Motif: 186.24 {Fq 35?}
537: <i>passim</i>	the first and the last	(→ Matthew 19. 30)	“But many <i>that are</i> first shall be	General Motif:



			last; and the last <i>shall be first</i> "	186.25 {Fq 35?}
538: <i>passim</i>	the first and the last	(→ Matthew 19. 30)	"But many <i>that</i> <i>are</i> first shall be last; and the last <i>shall be first</i> "	General Motif: 186.26 {Fq 35?}
539: <i>passim</i>	the first and the last	(→ Matthew 19. 30)	"But many <i>that</i> <i>are</i> first shall be last; and the last <i>shall be first</i> "	General Motif: 186.27 {Fq 35?}
540: <i>passim</i>	the first and the last	(→ Matthew 19. 30)	"But many <i>that</i> <i>are</i> first shall be last; and the last <i>shall be first</i> "	General Motif: 186.28 {Fq 35?}
541: <i>passim</i>	the first and the last	(→ Matthew 19. 30)	"But many <i>that</i> <i>are</i> first shall be last; and the last <i>shall be first</i> "	General Motif: 186.29 {Fq 35?}
542: <i>passim</i>	the first and the last	(→ Matthew 19. 30)	"But many <i>that</i> <i>are</i> first shall be last; and the last <i>shall be first</i> "	General Motif: 186.30

				{Fq 35?}
543: <i>passim</i>	the first and the last	(→ Matthew 19. 30)	"But many <i>that are</i> first shall be last; and the last <i>shall be</i> first"	General Motif: 186.31 {Fq 35?}
544: <i>passim</i>	the first and the last	(→ Matthew 19. 30)	"But many <i>that are</i> first shall be last; and the last <i>shall be</i> first"	General Motif: 186.32 {Fq 35?}
545: <i>passim</i>	the first and the last	(→ Matthew 19. 30)	"But many <i>that are</i> first shall be last; and the last <i>shall be</i> first"	General Motif: 186.33 {Fq 35?}
607. 10 :9	the first and the last . The first and last rattlerattle of the anniverse;	(→ Matthew 19. 30)	"But many <i>that are</i> first shall be last; and the last <i>shall be</i> first"	General Motif: 186.34 {Fq 35?}
628.15:7	the first and the last	(→ Matthew 19. 30)	"But many <i>that are</i> first shall be	General Motif:



C. George Sandulescu, Editor.

Finnegans Wake Motifs I

The First 186 Motifs, from the Letter A to the Letter F

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	! A way a lone a last		last; and the last <i>shall be</i> first"	186.35 {Fq 35?}
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C.G. Sandulescu: *Finnegans Wake* Motifs I

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Finnegans Wake Motifs I

The First 186 Motifs, from the Letter A to the Letter F

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Appendix:

C. George Sandulescu

The Joycean Archetype

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THE JOYCEAN ARCHETYPE

C. George Sandulescu

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

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

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

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

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

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

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

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

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

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

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

* * *

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

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

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

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

(JUNG - 1972:9) In former times, despite some dissenting opinion and the influence of Aristotle, it was not too difficult to understand Plato's conception of the idea as supraordinate and pre-existent to all phenomena. 'Archetype', far from being a modern term, was already in use before the time of St. Augustine, and was synonymous with 'Idea' in the Platonic usage. When the *Corpus Hermeticum*, which probably dates from the third century, describes God as /tō archetypon fos /⁷, the 'archetypal light', it expresses the idea that he is the prototype of all light; that is to say, pre-existent and supraordinate to the phenomenon of 'light'.

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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



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

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



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

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

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



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

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



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

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

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

To which one usually adds in a normal prayer situation

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

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

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

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

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

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

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



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

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

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

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

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

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

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DISTRIBUTION OF THE PATERNOSTER ARCHETYPE
OVER THE NATURAL SEGMENTS OF FW

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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Finnegans Wake Motifs I

The First 186 Motifs, from the Letter A to the Letter F

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

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

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



NOTES

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

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

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

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

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

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

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

⁸ SEE *Encyclopedia Americana*, the 1977 edition.

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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



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



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