

**Whetstone: Stanislaus Joyce and
the Fraternal Relationships in
*'Finnegans Wake'***

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Contents

Abstract	iii
Acknowledgements	v
List of abbreviations	vi
Introduction	1
1: Mutt and Jute (I.i)	43
2: The Mookse and the Gripes (I.vi)	80
3: Butt and Taff (II.iii)	114
4: The Ondt and the Gracehoper (III.i)	147
5: Muta and Juva (IV)	173
6: Shem and Shaun	196
Conclusion	228
Appendix: Table of Interpolations	237
Bibliography	238

Abstract

Melissa Farrell

Whetstone: Stanislaus Joyce and Fraternal Relationships in '*Finnegans Wake*'

This thesis examines *Finnegans Wake* (1939) by the Irish writer James Joyce (1882-1941). By first tracing the familial, spiritual, and financial relationships Joyce had with his brother Stanislaus (1884-1955) and identifying early references to Stanislaus in Joyce's writings, this research shows how the fraternal relationship was incorporated into the *Wake* by examining five passages therein. Over the course of their lives, Joyce and Stanislaus' relationship was subject to the stressors of abuse, poverty, and death which followed them from Dublin to Trieste. Their differences, eventually, were greater than their similarities, and Joyce explored this dichotomy in his writings. Fundamentally, this thesis argues that Joyce's relationship with Stanislaus is the primary influence on the interactions between Shem and Shaun in the *Wake*.

One of the key innovations of this thesis is its methodology. Throughout, archival materials are used to show the parallels between Joyce's relationship with Stanislaus and that of the brothers in the *Wake*. Analysis of the process of authorial revision shows how, by editing and expanding his previous drafts, Joyce used the book to respond to real-life events. Each chapter of this thesis scrutinises extracts of the *Wake* to show the influence of history, literature, and popular culture on the composition of his fraternal characters. In so doing, the research expands on Joyce's reactions to contemporary philosophy and personal criticism, and his interest in subjects diverse as French art, Irish geology, and Viking settlers – and how he uses all of these to provide a thematic backdrop for the story of the brothers.

In showing the direct influence Stanislaus had on Joyce's early writings, this thesis examines from a new perspective the contested topic of authorship in the latter's work. It brings together the story of how Stanislaus contributed titles, names of characters, ideas about structure, and eventually his own personality to his elder brother's texts. By demonstrating the

Introduction

imbalance that Joyce perpetrated and perpetuated in his relationship with his brother, and the way he used that imbalance to furnish his own books, this research lays the groundwork for further scholarly examination of the interplay between the various members of Joyce's family and the role of the family in his works. Finally, by demonstrating the symbols, patterns, and structural models Joyce uses to refer to Stanislaus, and the ways he embeds them in the *Wake*, this thesis suggests ways in which Stanislaus himself might be reassessed considering Joyce's writings.

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List of abbreviations

Quotations from James Joyce's major works, and Wyndham Lewis' *Time and Western Man* (1927) will be cited parenthetically in-text:

- SH** James Joyce, *Stephen Hero* (London: Paladin, 1991)
- D** James Joyce, *Dubliners* (London: Penguin, 2000)
- P** James Joyce, *A Portrait of the Artist as a Young Man* (London: Penguin, 2000)
- U** James Joyce, *Ulysses* (London: Penguin, 2000)
- FW** James Joyce, *Finnegans Wake* (London: Penguin, 2000). Chapters are referred to by book and chapter number in Roman numerals; passages are identified by line and episode number
- TWA** Wyndham Lewis, *Time and Western Man* (Santa Rosa: Black Sparrow, 1993)
- LI** James Joyce, *Letters of James Joyce*, ed. Stuart Gilbert, Vol. I (New York: Viking, 1957)
- LII** James Joyce, *Letters of James Joyce*, ed. Richard Ellmann, Vol. II (London: Faber and Faber, 1966)
- LIII** James Joyce, *Letters of James Joyce*, ed. Richard Ellmann, Vol. III (London: Faber and Faber, 1966)
- SL** James Joyce, *Selected Letters of James Joyce*, ed. Richard Ellmann (London: Faber and Faber, 1975)
- BoD** 'The Book of Days'; 1907-1909 Diary of Stanislaus Joyce. Richard Ellmann Papers, University of Tulsa

Whetstone: Stanislaus Joyce and the Fraternal Relationships in ‘*Finnegans Wake*’

- CDD** Stanislaus Joyce, *The Complete Dublin Diary of Stanislaus Joyce*, ed. George H. Healy (New York: Cornell, 1971)
- MBK** Stanislaus Joyce, *My Brother’s Keeper: James Joyce’s Early Years* (Cambridge, Massachusetts: Da Capo, 2003)
- JJQ** *James Joyce Quarterly*, University of Tulsa
- JJA #** *James Joyce Archive*¹

¹ See Michael Groden, ‘Citation of the James Joyce Archive’, *JJQ* Vol. 51 No. 1 (2013) pp. 247-248.

Introduction

‘But it is terrible to have a cleverer elder brother.’¹
Stanislaus Joyce, 13 August 1904

Shem and Shaun are twin brothers in *Finnegans Wake* (1939); they are also each other’s opposites and rivals. This thesis will analyse the brother relationship in the *Wake* through five discrete dialogues and scenes in the novel which break away from the narrative proper. These interruptions are:

1. Mutt and Jute (I.i: 16.10-18.16)
2. The Mookse and the Gripes (I.vi: 152.13-159.18)
3. Butt and Taff (II.iii: 338.5-355.7)
4. The Ondt and the Gracehoper (III.i: 414.15-419.8)
5. Muta and Juva (IV: 609.24-610.33)²

As these scenes involve versions of Shem and Shaun in conversation, debate, or conflict, this thesis will also bring to the fore the relationship of their author James Joyce (1882-1941) and his brother Stanislaus (1884-1955) as seen in those and throughout the rest of the *Wake*. The brothers lived together more often than not from their births through to Joyce’s move to Paris in 1920; as Stanislaus can be identified in *Stephen Hero*, *Dubliners* (1914), *A Portrait of the Artist as a Young Man* (1916), and *Ulysses* (1922), so too can he be seen in *Finnegans Wake*, a fact which has not before been explicated or analysed in any great detail. This introduction will give context of the brothers’ relationship from their early years through to the writing of the *Wake* and will include an examination of the development of Joyce’s use of his fraternal relationship in his prose writing. An overview of criticism on Stanislaus Joyce with regards to

¹ [13 August 1904] *CDD*, p. 50.

² A more thorough chart of the passages is given in the Appendix.

Introduction

the *Wake* will follow, along with an explanation of the biographical method that this thesis will utilise.

James Joyce was the second-born child of John Stanislaus and Mary (May) Joyce (née Murray); the first, also a son, had died soon after birth.³ Joyce himself was born a year later, in 1882. A daughter, Margaret, followed in 1884, and then came John Stanislaus on 17 December of the same year, who went by his second name (or ‘Stannie’) to distinguish him from his father. Altogether John and May Joyce had fourteen pregnancies and eleven children, ten of whom survived to adulthood. Contemporaries of Joyce and Stanislaus have sketched their personalities well enough that the modern-day reader has an impression of two contrasting men. They had varying educations, perceptions of their family, experiences with women, and opinions about the many novels they both read; this love of literature they shared. From a young age, their family noted their polarities, with Joyce labelled ‘Sunny Jim’ in contrast to Stanislaus’ ‘Brother John’.⁴

Biographers have taken a physiognomic approach to describing the pair: Stan Gébler Davies has written of Stanislaus ‘having a squat and phlegmatic appearance.’⁵ Richard Ellmann writes that ‘[Stanislaus’] sober mien and his firm, broad-shouldered body gave him an air of substance that his taller, angular brother lacked.’⁶ Gordon Bowker thought Stanislaus ‘solemn, square, and direct.’⁷ Stanislaus himself described his brother by contrast as ‘handsome and clever.’⁸ As the brothers grew older, their differences became more evident. Stanislaus felt that

³ Richard Ellmann, *James Joyce* (Oxford: Oxford University Press, 1982) p. 21.

⁴ Ellmann, *James Joyce*, p. 26.

⁵ Gébler Davies, *James Joyce: A Portrait of the Artist* (London: Abacus, 1977) p. 81.

⁶ Ellmann, *James Joyce*, p. 212.

⁷ Gordon Bowker, *James Joyce: A Biography* (London: Weidenfeld and Nicholson, 2011) p. 48.

⁸ *MBK*, p. 6.

his brother mismanaged many aspects of his life: his romantic relationships, his money, and his writing among them. While they were adolescents, Joyce was his brother's idol; a man he described as having 'extraordinary moral courage'.⁹ Joyce, as idol, came to depend upon Stanislaus for many years in their adult lives. Speaking of James Augustine Joyce, their paternal grandfather, Stanislaus writes 'He was the only child of an only child, as my father was. The source of my brother's peculiar form of self-exploitation for an artistic purpose, that sublimation of egoism, may well be here in these three generations of only sons.'¹⁰ The brothers' relationship can be divided into three periods of roughly equal length: their youths together in Dublin; their time together primarily in Trieste from 1905 to 1920; their lives apart as Joyce and his family moved to Paris in 1920 until his death in 1941.

Between them, Joyce and Stanislaus ought to have had all the privileges afforded to the eldest sons of a middle-class south Dublin family. Unfortunately, the brothers' upbringing was marked by a decline into poverty. Alongside the increasing family size, their father John lost his job in the Office of the Collector General of Rates and Taxes with the Dublin Corporation (now Dublin City Council) in 1893 and eventually lost his pension and properties as well.¹¹ Stanislaus remembers living in 'nine addresses [...] over a period of at most eleven years [...] representing a descending step on the ladder of our fortunes.'¹² Joyce went to board at Clongowes Wood College in September 1888 at the age of six, and left the school in June 1891

⁹ [1903] *CDD*, p. 3.

¹⁰ *MBK*, p. 21.

¹¹ John Wyse Jackson and Peter Costello, *John Stanislaus Joyce: The Voluminous Life and Genius of James Joyce's Father* (London: Fourth Estate, 1998) p. 173.

¹² *MBK*, p. 51.

Introduction

when his father's financial troubles were worsening.¹³ The family moved to Fitzgibbon Street in 1893 and Joyce, Stanislaus, and their younger brother Charlie attended a packed Christian Brothers School nearby, starting Stanislaus' formal education at age nine.¹⁴ By chance, John Joyce was able to get both Joyce and Stanislaus into the prestigious Belvedere College later in the year.¹⁵

During the brothers' adolescence three themes developed which would recur throughout their adult lives: a passion for literature, a disdain for religion, and conflict with their father. Stanislaus recalls 'until fourteen or fifteen years of age [...] my brother had been a docile and diligent pupil, but from this age onwards his systematic studies, which had followed the prescribed curriculum obediently, gradually gave way to a line of reading [...] of his own choice.'¹⁶ Both boys remained excellent students and achieved prizes for various examinations, and Joyce had his first foray into writing fiction with a series of sketches named *Silhouettes*.¹⁷ With regards to their religious crises, Stanislaus endured his with 'less compunction' than Joyce.¹⁸ The religious retreat which informed the experience of Stephen Dedalus in Chapter 3 of *A Portrait* began in November 1896, when Joyce and Stanislaus were fourteen and twelve years old respectively.¹⁹ Stanislaus, for his part, 'was always more upset by a blunder or a gaffe than by sin', in contrast to the 'brain-storm of terror and remorse' his

¹³ Ellmann, *James Joyce*, p. 34.

¹⁴ Ellmann, *James Joyce*, p. 35.

¹⁵ Bowker, *James Joyce*, p. 45.

¹⁶ *MBK*, p. 76.

¹⁷ *MBK*, pp. 56-57, 76.

¹⁸ Ellmann, *James Joyce*, p. 49.

¹⁹ Ellmann, *James Joyce*, p. 48.

brother suffered.²⁰ He writes: '[Joyce] missed the sense of supreme responsibility which is the sense of sin. I had never been God-intoxicated.'²¹ Stanislaus, before Joyce, refused to do his Easter duty. Though Joyce initially 'made a half-hearted attempt to dissuade [Stanislaus] from [his] purpose', the scene eventually made its way into *Stephen Hero* and then *A Portrait* with Joyce's alter-ego Stephen Dedalus at the centre (*P*, p. 60).²²

The brothers diverged again on the subject of John Joyce, whose financial decline was enabled by an increased dependency on alcohol. James remained steadfast to his father, with Stanislaus describing his attachment as 'one of the dominant motives in his character'.²³ Later, their sister Eileen recalled that Joyce had been their father's favourite: 'and that used to drive the others mad. I really think that Jim understood my father even better than my mother did. He never blamed him like the others used to; Stannie, for instance, was hard on my father'.²⁴ Stanislaus documented in his diary discussions in which each had to defend their respect for their father.²⁵ In short, Joyce was able to overlook his father's fault as he was regarded his favourite; Stanislaus preferred his father to be dislikeable as that would justify his own dislike, and grouped himself and Charlie together as recipients of a different form of affection from their father to Joyce.²⁶

²⁰ *MBK*, pp. 80-82.

²¹ *MBK*, p. 139.

²² *MBK*, p. 103.

²³ *MBK*, p. 57.

²⁴ Alice Curtayne, 'Pappy never spoke of Jim's books', *Evening Herald*, 15 July 1963, p. 7.

²⁵ [January 1905] *CDD*, p. 153.

²⁶ 'I ask myself would it not be honester for me to make him dislike me beyond the shadow of a doubt.' [18 July 1904] *CDD*, p. 168.

Introduction

While at Belvedere, Joyce put together two volumes of poems, *Moods* and *Shine and Dark*, and a collection of prose writing titled *Silhouettes*.²⁷ He left Belvedere in the summer of 1898, and began at University College Dublin later in the same year.²⁸ Stanislaus left Belvedere in 1900 and took work in an accountant's office.²⁹ It was while he was at university that Joyce began to write criticism for a wider audience and develop friendships with like-minded people. In 1900 he delivered the paper 'Drama and Life' before the university's famous Literary and Historical Society and had a review of Ibsen's *When We Dead Awaken* (1899), 'Ibsen's New Drama' published in *Fortnightly Review*. He also began to write his earliest-known extant fiction: 'Epiphanies'.

The 'Epiphanies' were written between 1900 and 1903, and are short, semi-autobiographical scenes which aimed to 'reproduce a significant moment without comment'.³⁰ Of the forty which have survived many are concerned with love and intellectual growth, while four involve siblings. The death of Joyce's younger brother George ('Georgie') in March of 1902, was the focus of three epiphanies. The first shows Joyce, named 'Jim' in the dialogue, being asked by their mother to help George. The second is an inner monologue from Joyce the day after George's death; a third shows Joyce struggling with a friend's attempt at sympathy.³¹

²⁷ *MBK*, p. 85.

²⁸ Herbert Gorman, *James Joyce: A Definitive Biography* (London: Bodley Head, 1941) pp. 52-53.

²⁹ Bowker, *James Joyce*, p. 79-80.

³⁰ Robert Scholes and Richard M. Kain, *The Workshop of Daedalus* (Illinois: Northwestern University Press, 1965) p. 4. In *Stephen Hero*, the titular character defines epiphanies as a 'sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself.' He endeavours to collect these moments in a book of epiphanies, just as Joyce himself did (*SH*, p. 216).

³¹ In Scholes and Kain, *The Workshop of Daedalus*, these are numbered '19', '20', and '22' respectively; pp. 30-32.

There is one epiphany in which Joyce and a friend, an engaged woman thought to be based on Hannah Sheehy, appear to discuss Stanislaus.³² Descriptions of her dancing bookend the following conversation. The date of writing is unknown:

- You very seldom come here now.
- Yes I am becoming something of a recluse.–
- I saw your brother the other day..... He is very like you.–
- Really?–³³

It is probable that the engaged woman is hinting at meeting Stanislaus here.³⁴ At the beginning of turning their lives together into creative writing, then, Joyce reflects on his and his brother’s similarities. This was a period of change in Joyce’s life as he started to look outside the family home and eventually outside Dublin for a place to establish himself. In late 1902 and early 1903 he took two trips to Paris.³⁵ The second of these was curtailed by a telegram informing him of his mother’s rapidly declining health; he returned to Dublin on 10 April 1903 and she died in August of the same year.

³² Scholes and Kain, *The Workshop of Daedalus*, p. 36.

³³ Scholes and Kain, *The Workshop of Daedalus*, p. 36. In *A Portrait*, this scene is reworked and the reference to Jim/James/Stephen’s brother removed (*P*, 238-239).

³⁴ The next youngest brother in the family, Charles (Charlie), was only entering Belvedere as Joyce entered university. Bowker, *James Joyce*, p. 91.

³⁵ During the second of these trips, Joyce celebrated his twenty-first birthday. His father wrote him a letter which emphasises the importance of primogeniture in the family:

However I hope you will believe me that I am only now, under I may tell you, *very trying* times, but Jim you are my eldest Son I have always looked up to your being a fitting representative of *our* family one that my father would be proud of. I now only hope that you may carry out *his* ideas through your life and if you do, you may be sure you will not do anything unbecoming a gentleman.

[31 January 1903] *LII*, p. 26. Emphasis in text.

Introduction

In January 1904, Joyce wrote a fictionalised essay which would mark the direction of his writing for the next twelve years: ‘A Portrait of the Artist’.³⁶ Stanislaus suggested the name.³⁷ It was rejected for publication by John Eglinton, and the following month Joyce began work on its transformation into *Stephen Hero*, a name Stanislaus also claimed to have suggested, and together they devised many of the book’s character’s names.³⁸ Stanislaus was working ‘every day’ at the accountant’s office, yet still had enough time to collaborate with his brother.³⁹ He kept diaries. One had been destroyed in 1903.⁴⁰ He kept another diary from 1903-1905, which has since been published, incompletely, as *The Complete Dublin Diary*.⁴¹ Much of the diary is concerned with Joyce: twenty-six out of the thirty entries make reference to him; nine of those mention his name in the first sentence.

By March 1904 Joyce had begun renting a room in Ballsbridge, then moved three more times before settling in Sandycove’s Martello Tower on 9 September.⁴² On 8 October 1904 Joyce and Nora Barnacle, his girlfriend of four months, moved to the Austro-Hungarian city of Pola (now Pula, Croatia) to teach English. Joyce had told Nora in August that ‘one brother alone is capable of understanding me’, and little over a year after the move – and after ten

³⁶ Ellmann, *James Joyce*, p. 144.

³⁷ [2 February 1904] *CDD*, p. 12; Ellmann, *James Joyce*, p. 147.

³⁸ *Ibid.*

³⁹ Jackson and Costello, *John Stanislaus Joyce*, p. 249.

⁴⁰ [29 March 1904] *CDD*, p. 20.

⁴¹ Ellmann, *James Joyce*, p. 133.

⁴² Vivien Igoe, *James Joyce’s Dublin Houses and Nora Barnacle’s Galway* (London: Wolfhound, 1997) p. 98.

months of encouragement – the then-twenty-year-old Stanislaus joined the couple, and their three-month-old son Giorgio, in Trieste in October 1905.⁴³

In February 1906, Stanislaus, Nora, and Joyce moved in with Alessandro Francini Bruni, Joyce’s colleague, and his wife to save money.⁴⁴ Francini Bruni writes: ‘We shared a house half-and-half [since] Stanislaus had arrived from Ireland. [...] It was the most tormented period of our communal life. Joyce had begun to bend the elbow.’⁴⁵ John McCourt writes that ‘from the moment [Stanislaus] stepped off the train in Trieste in late October 1905 until the outbreak of the First World War, Joyce took advantage of Stanislaus’ fraternal devotion. [...] For the next few years, Joyce’s careless spending on books, theatre, drink and dining-out would be largely facilitated by Stanislaus, who paid for the essentials.’⁴⁶

While on the continent Joyce continued work on a collection of short stories. *Dubliners* – as Joyce himself titled it – had begun as a suggestion by George Russell in July 1904.⁴⁷ By the time Stanislaus arrived in Trieste, Joyce had finished over half the book.⁴⁸ In his memoirs, Stanislaus writes of *Dubliners* that ‘only two of the stories [...] are based upon [Joyce’s] actual personal experience. The remaining stories are either pure fiction or elaborated at second hand from the experience of others, mostly from mine.’⁴⁹ ‘A Painful Case’, completed in May 1905,

⁴³ [16 October 1905] *LII*, pp. 48; John McCourt, *The Years of Bloom: James Joyce in Trieste, 1904-1920* (Dublin: Lilliput, 2001) p. 13.

⁴⁴ McCourt, *The Years of Bloom*, p. 76.

⁴⁵ ‘Bend the elbow’ means drinking to excess. ‘Recollections of Joyce’ in *JJQ*, Vol. 14, No. 2 (Winter, 1977) p. 161.

⁴⁶ McCourt, *The Years of Bloom*, p. 49.

⁴⁷ Ellmann, *James Joyce*, p. 163.

⁴⁸ Ellmann, *James Joyce*, p. 207.

⁴⁹ *MBK*, p. 62.

Introduction

was one such elaboration, and worthy of examining in detail.⁵⁰ On 23 April 1902 Stanislaus had spoken to a woman who was sat next to him at a Clara Butt concert.⁵¹ They met by chance in the street sometime after; Stanislaus recorded both meetings in his diary at the time; now lost.⁵² Joyce discovered these entries and rewrote them into 'A Painful Case'. Stanislaus claims to have 'served as model' for the protagonist, James Duffy, 'a type of the male celibate [...] also intended to be a portrait of what my brother imagined I should become in middle age.'⁵³ Duffy, a man who usually delights in solitude, strikes up a friendship with a married woman, Miss Sinico, who he meets at a concert hall. They become close, but when Sinico makes a romantic move on Duffy, he breaks off their friendship. Four years later he reads in a newspaper that she has been killed after being hit by a train in ambiguous circumstances, having become an alcoholic two years previously (*D*, 132).

Stanislaus writes:

[Joyce] has used many characteristics of mine in composing Mr. Duffy, such as intolerance of drunkenness, hostility to socialism, and the habit of noting short sentences on a sheaf of loose pages pinned together. The title Jim suggested for this distillation of tabloid wisdom was *Bile Beans*. Two of them are included in the story: 'Every bond is a bond to sorrow', and 'Love between man and man is impossible because there must not be sexual intercourse, and friendship between a man and a woman is impossible because there must be sexual intercourse.' [...] Jim had also lent Mr. Duffy some traits of his own, the interest in Nietzsche and the translation of *Michael Kramer*, in order to raise his intellectual standard.⁵⁴

From the beginning of Joyce's career in fiction, Stanislaus fills a niche as an archetype in his growing cast of characters as a prudish, strait-laced, solitary man. He is made into a middle-

⁵⁰ Ellmann, *James Joyce*, p. 207.

⁵¹ C oil n Owens, *James Joyce's Painful Case* (Florida: Florida University Press, 2008) p. 40.

⁵² *MBK*, p. 159.

⁵³ *MBK*, pp. 54, 159.

⁵⁴ *MBK*, p. 160. Emphasis in text.

aged bachelor; Joyce could not have predicted that Stanislaus would remain unmarried until forty-two years of age.⁵⁵ Duffy worked ‘for many years’ at the same bank, as Stanislaus would work at the same school for twenty years (*D*, 120). Like Stanislaus, Duffy is areligious and does not take to writing prose (*D*, 121-123). Cólín Owens, writing on the story, notes: ‘Stanislaus Joyce contributed something to the story besides the foundational incident and his dour disposition. His diary shows a vigorously sceptical mind, a pugnacious will, musical taste, and an unusual capacity for self-scrutiny.’⁵⁶ And yet, as Stanislaus writes, there is something of Joyce himself in Duffy’s character. Duffy spends his evening ‘roaming about the outskirts of the city’; walking was a hobby shared with Joyce, Stanislaus, and their father.⁵⁷ It is interesting that Stanislaus believed Joyce added the references to *Michael Kramer* (1900) and Nietzsche to give hints of an intellectualism which it is implied he does not share; any of Stanislaus’ writings would assure the reader that the author has a rigorous and perceptive mind. Yet Stanislaus unwittingly gives this information as an insight into Joyce’s view of the dichotomies between himself and his brother: virility and impotence; companionship and isolation; wilfulness and melancholy; intellectualism and naïveté. Stanislaus’ prudishness was known amongst their friends in Trieste; his diary recorded that he was an outlier for never visiting the brothels: a fellow teacher thought him ‘cute’ for saving money by never drinking or ‘whoring’.⁵⁸

In addition to his presence in ‘A Painful Case’, Stanislaus claims to be the source of two other stories in *Dubliners*: ‘Ivy Day in the Committee Room’ and ‘An Encounter’, while

⁵⁵ Ellmann, *James Joyce*, p. 585.

⁵⁶ Owens, *James Joyce’s Painful Case*, p. 57.

⁵⁷ Maurice and Stephen Daedalus are also inveterate walkers. Owens, *James Joyce’s Painful Case*, p. 17.

⁵⁸ [16 April 1907] BoD.

Introduction

also providing material for 'Grace'.⁵⁹ The former developed from him writing to Joyce, while the latter was in Paris, about a trip to a committee-room with their father, who was 'temporarily engaged as [an] election agent'.⁶⁰ This could also be the source of Duffy's disdain for political party meetings, 'where he had felt himself a unique figure [...] the workmen's discussions, he said, were too timorous [...] he felt that they were hard-featured realists' (*D*, p. 123). Reflecting on 'Ivy Day in the Committee Room' in his memoirs, Stanislaus writes that it had not occurred to him 'that by making a story of it in a spirit of detachment and in a style of "scrupulous meanness", one could liberate one's soul from the contagion of that experience and contemplate it from above with tolerance, even with compassion.'⁶¹ Compassion and disdain could be another of the dichotomies noted by Joyce while creating Duffy. Joyce had suggested in a letter dated 7 February 1905 that Stanislaus would have some small recompense for his involvement with *Dubliners*: 'I intend to dedicate 'Dubliners' to you – do you mind – because you seem to find the stories to your taste.'⁶² Ellmann reports that Joyce's failure to follow through with the dedication 'furnished [Stanislaus] with bitter thoughts.'⁶³

Joyce continued to work on *Stephen Hero* alongside the stories of *Dubliners* until spring 1906.⁶⁴ The novel was posthumously published at a third of its intended length.⁶⁵ It concerns Stephen Daedalus, the eldest of three children. The extant text describes around two years of

⁵⁹ Stanislaus claims to have followed his father and his friends on a similar retreat to that in 'Grace'. *MBK*, p. 226.

⁶⁰ *MBK*, p. 206.

⁶¹ *Ibid.*

⁶² [11 June 1905] *LII*, p. 63.

⁶³ *James Joyce*, p. 470.

⁶⁴ Ellmann, *James Joyce*, p. 222.

⁶⁵ By mid-1905, Joyce had written 914 MS pages, 'about half the book' by his own estimation. 383 survive in total. [29 August 1904] *LII*, p. 132.

Stephen’s life at university: ‘it does not give us a picture of the “small boy”, but it gives us a very vivid and coherent picture of the “youth” who is called Stephen Daedalus, but who, in his appearance, his actions and his thoughts is so evidently James Joyce.’⁶⁶ Stephen has a younger brother called Maurice, and Isabel is the youngest in the family. Maurice is Stephen’s closest confidante for most of the novel. As much of the text is lost, the reader is never introduced to Maurice as Joyce would have intended, and nor do they know the difference in age between the brothers. A description from the middle of the book, however, clearly aligns Maurice with Stanislaus: he announces facts ‘in a dry satirical voice and his cloudy complexion did not change colour when he laughed’, and Joyce notes his ‘sombre gravity’ (*SH*, p. 62).

The first mention of Maurice in the existing text is when Stephen describes to him an aesthetic principal he has devised: ‘All this theory he set himself to explain to Maurice and Maurice, when he had understood the meanings of the terms and put these meanings carefully together, agreed that Stephen’s theory was the right one’ (*SH*, p. 31). That this fraternal relationship is borrowed from real life can be seen in Stanislaus’ diary.⁶⁷ One passage in the book, which documents the brothers’ walks across the city, appears particularly true to life:

Every evening after tea Stephen left his house and set out for the city, Maurice at his side. The elder smoked cigarettes and the younger ate lemon drops and, aided by these animal comforts, they beguiled the long journey with philosophic discourse. Maurice was a very attentive person and one evening he told Stephen that he was keeping a diary of their conversations. Stephen asked to see the diary but Maurice said it would be time enough for that that the end of the first year. [...] They both looked upon life with frank curious eyes (Maurice naturally serving himself with Stephen’s vision when his own was deficient) and they both felt that it was possible to arrive at a sane understanding of so-called mysteries if one only had patience enough. (*SH*, p. 40-41, parenthesis in text.)

⁶⁶ Theodore Spencer, ‘Introduction to the First Edition’ *SH*, p. 15.

⁶⁷ ‘Many things he has expressed I remember, for they seemed to me to be just while they seemed to suit me.’ [13 August 1904] *CDD*, p. 55.

Introduction

Though Stanislaus writes of these walks in his memoirs, Joyce sanitised his relationship with his younger brother.⁶⁸ Stanislaus' diary records that Joyce read the diary regularly and complained it was uninteresting apart from when it involved himself.⁶⁹ At no point in *Stephen Hero* does Stephen tell Maurice to look away when Stephen speaks to him as Maurice's face is too boring, as Joyce did to Stanislaus, though perhaps that section has been lost.⁷⁰

The brothers' relationship evolves as the book progresses. First, Stephen's walks with Maurice are prohibited due to their parents' concern about the former's influence on the latter (*SH*, p. 53). While 'Maurice accepted this prohibition with a bad grace [...] Stephen himself bore it lightly [...] at the worst, he could resort to a few of his college-companions' (*SH*, p. 53). Joyce thus establishes his alter-ego as less dependent than his brother's, who appears to have no intellectual alternative to Stephen's company. The transference of attention from Maurice to other friends also reflects real life, as Ellmann notes: '[Joyce's] closest companion when he entered the university was his brother Stanislaus, but he gave Stanislaus his company without giving him much affection, and soon began to make him jealous by turning more and more to [his friends] Byrne and Cosgrave.'⁷¹

As Stephen spends more time with another friend, Cranly (analogous with Joyce's real life friend J. F. Byrne), Maurice's appearances in the narrative become limited; he returns properly only when Cranly goes away on a summer holiday.⁷² However, even in this time Stephen 'reported his long conversations with Cranly of which Maurice made full notes' (*SH*,

⁶⁸ *MBK*, p. 103.

⁶⁹ [29 March 1904] *CDD*, p. 20.

⁷⁰ *Ibid.*

⁷¹ Ellmann, *James Joyce*, p. 65.

⁷² Much of how Cranly is described ('Thomas Squaretoes') is taken verbatim from Joyce's notes on Byrne. Herbert Gorman, *James Joyce*, p. 137.

p. 149). This too is taken from life: Stanislaus recalls keeping a diary ‘with detailed conversations with him [Joyce] and between him and Irish men of letters’ which he later burnt.⁷³ The relationship dwindles again over the course of the holiday. The narrator describes

Mrs Daedalus reflecting on her family:

As for her sons, one was a freethinker, the other surly. Maurice ate dry bread, muttered maledictions against his father and his father’s creditors, practised pushing a heavy flat stone in the garden and raising and lowering a broken dumb-bell, and trudged to the Bull every day that the tide served. In the evening he wrote his diary or went out for a walk by himself. Stephen wandered about morning, noon and night. The two brothers were not often together [until after]. (*SH*, p. 156, parenthesis in text.)⁷⁴

The description encapsulates an important difference between the brothers: exercise and diary-writing, though often mundane, serve as a form of insurance and preparation for the future; Stephen is happier to ‘wander’ instead.

Stephen and Maurice’s names are brought together again when Isabel dies, in the same way Joyce records George’s death in his epiphanies (*SH*, p. 168).⁷⁵ Stephen observes ‘when they were children together people had spoken of “Stephen and Maurice” and her name had been added by an afterthought’ (*SH*, p. 170). On the day of Isabel’s funeral, the brothers carry wreaths into the mourning coach together, after which Maurice disappears from the plot again for a while. Their relationship might be seen from Stephen’s perspective as one of convenience, which would have been unlikely if the two were not related.

Maurice plays a minor role for the rest of *Stephen Hero*. Stephen does not tell him he has failed in his attempts to court Emma Cleary as ‘he had still the elder brother’s wish to appear successful’ (*SH*, p. 179). He also refrains from showing him a series of hymns he has

⁷³ [29 March 1904] *CDD*, p. 20.

⁷⁴ ‘The Bull’ here refers to North Bull Island

⁷⁵ Scholes and Kain, *The Workshop of Daedalus*, p. 29.

Introduction

written (*SH*, p. 219). Their father chastises Maurice for laughing at Stephen's jokes as 'everyone knows you're only this fellow's jackal' (*SH*, p. 234). The last mention of Maurice comes when their father shouts 'By God, you're a loving pair of sons, you and your brother!' (*SH*, p. 237). Joyce then brings himself and Stanislaus together; as John Joyce had shouted 'What a loving son!' at Stanislaus, Mr Daedalus shouts 'By God, you're a loving pair of sons, you and your brother' at Stephen and Maurice (*SH*, p. 237).⁷⁶

A number of changes were occurring in the Joyces' domestic lives when Joyce conceived of rewriting *Stephen Hero*. In July 1906 he and Nora had moved to Rome with their new-born son Giorgio. Not only did they leave with some of Stanislaus' salary from the school at which they both worked, but also left behind unpaid bills that were now his responsibility.⁷⁷ Joyce, a pregnant Nora and Giorgio returned in February 1907. By March they had found their own place and Stanislaus remained with Francini Bruni.⁷⁸ Lucia Joyce was born in July. An unsent letter from Stanislaus to their father admitted they were 'in a really poverty-stricken state' in this time.⁷⁹ With no money, and four mouths to feed, Joyce told Stanislaus on 8 September about his plan to transform *Stephen Hero* into a book made up of five chapters.⁸⁰ He worked at it until April of the following year, and then again from January 1914 to early 1915.⁸¹ Alongside the rewrite of his first novel, Joyce was also starting to write a play, *Exiles*, and his novel *Ulysses* while attempting to get *Dubliners* published. His poetry collection *Chamber Music* had been published in May 1907 – Stanislaus had devised the name for that,

⁷⁶ *MBK*, p. 59.

⁷⁷ McCourt, *The Years of Bloom*, pp. 78-80.

⁷⁸ McCourt, *The Years of Bloom*, p. 85.

⁷⁹ Cited in McCourt, *The Years of Bloom*, p. 125.

⁸⁰ Ellmann, *James Joyce*, p. 264.

⁸¹ Ellmann, *James Joyce*, p. 355.

too.⁸² 1907-1914 was a busy time for Joyce; yet it is ‘paradoxically [these seven years] during which the novel matured and ultimately reached its final form, that have remained most obscure in its textual history’.⁸³ Joyce rarely discusses the rewrite in his correspondence.

In spring 1909 Stanislaus was made the acting director of the Berlitz school at which he, and, until recently, Joyce, worked.⁸⁴ He took three trips to Ireland: two in 1909 and one in 1912; during the first of these he accused Nora of being unfaithful before they moved away to Pola.⁸⁵ When he returned, bringing his and Stanislaus’ sister Eva with him, Nora told him ‘that he had been cruel while Stanislaus had been kind to her.’⁸⁶ Their sister Eileen returned with

⁸² Richard Ellmann, ‘Introduction’, *MBK*, xvii.

⁸³ Hans Walter Gabler, ‘The Seven Lost Years of ‘A Portrait of the Artist as a Young Man’, in *Approaches to Joyce’s Portrait: Ten Essays*, ed. by Thomas F. Staley and Bernard Benstock (Pittsburgh: Pittsburgh University Press, 1976) p. 26.

⁸⁴ McCourt, *The Years of Bloom*, p. 136.

⁸⁵ Ellmann, *James Joyce*, pp. 279-280.

⁸⁶ McCourt, *The Years of Bloom*, p. 139. Stanislaus was usually indifferent towards Nora, except when her standards exceeded the budget he often supplied. She was an afterthought to many: on Triestians asking after Joyce in Rome, he wrote ‘Nora, they don’t mention; they seem to think that Him is a very clever fellow who has [indecipherable] himself by making a very bad mesalliance [*sic*]. An old gentleman in Ireland has the same opinion.’ [31 March 1907] BoD. Stanislaus and Nora’s uneasy friendship was one of convenience, yet he and Nora clashed on how to deal with their shared interest – Joyce. ‘Nora advised me not to give him the money any more. That might prevent him drinking – if I became his keeper – but it would not kill my consciousness of the fact that he is a drunkard under restraint, wanting only on occasion, a little money or greater poverty, a success or a failure, to break out.’ [19 September 1907] BoD. While Stanislaus was fond of documenting, or at least noting, the eruptions of arguments in the household, there is nothing to suggest that this disagreement escalated. Stanislaus attempted to keep track of Joyce’s drunkenness, and Joyce continued to drink. [27 October 1907] BoD. A year later, Stanislaus gained control of the purse strings. [16 July 1908] BoD. Of primary interest in his entry of

Introduction

Joyce from the second trip, despite Stanislaus' protestations.⁸⁷ The brothers regularly argued over rent.⁸⁸

Joyce's style developed rapidly between writing *Stephen Hero* and *A Portrait*. Stanislaus later remarked 'it was no longer an autobiography in the usual sense but the portrait of an artist who grows up amidst influences which battle against him and challenge the free development of his personality.'⁸⁹ Hans Walter Gabler, tracing the genetic construction of the two novels, writes: 'The facts and attitudes which emerged only gradually in the fully externalised scenic narration by dialogue, are now anticipated by the economy of poetic indirection.'⁹⁰ For example, Daedalus-Dedalus refuses to do his Easter duty in both novels. He is flippant in *Stephen Hero*, mocking his parents' purported religiosity and his mother's fear of his excessive reading, while in *A Portrait* he says 'I will not serve' to a friend and there the discussion is ended. As Robert Scholes and Richard M. Kain observe, comparing *Stephen Hero* to *A Portrait*, 'the novel form itself had become a net which the artist would try to fly by.'⁹¹

As the 'facts and attitudes' which make up the character of Stephen Dedalus no longer emerge through dialogue, he no longer has a need for the attentive, dedicated listener found in *Stephen Hero*'s Maurice. In *A Portrait*, the character is named, but his appearance is limited to just one page. This is in Chapter 2: Dedalus, having left Clongowes Wood College due to a

19 September is Stanislaus' idea that to withhold money from Joyce is to become his keeper; and, presumably by contrast, to supply him with money is to give him a sort of freedom.

⁸⁷ Ellmann, *James Joyce*, p. 308.

⁸⁸ [12 September 1908] BoD.

⁸⁹ Stanislaus Joyce, *James Joyce: A Memoir*, trans. by Felix Giovanelli, *The Hudson Review*, Vol. 2, No. 4 (Winter, 1950) p. 504.

⁹⁰ 'The Seven Lost Years', p. 41.

⁹¹ *The Workshop of Daedalus*, p. 57.

lack of funds, has been told by his parents that he will be attending Belvedere College, bringing an end to the long break he has had from formal education:

—O, I'm sure he'll work very hard now, said Mrs Dedalus, especially when he has Maurice with him.

—O, Holy Paul, I forgot about Maurice, said Mr Dedalus. Here, Maurice! Come here, you thick-headed ruffian! Do you know I'm going to send you to a college where they'll teach you to spell c.a.t. cat. And I'll buy you a nice little penny handkerchief to keep your nose dry. Won't that be grand fun?

Maurice grinned at his father and then at his brother. (*P*, p. 73)

Maurice's demise as a character is writ large in this episode. Far from being Stephen's closest companion, he does not interact with his brother at all in the scene and ergo book. Meanwhile, even his own father has forgotten about him for his older brother's sake. Any potential rivalry has been ironed out of the character: Stephen does not need to maintain 'the elder brother's desire to appear successful' as Maurice does not pose a threat socially or intellectually, let alone romantically. The overall impression of the 'thick-headed ruffian' is rather that he could not be further removed from Stephen, who in just the preceding scene is reflecting on verses which 'told only of the night and the balmy breeze and the maiden lustre of the moon' (*P*, p. 72).⁹²

The episode with Maurice continues: 'Mr Dedalus screwed his glass into his eye and stared hard at both his sons. Stephen mumbled his bread without answering his father's gaze' (*P*, p. 73). Stephen's refusal to make eye contact is another example of his increasing distance from his family at this point in the narrative; Joyce has removed his protagonist's ally and cast Stephen adrift. In turn the reader is better persuaded of Stephen's fraught internal consciousness, which he navigates with a budding independent streak. The family

⁹² Joyce may here be projecting his own attitudes onto the character that represents his father: 'If Jim read this [diary] he would probably laugh and throw it at me and say, 'Ye thick-headed bitch.' [3 April 1904] *CDD*, p. 31.

Introduction

conversation segues into Stephen listening to his parents' conversation about the rector at Clongowes. Stephen had spoken to the rector after he had a confrontation with Father Dolan, and the rector in turn told Simon Dedalus about the conversation. Stephen becomes preoccupied with how he has been perceived by the adult world; rather than feeling 'happy and free' as he did after first relating the confrontation to the rector, he is now indignant that the story has become a source of comedy (*P*, p. 59). His father's repeated 'Ha! Ha! Ha!', parroted from the rector, is italicised, and immediately followed by the three asterisks which indicate the end of this subdivision of the chapter (*P*, p. 74). Thoughts of Maurice's joining him at school have been superseded by the introduction to the nuanced mores of adulthood, which will separate him even further from his younger brother.

It is unclear exactly how many children are in the Dedalus family in *A Portrait*, but the family is certainly closer in size to the Joyces rather than the Daedalus' in *Stephen Hero*.⁹³ There are a few other references to Stephen's siblings in the rest of the text. A scene at Clongowes shows Stephen praying for his 'little brothers and sisters', after praying for his parents and before praying for Dante and Uncle Charles, both of whom have a more significant role in the book (*P*, p. 14). That Christmas, Stephen joins the adults for his first Christmas dinner and thinks of 'his little brothers and sisters who were waiting in the nursery, as he had often waited, til the pudding came. [...] that morning when his mother had brought him down to the parlour, dressed for mass, his father had cried. That was because he was thinking of his own father' (*P*, p. 27). Though Stephen empathises with his siblings, he is also aware of his privilege as the eldest. He is apart from the others as he can neither be his parent's equal, nor his siblings'. Stephen's relationship with his father is developed in lieu of a fulfilling

⁹³ In Chapter Five, Cranly asks Stephen how many children his mother had; '—Nine or ten, Stephen answered. Some died.' (*P*, p. 241).

relationship with his brother. In Chapter 2 they visit Cork, as Joyce did with John in February 1894 (*P*, p. 37).⁹⁴ His father tells him: 'I'm talking to you as a friend, Stephen. I don't believe a son should be afraid of his father. No, I treat you as your grandfather treated me when I was a young chap. We were more like brothers than father and son' (*P*, p. 95). Later in the novel, when Stephen's attempt at becoming a pseudo-money lender for his family fails, he reflects:

He had not gone one step nearer the lives he had sought to approach nor bridged the restless shame and rancour that divided him from mother and brother and sister. He felt that he was hardly of the one blood with them but stood to them rather in the mystical kinship of fosterage, fosterchild and fosterbrother. (*P*, p. 103)

As Mary Reynolds observes, '[In] *Stephen Hero*, the elder brother's dominance is overt; more important, his ascendancy is attached not so much to his talents as to his age and his position in the family constellation.'⁹⁵ This compared to *A Portrait*, in which the reader is never introduced to all of the Dedalus family. Stephen's distinguishing features are his academic and intellectual talents, and the people with which he surrounds himself are there by choice, not by familial bonds. These factors, taken together, suggest that Joyce all but removed Maurice's character in *A Portrait* to let Dedalus exhibit greater self-determination.

It is important to note that for all the settings and characters in *Stephen Hero* and *A Portrait* that are reminiscent of Joyce's own experiences, both remain works of fiction. Indeed, Stanislaus himself writes in his memoir that: 'A Portrait of the Artist is not an autobiography; it is an artistic creation. As I had something to say to its reshaping, I can affirm this without hesitation'.⁹⁶ The young James Joyce's maturation into the man who wrote *Ulysses* and

⁹⁴ Ellmann, *James Joyce*, p. 37.

⁹⁵ Mary T. Reynolds, 'Joyce and his Brothers: The Process of Fictional Transformation', in *JJQ*, Vol. 25, No. 2 (Winter, 1988) p. 220.

⁹⁶ *MBK*, p. 17.

Introduction

Finnegans Wake followed similar, but not identical pathways and mindsets; on the still-young Dedalus in the former, Stanislaus writes: ‘If the Dedalus of *Ulysses* were intended to be a self-portrait it would be a very unflattering one. In temperament he [Joyce] was as unlike that figure, mourning under the incubus of remorse, as he could well be’.⁹⁷ It has been easy to confuse the two, given the inclination of Joyce’s works towards the Dublin and ‘environs’ of his youth. The report of him given by his first biographer, Herbert Gorman (who was afforded the privilege of interviewing his subject, unlike his successors) falls into this trap, loftily describing Joyce thus:

It was, perhaps, this extraordinary sensitiveness [...] that induced and compelled the loneliness of attitude which is so peculiarly his own in *A Portrait of the Artist as a Young Man* and *Ulysses*. His acute and thin-skinned instincts tortured him into a spiritual flagellation above which his brain brooded, analysing with a painful patience the innumerable gestures of a ‘world grown old and sick and dreary’.⁹⁸

Among Gorman’s faults is his insistence upon, or presumption of, Stephen Dedalus as a simulacrum of James Joyce. This thesis does not hold that the author and the character are indistinguishable. Rather, they undergo similar experiences, in similar locales, and, not to put too fine a point on it, with similar families.⁹⁹

A Portrait was published serially in *The Egoist* from 2 February 1914 (Joyce’s thirty-second birthday) to September 1915. It was published in book form by Huebsch in the United States in December 1916, and by *The Egoist* in February 1917. 1915 was a strange year for the Trieste Joyces yet is one that is not well documented. Italy had entered World War I in May of the previous year, and while Eileen and her new husband Frantisek Schaurek had

⁹⁷ *Ibid.*

⁹⁸ Gorman, *James Joyce*, p. 202.

⁹⁹ The relationship of biography to the author’s works is discussed at greater length with regards to *Finnegans Wake* below.

recently left for Prague, Joyce, Nora, Giorgio, and Lucia remained in Trieste until August 1915, when they left for Zurich. Stanislaus, meanwhile, had been taken to a prison camp in January 1915. He was interned at two different camps throughout the war: ‘first at Schloss Kirchberg an der Wild, about seventy miles north of Vienna, and later at Katzenau near Linz.’¹⁰⁰ He remained interned until October 1919, yet the only reference to the internment in any of Stanislaus’ writings is to say ‘When war broke out in 1914, we [himself and Joyce] were separated.’¹⁰¹

The events leading to Stanislaus’ internment are unknown. Evidence for his anti-fascism has in the past been predicated on the existence of a letter written to Ellmann by Stanislaus’ friend, Oscar Schwarz, in 1955.¹⁰² Ellmann himself briefly offers an alternative view: ‘In Trieste the Austrian authorities did not trouble British subjects at first, and Stanislaus, in his doctrinaire way, trusted too much to their indifference. He drove around the city with a friend of his to have a look at the fortifications, and was arrested and then interned in an Austrian castle.’¹⁰³ Little is known about the internment itself or the brothers’ ability to correspond: Joyce sent at least one short letter to him, in German, on the prescient 16 June 1915, asking after his health and telling him about the structure of *Ulysses*.¹⁰⁴ In November, Joyce wrote a letter to one of Nora’s uncles, Michael Healy, which gives away a little more information: ‘[Stanislaus] sent me his photograph last week. He has a long full beard and looks like the Duke of Devonshire. He tells me that he sprained his wrist, playing tennis,

¹⁰⁰ Bowker, *James Joyce*, p. 215.

¹⁰¹ Stanislaus Joyce, *Recollection of James Joyce* (New York: James Joyce Society, 1950) p. 27.

¹⁰² Cited in McCourt, *The Years of Bloom*, p. 281ⁿ170.

¹⁰³ Richard Ellmann, ‘The Grasshopper and the Ant’, *The Reporter*, 1 December 1955, p. 37.

¹⁰⁴ [16 June 1915] *LI*, p. 82.

Introduction

but is now better.’¹⁰⁵ His niece later said that Stanislaus reported ‘he’d had a grand time [in the camp] as a cook’.¹⁰⁶

In September 1916 the brothers’ younger sister Mary (May) wrote a letter to Joyce which suggests they were both writing to Stanislaus fairly regularly, yet no other mention of Stanislaus is made in Joyce’s correspondence while he is away.¹⁰⁷ As soon as Stanislaus was released in spring 1919 the old problems between the two reared their heads: in one letter he attempts to bring Joyce up to date with his rent arrangements. The letter closes: ‘I have just emerged from four years of hunger and squalor, and am trying to get on my feet again. Do you think you can give me a rest?’¹⁰⁸ After his release, Stanislaus moved into a large apartment in Trieste with his sister Eileen, her husband, and their daughter Bozena. Ellmann writes that ‘When James informed them from Zurich of his impending arrival, Stanislaus was not pleased and threatened to leave the flat if James came into it, while a letter he sent to James during the war had hinted that James might try and take better care of himself when the war drew to a close.’¹⁰⁹ Joyce returned from Zurich, family in tow, in October 1919. In addition to financial concerns, another source of tension was his changed personality: ‘Old friends also felt that Joyce was altered.’¹¹⁰ Biographer Herbert Gorman writes ‘There appears at this period to have been a series of differences between Joyce and his brother Stanislaus. Perhaps Stanislaus felt

¹⁰⁵ [31 October 1915] *LI*, pp. 84-85.

¹⁰⁶ Beatrice Bozena Delimata, ‘Reminiscences of a Joyce Niece’, in *JJQ*, Vol. 19, No. 1 (Autumn, 1981) p. 48.

¹⁰⁷ [1 September 1916] *LII*, p. 383.

¹⁰⁸ [25 May 1919] *LII*, p. 443.

¹⁰⁹ Cited in Ellmann, *James Joyce*, p. 471. Letter at Cornell.

¹¹⁰ Ellmann, *James Joyce*, p. 472.

that he could no longer meet the emotional demands of his highly-nervous brother.'¹¹¹ The renewed cohabitation did not last long, especially with eleven people in the house.¹¹² On 8 July 1920, Joyce, Nora, Giorgio and Lucia arrived in Paris. They had only intended to stay for a short time; they stayed for twenty years.¹¹³ Joyce gave his job to Stanislaus when they left.¹¹⁴

McCourt writes that 'in leaving Trieste, Joyce was moving from a city which history and war had cast out into the periphery and going to one which, for the better part of twenty years, was to be the great literary centre of the world.'¹¹⁵ This was not the only big change in Joyce's life: for the first time since he had visited Paris as a twenty-one-year-old he had chosen to live in a different city to Stanislaus. He was now thirty-eight, a father of two, and would not see Stanislaus again until 1926.¹¹⁶

Joyce's work on *Ulysses* had seriously begun while Stanislaus had been interned. The brothers' niece Bozena recalled that on Stanislaus' return to Trieste 'Uncle Stannie [...] thought his brother's book in progress, *Ulysses*, rather boring.'¹¹⁷ An aversion to the experimental book

¹¹¹ *James Joyce*, p. 202. The brothers' niece Bozena confirms that in matters of manners and style, Joyce and Stanislaus remained poles apart: 'Neither of my uncles tolerated noise, but Uncle Jim often played games with the children. [...] We children called him "Jim", as Mamma did, but it was never anything but *Uncle Stannie*. [...] A dandy, [Joyce's] clothes were dramatic and careless, unlike Uncle Stannie's, whose were conservative and meticulous, down to his very gloves.' Delimata, 'Reminiscences of a Joyce Niece', p. 48. Emphasis in text.

¹¹² McCourt, *The Years of Bloom*, pp. 249-250.

¹¹³ Ellmann, *James Joyce*, p. 482.

¹¹⁴ *Ibid.*

¹¹⁵ *The Years of Bloom*, pp. 252-253.

¹¹⁶ Ellmann, *James Joyce*, p. 576.

¹¹⁷ Delimata, 'Reminiscences of a Joyce Niece', pp. 47-48.

Introduction

is certainly in keeping with Stanislaus' staid disposition, but in the context of Joyce's literary work to date, Stanislaus had moved from a collaborator to a vocal dissenter. This strained relationship is reflected in the book itself, in which the name 'Maurice' has disappeared entirely. *Ulysses* can represent a break away from Joyce's obsession with his alter-ego Stephen Dedalus and a move towards characters who are everymen such as Leopold Bloom and, later, HCE. Frank Budgen recalls Joyce saying to him, around the time of the publication of 'Lestrygonians' in *The Little Review*, 'I have just got a letter asking me why I don't give Bloom a rest. The writer of it wants more Stephen. But Stephen no longer interests me to the same extent. He has a shape that can't be changed.'¹¹⁸

Throughout *Ulysses* there are cloaked references to a brother character, most notably in 'Scylla and Charybdis', the chapter on which Joyce was working as Stanislaus was released from internment.¹¹⁹ The episode is set in a library and is the final one dedicated primarily to Stephen Dedalus' thoughts. Stephen is with some friends discussing Shakespeare, specifically the influence of his life and family on his works. He reflects on his own family and youth while the conversation continues around him, moving onto the subject of brothers in the works of William Shakespeare and the Brothers Grimm. Stephen is asked for his thoughts on Richard and Edmund, two of Shakespeare's brothers:

—In asking you to remember those two noble kinsmen nuncle Richie and nuncle Edmund, Stephen answered, I feel I am asking too much perhaps. A brother is as easily forgotten as an umbrella.
Lapwing.
Where is your brother? Apothecaries' hall. My whetstone. Him, then Cranly, Mulligan: now these. Speech, speech. But act. Act speech. They mock to try you. Act. Be acted on.
Lapwing.

¹¹⁸ Frank Budgen, *James Joyce and the Making of 'Ulysses'* (Oxford: Oxford University Press, 1972) p. 107.

¹¹⁹ Ellmann, *James Joyce*, p. 452.

I am tired of my voice, the voice of Esau. (*U*, p. 271)¹²⁰

The mention of Dublin's 'Apothecaries' hall' is a reference to Stanislaus, who worked there in 1904.¹²¹ Additionally, the mention of 'whetstone' echoes Stanislaus' diary in the same year: 'He has used me, I fancy, as a butcher uses his steel to sharpen his knife.'¹²² In the passage above, Cranly and Mulligan are representative of Joyce's friendships with J.F. Byrne and Oliver St. John Gogarty respectively, but the reference to the Biblical story of Jacob and Esau demands further attention. In the book of Genesis, Jacob and Esau are twins born to Rebekah. During her pregnancy Rebekah can feel struggling within her, to which God says: 'two nations are in thy womb, and two manner of people shall be separated from thy bowels' (Gen 25:22-23).¹²³ Esau, the older brother, grows up to be a 'cunning hunter, a man of the field', while Jacob is a 'plain man'. Jacob saves Esau when Esau is starving, but in exchange asks for his birthright from their father. Esau also angers his parents with his marriage. 'The voice of Esau' is a reference to their father speaking from his deathbed. He has been deceived into thinking that he is blessing Esau rather than Jacob: 'the voice is Jacob's voice, but the hands are the hands of Esau' (Gen 27:22). The voice of Esau is unheard: his impulsivity and use of his brother in his younger life has left him cast adrift emotionally in his adulthood; a parallel with the relationship between Joyce and Stanislaus.

In *Stephen Hero*, the character of Maurice served as a foil to Stephen Daedalus' philosophising. Their wavering relationship, set against their parents' and the church's

¹²⁰ Joyce develops this theme in the Mutt and Jute dialogue in *Finnegans Wake* which is the focus of Chapter One of this thesis.

¹²¹ Ellmann, *James Joyce*, p. 144.

¹²² [29 March 1904] *CDD*, p. 20.

¹²³ All references to the Bible are to the King James Version, which Joyce owned. Richard Ellmann, *The Consciousness of Joyce* (London: Faber and Faber, 1977) p. 101.

Introduction

disapproval of their companionship, showcased Stephen's intellectual prowess despite their environmental trappings. Stephen's 'progression' to associating with friends from university rather than his dedicated younger brother was a less-ambitious, preparatory 'flying by the nets' for him. In *A Portrait*, however, with importance placed on sense impressions and internal monologues, Maurice's purpose is now to show how Stephen's internal development is at odds with his surroundings. The distance from the rest of his family by both age and intellectualism presents Stephen as 'chosen'; he is *the* artist as a young man. In *Ulysses*, this theme continues, and Stephen appears to harbour guilt for using his younger brother to sharpen his own wit, and for escaping the poverty-stricken family dynamic. He is distanced from the rest of his family and faring better as a result.¹²⁴ This reading is informed by knowledge of James Joyce outside the confines of his book: informed by knowing that Stanislaus actually worked at Apothecaries' Hall; informed by knowing that the image of the whetstone had been familiar to both for nearly twenty years; informed by knowledge that Stanislaus helped Joyce as Jacob helped Esau. In *Ulysses* use of the internal monologue and stream-of-consciousness have become refined so that Joyce has privately enriched the novel with detritus from his own experience, and this would have been inaccessible to all but a few at the time of the book's publication. In the *Wake* Joyce would further exploit these stylistic literary conceits.

Ulysses was published in book form in 1922. Stanislaus wrote to Joyce in the same year, critical of both book and brother: 'I suppose "Circe" will stand as the most horrible thing in literature. [...] I should think you would need something to restore your self respect after this last inspection of the stinkpots. Everything dirty seems to have the same irresistible attraction for you that cow-dung has for flies.' About money, he says: 'You cannot be in need

¹²⁴ A scene with Stephen's sister in 'Wandering Rocks' shows this through Dilly haranguing their father for money (*U*, p. 305); later Stephen encounters Dilly and thinks 'She is drowning. Agenbite. Save her' (*U*, p. 313).

of ten pounds for two years. I am. In fact this seems to me only part and parcel of the careless indifference with which you have always acted in affairs that concerned me. I am no longer a boy.'¹²⁵

Stanislaus' criticism of Joyce's writing continued as then- 'Work in Progress' was being serialised. He wrote to Joyce describing it as 'drivelling rigmarole'.¹²⁶ The brothers saw each other in Paris later in 1926, along with their younger brother Charles, but minor record survives of this meeting.¹²⁷ In autumn 1925 Stanislaus had become engaged to Nelly Lichtensteiger, and the brothers saw each other again during the couple's honeymoon in Salzburg in August 1928.¹²⁸ Stanislaus later remembered this penultimate meeting unfavourably: 'As late as our meeting at Salzburg after the First World War, [Joyce] could tell me that the only thing that really interested him was style, and I regret to think that then it may have been true.'¹²⁹ The brothers' final meeting was in Zurich in October 1936; Joyce attempted to help Stanislaus with a job offer which both ultimately decided was a bad idea.¹³⁰ They parted ways and communicated amicably in the intervening years before Joyce's death on 13 January 1941. Stanislaus, indeed, was the recipient of his brother's last written communication; a list of people he should get in touch with at his new job in Florence.¹³¹ Stanislaus learnt of his brother's death a few days after it had happened.¹³²

¹²⁵ [26 February 1922] *SL*, pp. 58-59.

¹²⁶ [7 August 1924] *LIII*, p. 584.

¹²⁷ Bowker, *James Joyce*, p. 336.

¹²⁸ Bowker, *James Joyce*, p. 375.

¹²⁹ *MBK*, pp. 89-90.

¹³⁰ Ellmann, *James Joyce*, p. 697.

¹³¹ [4 January 1941] *LIII*, p. 409.

¹³² Bowker, *James Joyce*, p. 532.

Introduction

The fraught nature of the brothers' relationship did not end with death. In a letter dated 4 January 1942, a year after Joyce died in Zurich, Ezra Pound wrote to Stanislaus. He asked if Stanislaus might write a biography of Joyce as Pound's own attempts to 'get him to "wake" and write a clear volume: "James Joyce, his life and times by the author"' had failed.¹³³ Stanislaus replied after a month had passed, citing illness for the delay. Pound's eccentric writing style is juxtaposed with Stanislaus' more sedate response: 'Perhaps I shall try to sketch Jim's life, at least until the time when we parted company. [...] Neither Finnegans nor *Vico* interests me as much as that judicious Jew and witty wittol, Bloom. I was too deeply attached to Jim for surface storms to alter my feelings but I refused to pay him the homage of my understanding.'¹³⁴ The last sentence, invoking both 'deep attachment' and yet 'refusal of homage', is a fitting conclusion to the story of the Joyce brothers. Their polarised attitudes towards finance and, later, art, clashed with the connection that had been fostered since their joint escape from poverty in Dublin, to living and working on continental Europe for much of their adulthood. Stanislaus visited London in August 1954. Harriet Shaw Weaver went to meet him for the first time, and they discussed his own desire to publish an annotated edition of Joyce's critical writings: 'I alone [...] had a complete list of the book reviews my brother wrote in Dublin. As I always believed in him, I had kept them from the beginning'.¹³⁵

¹³³ Robert Spoo, 'Unpublished Letters of Ezra Pound to James, Nora and Stanislaus Joyce' in *JJQ*, Vol. 32, No. 3/4 (Spring, 1995) p. 574.

¹³⁴ Spoo, commenting on these letters, writes on this short-lived communication that 'Both correspondents miss Joyce, who died the year before, but neither has altered his opinion that Joyce's post-*Ulysses* career was misspent in fame-drunk word-alchemy. Spoo, 'Unpublished Letters of Ezra Pound', p. 538; 577-578.

¹³⁵ Cited in Jane Lidderdale and Mary Nicholson, *Dear Miss Weaver: Harriet Shaw Weaver 1876-1961* (London: Faber and Faber, 1970) p. 422.

With tragic irony, Stanislaus died on 16 June 1955 – Bloomsday.¹³⁶ He had by that time fathered his own son in 1943: James Joyce. By the time he died Stanislaus had also written part of a memoir - *My Brother's Keeper: James Joyce's Early Years* (1957) - about his relationship with Joyce.¹³⁷ The title is drawn from the story of Cain and Abel: the twin boys born to Adam and Eve. In their adulthood, Cain grew crops and Abel herded sheep. They both give offerings to God: fruits, and ‘choice firstlings of [the] flock’ respectively, yet God only accepts Abel’s gifts. Despite God’s attempt to placate Cain, he murders Abel out of spite: ‘And the Lord said to Cain, “Where is Abel your brother?” And he said, “I do not know: am I my brother's keeper?”’ (Genesis 4:9).¹³⁸ When he died, Stanislaus Joyce had only written up to the end of his and Joyce’s time in Dublin together, before Joyce had met Nora. Ellmann writes in his introduction to the memoir:

The book’s title, *My Brother's Keeper*, summed up [Stanislaus’] painful service and his sense of bondage, and something else as well. When he referred to it himself, he would give the title and then add, smiling wryly, ‘You know... Cain.’ In part he wished to disarm the criticism he expected of his candour [...] Yet he may also have felt his own role as helper to be a little ambiguous, confused, even, by a muted struggle for mastery over the creature who so mastered him. [...] The period when Professor [Stanislaus] Joyce did in fact keep his brother began a little later [than the book covers]. If he had lived to finish his book, he would have told how in Trieste, from 1905 to 1915, he saved his brother from dubious friends, from dissipation, and from the greater danger of inertia.¹³⁹

The truncated *My Brother's Keeper* is one of three texts which paint the picture of Stanislaus’ early years. The other two are diaries; the aforementioned *Complete Dublin Diary* covers the period 1903-1905 and was first published in 1962. The second, the self-titled ‘Book of Days’

¹³⁶ Bowker, *James Joyce*, p. 538.

¹³⁷ Ellmann, *James Joyce*, p. 744n.

¹³⁸ See Chapter Three of this thesis for how Joyce used this story in *Finnegans Wake*.

¹³⁹ Ellmann, ‘Introduction’, *MBK* x-xi.

Introduction

remains unpublished. It was kept from 1 January 1907 to 11 February 1909. Laura Pelaschiar has described it as ‘an invaluable first-hand account of day-to-day life over two years in Trieste and [...] comparable in importance only to [James] Joyce’s own correspondence from that period.’¹⁴⁰ The ‘Book of Days’ is held at the McFarland Library at Oklahoma’s University of Tulsa. These three texts, along with Ellmann’s biography *James Joyce* (1983) and John McCourt’s *The Years of Bloom: James Joyce in Trieste 1904-1920* (2001) are the source materials for the majority of the Joyces’ biographical detail in this thesis.

The suggestion that Stanislaus Joyce figures in *Finnegans Wake* can be traced back to an article by John Henry Raleigh, published in an issue of *Modern Language Notes* in 1953. Raleigh discusses a passage in II.i which begins ‘Enchanted, dear sweet Stainusless, young confessor’ (237.11). Raleigh notes that ‘by general context and by particular phraseology it seems unmistakable that this is Joyce’s characterisation of his brother and a statement about the relationship between the two’.¹⁴¹ Ellsworth Mason’s riposte to Raleigh’s article dismissed the latter’s claims, concluding that the passage ‘is actually a multi-level phallic worship and is not about Stanislaus Joyce.’¹⁴²

Since these relatively early remarks, critical attention which focuses on the possibility of Stanislaus’ presence in the *Wake* has been piecemeal; ‘cited often, but not systematically

¹⁴⁰ Laura Pelaschiar, ‘Stanislaus Joyce’s ‘Book of Days’: The Triestine Diary’, in *JJQ*, Vol 36, No. 2 (Winter, 1999) p. 62.

¹⁴¹ Raleigh, “‘My Brother’s Keeper” – Stanislaus Joyce and ‘*Finnegans Wake*’, in *Modern Language Notes*, Vol. 68, No. 2 (March, 1953) p.108.

¹⁴² Mason, ‘Mr Stanislaus Joyce and John Henry Raleigh’, *Modern Language Notes*, Vol. 70, No. 3 (March, 1955) p. 191.

traced.’¹⁴³ 1968 saw the publication of Hélène Cixous’ monumental *The Exile of James Joyce*, the English translation of which was published in 1972. The book, tracing Joyce’s career chronologically, makes use of his family as models for characters in his work. Cixous identifies in the young Stephen Dedalus a composite of both Joyce and Stanislaus; ‘the artist and the rebellious son.’¹⁴⁴ Much of Cixous’ use of Stanislaus in the book is in reference to Joyce’s personal life and only briefly touches on the way in which Joyce reconfigured him as part of his prose works. Writing in 1975 in “‘Chilly Spaces’: Wyndham Lewis as Ondt’, William F. Dohmen writes ‘the composite Ondt probably also includes such Shaun-types as Stanislaus Joyce, Oliver Gogarty, John McCormack and Sir Horace Rumbold’.¹⁴⁵ In the same year, Michael H. Begnal wrote that ‘[Shaun’s] mind is made to stand for that of the typical bourgeois, in all its pettiness, repression and self-importance. Modelled in part on the character of Stanislaus Joyce, Shaun is a creature of his time.’¹⁴⁶ Stanislaus’ place in the formation of the *Wake* has been recognised, if not fixed.

With his relatively early credit to Stanislaus Joyce and his pragmatic approach to reading the *Wake*, Begnal is an important influence on the methodological conception of this thesis. He analyses Joyce’s use of narratology and structure to form the dream-world of the *Wake* in his 1988 book *Dreamscheme*, which states the following in the Introduction:

In the years since the *Wake’s* publication in 1939, much valuable spadework has been done to uncover the book’s basic form and its themes, though recently, unfortunately, several contemporary critical perspectives,

¹⁴³ James M. Cahalan, *Double Visions: Women and Men in Contemporary Irish Fiction* (Syracuse: Syracuse University Press, 1999) p. 97.

¹⁴⁴ Hélène Cixous, *The Exile of James Joyce*, trans. by Sally A. J. Purcell (New York: David Lewis, 1974) p. 21.

¹⁴⁵ See Dohmen, “‘Chilly Spaces’: Wyndham Lewis as Ondt’ in *JJQ*, Vol. 11, No. 4 (Summer, 1974) p. 368.

¹⁴⁶ Michael H. Begnal, ‘The Dreamers at the Wake’, in Begnal and Grace Eckley, *Narrator and Character in ‘Finnegans Wake’* (Lewisburg: Bucknell, 1975) pp. 47.

Introduction

such as structuralism, post-structuralism, and deconstruction seem to have taken us further and further away from the text itself. We need to return to what Joyce actually wrote.¹⁴⁷

‘Returning to what Joyce actually wrote’ sounds like a noble cause yet has the potential to raise more questions than it answers. Without a strict theoretical underpinning, the *Wake* may be presented as a never-ending series of riddles, but Begnal himself warns against ‘veer[ing] to the opposite pole and treat[ing] the text as if it were a crossword’.¹⁴⁸ He proposes an alternative approach to examining the text, writing that: ‘The *Wake*’s narrative proceeds vertically, rather than horizontally, as one separate incident after another is piled upon what has gone before’.¹⁴⁹ If there must be a foundation on which criticism of the *Wake* is built, then, it can be built from the base ‘incidents’ upon which Joyce piles his references, allusions and puns. Some of these are obvious from the title and the opening sentence of the book, such as the song ‘Lots of Fun at Finnegans’ Wake’ or the Bible (‘riverrun, past Eve and Adam’s’ 1.1).¹⁵⁰ Other foundational elements have been established by the labour of early critics such as Adaline Glasheen, Henry Morton Robinson, Joseph Campbell, and William York Tindall.¹⁵¹

For some, adhering to too strict a confluence between characters and their possible analogues is remiss, a practice of categorisation rather than literary theory. Fritz Senn cautions

¹⁴⁷ Begnal, *Dreamscheme* (Syracuse: Syracuse University Press, 1988) *xiv*.

¹⁴⁸ *Dreamscheme*, p. 5.

¹⁴⁹ *Dreamscheme*, *xiv*.

¹⁵⁰ Colm O Lochlainn, ed., *Irish Street Ballads* (London: Pan, 1978) pp. 180-181.

¹⁵¹ See Glasheen, *A Census of ‘Finnegans Wake’* (1956) and its two subsequent editions; Robinson and Campbell, *A Skeleton Key to ‘Finnegans Wake’* (1944); Tindall, *A Reader’s Guide to ‘Finnegans Wake’* (1969). Begnal, for perspective on the various possible interpretations of the *Wake*, compares an analysis of 30.1-31.33 by these four critics along with Danis Rose and John O’Hanlon’s in *Understanding ‘Finnegans Wake’* (1982). *Dreamscheme*, pp. 9-11.

against rigid readings of the *Wake* in 'Dogmad or Dubliboused?', which reviews the focus of Chapter Two of this thesis, 'The Mookse and the Gripes':

If we don't want to determine whether some person is a hunchbacked pub-keeper, or an English king, or a Shakespearean character, or the actor on the stage, in a pub, on a battlefield, or from a book or a nursery rhyme, there may be no more concise way than 'when Dook Hookbackcrook upsits his ass boosworthies jeer and junket but they boos him oos and baas him aas when he lukes like Hunkett Plunkett' (FW 127.17). [...] There are numerous options for phrasing what is going on in the passage. Even if we suppress a suspicion that an evangelist or some later Irish politicians are co-involved, we are hard put to determine who is, ultimately, impersonating whom. This becomes a matter of perspective or convenience. Each person is 'indendefined' in terms of the others. If, in spite of that, you still want to indulge in the reductive game of deciding that, say, 'St Patrick is Shem' or 'No, no, he is Shaun,' that is up to you.¹⁵²

Senn postulates that attempting to determine an exacting register of characters and their correspondents is to retroactively fit a model of convenience onto the *Wake*, and that to engage with this method overlooks the nuance Joyce purposefully arranges. His assessment is that where two characters such as the Mookse and the Gripes are named, and associated with Shem and Shaun, the reader has been presented with a selection rather than a puzzle, and should approach the passage accordingly: 'The fairest way to assess the duality is to say that it is a duality and invites choice. And that we don't know which one of the alternatives (in themselves alternatively at variance) is preferable. But if you don't know it becomes difficult to be dogmatic'.¹⁵³

Senn's argument has merit, as to treat the *Wake* as a game of Concentration can be performative and uncritical; ruling one way to preclude the alternative rather than because of prior consideration of such. The passage in the text from which Senn adapts the word 'indendefined' even appears as an ironic comment by Joyce on purposefully imprecise

¹⁵² Fritz Senn, 'Dogmad or dubliboused?', in *JJQ* Vol. 17, No. 3 (Autumn, 1980) p. 254, parenthesis in text.

¹⁵³ Senn, 'Dogmad or dubliboused?', p. 238. Parenthesis in text.

Introduction

characterisation, labouring the point through words associated with a lack of specification. It appears towards the beginning of I.iii, as rumours circulate around the main character HCE's indiscretions. The narrator sees these rumours as 'from tubb to buttom all falsetissues, antilibellous and nonactionable and this applies to its whole wholume', merging *Finnegans Wake* with the stories within it (48.17-19). The theme of the multiplicity of character and meaning is furthered with a reference to the people the prosecution, such as it is, will call:

Now let the centuple celves of my egourge as Micholas de Cusack calls them, - of all of whose I in my hereinafter of course by recourse demission me – by the coincidance of their contrairies reamalgamerge in that indentity of undiscernibles (49.33-50.1)¹⁵⁴

'Centuple celves' intimates both an array of characters and a diversity of 'selves' within one person. In the context of HCE's mock trial, this implies that just as different people can tell the same story, so the same person can tell different stories; a host of narratives within one host. After these preliminaries, an individual enters to be cross-examined:

It is nebulless an autodidact fact of the commonest that the shape of the average human cloudyphiz [...] frequently altered its ego with the possing of the showers (Not original!). Whence it is a slopperish matter, given the

¹⁵⁴ Michael Cusack, the founder of the Gaelic Athletic Association and believed to be the origin of the Citizen in the 'Cyclops' chapter of *Ulysses*, is for his own part mixed here with the philosopher Nicholas of Cusa. The nationalist, antisemitic Citizen practices what would now be termed identity politics, assuming in Bloom a certain set of beliefs based on his non-Irish parentage and Judaism, and disallowing a variety of 'selves': 'A wolf in sheep's clothing, says the citizen. That's what he is. Virag from Hungary!' (*U*, p. 439). Nicholas of Cusa, for his part, admitted that a harmony between religions would be difficult as the Jews would not accept Christ as a Messiah. The utility of this to Joyce's argument is that the Jews reject Christ because to accept him would be to accept a duality or trinity within God. With the act of amalgamating these dissenting voices, Joyce argues for a multiplicity within all characters, deities or otherwise. See: Don Gifford with Robert J. Seidman, '*Ulysses*' *Annotated: Notes for James Joyce's 'Ulysses'* (California: University of California Press, 1974) p. 316; Nicholas of Cusa, *De Pace Fidei and Cribratio Alkorani: Translation and Analysis*, trans. by Jasper Hopkins (Minneapolis: Banning, 1994) p. 656.

wet and low visibility (since in this sherzarade of one’s thousand one nightiness that sword of certainty which would indentifide the body never falls) to idendifine the individuone [...] (one is continually firstmeeting with odd sorts of others at all sorts of ages!) (50.35-51.11, parenthesis in text)

The tableau of an unknown figure in the rain would have film noir qualities in the hands of other authors; for Joyce it is a compound metaphor, bringing together the ambiguity of the rain and the man under it. In this and throughout the preceding pages he has been emphasising the simultaneity and equivalence of allusion; just as the rain and the man under it are as one, so are truths and falsehoods, God and the Trinity, and characters and their multiple selves.¹⁵⁵ In so doing, he implies there is no hierarchy of reference: the same conclusion that Senn later reached. For Senn, the critic is ‘[provoked] into completing the patterns, filling the void uncertainty [*sic*] with some prejudiced substance’.¹⁵⁶

This thesis argues, with reference to biographical events, that characters in the *Wake* can have demonstrable, recurring attachments to the allusions appended to them. This does not disqualify a reading that shows, for example, that the Gracehoper can represent Stanislaus Joyce, who in turn can be represented by Shem. If a design can be found, as in this thesis, to show the consistent portrayal of a fraternal relationship based at least partially on Joyce’s own fraternal relationship, his nearby allusions to say, philosophy and art do not necessarily detract from that discovery and may even support it. Chapter Four of this thesis shows that Aesop’s fable ‘The Ant and the Grasshopper’, and the nineteenth-century art which was made to

¹⁵⁵ Fittingly, this theory also reaches back to Walt Whitman’s ‘Song of Myself’ in his collection *Leaves of Grass* (1855), to which Buck Mulligan refers in *Ulysses*; see: ‘Do I contradict myself? | Very well then I contradict myself, | (I am large, I contain multitudes.)’ and Mulligan’s ‘God, we’ll simply have to dress the character. I want puce gloves and green boots. Do I contradict myself? Very well then, I contradict myself.’ (*U*, p. 19); Walt Whitman, *Leaves of Grass* (London: HarperCollins, 2015) p. 31. Parenthesis in text.

¹⁵⁶ Senn, ‘Dogmad or dubliboused?’, p. 258.

Introduction

represent it, parallel the Joyces' relationship and that Joyce drew from this in his retelling. These readings demonstrate a constancy, perhaps not the only internal logic but *an* internal logic, nevertheless. Thus, in each chapter of this thesis, Shem and Shaun are 'determined' to each be symbolised by one of the characters in the pairing under discussion, and Shem and Shaun are given to be Joyce and Stanislaus Joyce, respectively.

The insistence in this thesis on a biographical reading of *Finnegans Wake*, now a rather old-fashioned lens through which to analyse the book, is borne out of the dearth of criticism which considers Stanislaus to be an influence on the *Wake*. His place in Joycean criticism in general may yet be further clarified; though John Joyce, Nora Joyce, and Lucia Joyce all have biographies written for them, Stanislaus does not.¹⁵⁷ Carol Loeb Shloss' *Lucia Joyce: To Dance in the Wake* (2005) is also an examination of a member of Joyce's family and how their life might be seen in the context of his writing, particularly with regards to *Finnegans Wake*.

While Stanislaus' life is well-documented thanks to his long-term proximity to Joyce and his own diaries, Lucia's experiences are harder to piece together. This is thanks to the lack of understanding of mental health in Lucia's own time, stigma around the same, and a scarcity of primary sources. Shloss' methodology, outlined in a section of her Introduction titled 'An Experiment in Biography' explains that she was required to 'construct the contexts of Lucia's experiences and put her into them', and that the second part of the book is based upon a collection of financial records and Richard Ellmann's notes on a missing trunk of materials'.¹⁵⁸

Shloss' book has its faults; it tends towards conjecture, and in choosing to avoid a 'bias towards madness', she lays the blame for Lucia's often-irrational behaviour at the door of other

¹⁵⁷ See Jackson and Costello, *John Stanislaus Joyce*; Brenda Maddox, *Nora: The Real Life of Molly Bloom* (New York: Mariner, 2000); Carol Loeb Shloss, *Lucia Joyce: To Dance in the Wake* (London: Bloomsbury, 2005).

¹⁵⁸ Shloss, *Lucia Joyce: To Dance at the Wake* (London: Bloomsbury, 2005) pp. 30-32.

family members and friends.¹⁵⁹ It cannot be said, however, that Shloss’ work has not been influential. Since its publication, there has been an array of academic and fictionalised accounts of Lucia’s role in Joyce’s works; Robert Kusek writes that ‘it certainly paved the way for further explorations of Lucia Joyce’s life’.¹⁶⁰ Mary M. Talbot and Bryan Talbot credit Shloss in the opening to *Dotter of Her Father’s Eyes* (2016), a graphic novel based on Talbot and Lucia’s relationships to their fathers.¹⁶¹ Lucia’s position in the *Wake* has been further explored by critics such as Finn Fordham (2012) and Genevieve Sartor (2018), the latter of whose work is a genetic reading of the *Wake* with a view to uncovering connections between Lucia’s breakdowns and the composition of the novel.¹⁶² Foundational, biographical spadework examining the value of a family member as an influence on the author’s works has been seen to inspire further scholarship on the subject; such work on Stanislaus Joyce has been lacking.

Though this thesis draws from Begnal’s essay ‘The Dreamers at the Wake’ (1981) and his book *Dreamscheme* (1988), the interpretation of *Finnegans Wake* as a dream has only become more outdated since the period in which he was writing. In 1989 Derek Attridge wrote,

¹⁵⁹ Shloss, *Lucia Joyce*, pp. 30-31. See also: Melissa Farrell (as ‘Liss Farrell’), ‘Lucia Joyce and the Allure of Diagnosis’, in *Liverpool Postgraduate Journal of Irish Studies*, Vol. 2, (February, 2017).

¹⁶⁰ Robert Kusek, ‘Upheavals of Emotions, Madness of Form: Mary M. Talbot’s and Bryan Talbot’s ‘*Dotter of Her Father’s Eyes*’ and a Transdiegetised (Auto)Biographical Commix’ in *Prague Journal of English Studies*, Vol. 4, No. 1 (2015) p. 109. Alison Leslie Gold had previously published a full-length work on Lucia Joyce, which was decidedly more a work fiction than of biography; ‘tossing a salad using the scholarship of others’, in the author’s own words. Gold, *Clairvoyant: The Imagined Life of Lucia Joyce* (New York: Hyperion, 1992) p. 157.

¹⁶¹ Mary M. Talbot and Bryan Talbot, *Dotter of Her Father’s Eyes* (London: Cape, 2012) p. 15.

¹⁶² Sartor, ‘Genetic Connections in ‘*Finnegans Wake*’ Lucia Joyce and Issy Earwicker’, in *Journal of Modern Literature*, Vol. 41, No. 4 (Summer, 2018); Fordham, ‘Lightning Becomes Electra: Violence, Inspiration and Lucia Joyce in ‘*Finnegans Wake*’ in *JJQ* Vol. 50, No. 1/2 (Summer 2012).

Introduction

‘The dream-framework served a useful purpose in acclimatising readers to Joyce’s eccentric text, but I would argue that intensive work on the *Wake*, and the passage of history, has rendered it less satisfactory now than it once was’. Attridge believes there is a lack of evidence in the novel for the argument, and an over-reliance outside the novel on Joyce’s claims that the book is the ‘darkest night’ in literature.¹⁶³ For the purposes of this thesis, whether or not *Finnegans Wake* is the dream of one of its characters – or, indeed, the dream of a ‘Universal Mind’ as James S. Atherton would have it – is by no means the focus of the discussion; Begnal’s theory of the interpolations works apart from the dream-theory, being more concerned with the structure of the novel than its subconscious.¹⁶⁴

The basics of *Finnegans Wake* have been established beyond reasonable doubt, even if the narrative from chapter to chapter can still be disputed. The book describes the Earwicker family: the mother ALP, her husband HCE, and their three children. They have twin boys: Shem and Shaun, and a younger girl called Izzy.¹⁶⁵ The father has indecently exposed himself in Phoenix Park, begetting his moral fall (which is likened to the fall of the builder ‘Finnegan’ in the titular song) and an hierarchical shift in the family. The book examines the effect HCE’s crime has on his own sense of self, his family, his role in the public sphere, and the ways his

¹⁶³ [23 April 1926] *LIII*, p. 140.

¹⁶⁴ That said, reading the *Wake* as a dream has not disappeared entirely; Kimberley J. Devlin and Mingming Zhang offer a relatively recent interpretation with attention paid to dreaming in III.iii, in ‘ALP’s Polyvocal Testimony in III.3: A Collaborative Interpretation’, in *JJQ* Vol. 49. No. 1 (Autumn 2011) pp. 91-107. See also: Attridge, ‘Finnegans Awake: The Dream of Interpretation’ in *JJQ* Vol. 27, No. 1 (Autumn, 1989) p. 199; James S. Atherton, ‘The Identity of the Sleeper’ in *A Wake Newsletter* Vol. 4, No.

¹⁶⁵ She is often referred to in criticism as ‘Issy’; see, for example, every chapter in the multi-authored ‘*How Joyce Wrote ‘Finnegans Wake’*’ (2007). In the text, the name Izzy appears more often (*FW* 212.17, 257.1, 431.15, 588.24); as such she will be referred to as Izzy throughout this thesis; Luca Crispi and Sam Slote, eds., *How Joyce Wrote ‘Finnegans Wake’: A Chapter-by-chapter Genetic Guide* (Wisconsin: University of Wisconsin, 2007).

sons jostle to take his place as patriarch. Shem, a writer, is devious and unreliable, while Shaun, a postman, is a stickler for rules and order, often to a fault. Izzy provides a romantic, girlish distraction for the brothers. She has a complex inner life of her own, but as Begnal writes: ‘Unfailingly, when Izzy comes forward at all, she will adopt the role of the supporting actress’.¹⁶⁶ ALP – short for Anna Livia Plurabelle – is also a secondary character. As another form of the River Liffey, she often represents the constancy and grace of water.¹⁶⁷

With much of the dramatic tension in the *Wake* revolving around inter-family dynamics and social standing, the themes of envy and jealousy are woven throughout the text. This thesis will examine five instances – what Begnal terms ‘interpolations’ – in which those themes are crystallised in scenes between Shem and Shaun. Each of these tales, he writes, ‘is a microcosm containing elements of the major themes and concepts that constitute the macrocosm of *Finnegans Wake* [...] essentially, the tales discuss the same things: the fall of the father into ultimate disgrace and/or the brother rivalry of the twins.’¹⁶⁸ Each of the interpolations ‘Mutt and Jute’, ‘The Mookse and the Gripes’, ‘Butt and Taff’, ‘The Ondt and the Gracehoper’, and ‘Muta and Juva’ place the brothers in conflict with each other, or show them commenting on and learning about the demise of their father.¹⁶⁹

A sixth chapter examines Shem and Shaun apart from these interactions, in order to show that there is more of Stanislaus in *Finnegans Wake* than five relatively short scenes. It

¹⁶⁶ *Dreamscheme*, xv.

¹⁶⁷ See ‘Anna’ in Glasheen, *Third Census of ‘Finnegans Wake’* (California: Northwestern University Press) pp. 10-11.

¹⁶⁸ Begnal, ‘The Dreamers at the Wake’, p. 83-84.

¹⁶⁹ ‘Burrus and Caseous’ at 161.15-168.12, being told from Shaun’s perspective and so soon after ‘The Mookse and the Gripes’, is an extension of the same. The characters do not converse and for that reason are not included in this thesis other than in passing.

Introduction

concentrates on three chapters: I.vii, II.i, and III.ii. The first of these is an extended description of Shem – his distasteful tastes, unseemly behaviour, and the persona the narrator believes he portrays. As Book I is largely concerned with testimony and exposition, it offers an insight into the fraternal relationship between Shem and Shaun and the ways in which Joyce may be identified in the former; Anthony Burgess describes it as ‘Shaun’s portrait of the artist, not Shem’s’.¹⁷⁰ In II.i, Shem and Shaun play a guessing game to win Izzy’s affections. It is here that the narrator hints that the brothers cannot continue with equal success; one must be seen to win to succeed their father. In III.ii, Shaun’s ascension is confirmed, and there are hints of Stanislaus in the way he comports himself while sermonising to a group of young women.

Begnal’s emphasis on the symbiotic relationship of the brothers, neither of whom can win any argument ‘since each needs the other in order to define themselves’ is critical to the following research, which contends that in re-enacting these arguments through a set of feuding twins, Joyce is also attempting to atone for his ill-treatment of his brother Stanislaus Joyce and in doing so, recognise his importance to his work and life.

¹⁷⁰ James Joyce, *A Shorter ‘Finnegans Wake’*, ed. by Anthony Burgess (New York: Viking) p. 73.

1: Mutt and Jute (I.i)

1: Mutt and Jute (I.i)

‘whimbrel to peewee’ (17.20)

The Mutt and Jute dialogue is in I.i of *Finnegans Wake* (1939). The book begins by setting the scene in Dublin and introduces the mythical fall of the great ‘Bygmester Finnegan’ (4.8). A trip to the ‘Willingdone Museyroom’ (8.10) follows, where the reader is reminded of other great falls like that of Napoleon Bonaparte. The scene changes to show a hen in a rubbish dump, and then follows the dialogue of Mutt and Jute, who are conversing on a battlefield about the impact that the Viking invasion of Ireland had on the cultural and physical landscape. They meet as strangers who find it difficult to start to communicate, drawing from the myth of Ulysses fighting the cyclops Polyphemus, and Stephano and Trinculo’s interaction with Caliban in William Shakespeare’s *The Tempest* (c. 1610). The concern of this thesis is a reading of *Finnegans Wake* which shows that the interactions between two male characters resemble the relationship between Joyce and his brother Stanislaus; this relationship, as seen in the Introduction, was often fraught. With regards to time spent together, Joyce was closest to Stanislaus out of all his relatives, and they lived in the same city as one another for roughly 31 years out of Joyce’s first 38.¹ During this time Joyce often depended on his brother for his financial support, household management, and near-sobriety. When Joyce and his partner Nora returned from living in Rome, Stanislaus records meeting them at the station:

The first thing I learnt was that Jim had been drinking heavily in Rome and that the night before he left he had been robbed, coming home drunk from a Caffè, of close on two hundred lire. Jim asked me had I any money, ‘I have exactly one lire.’ ‘Jesus! I have a little more than a crown. But I’ll get my wages tonight from Artifoni.’ [...] Observing the good cloth of my suit

¹ In these years, they were separated during Joyce’s time in Paris, Pola and Rome, and Stanislaus’ four-year internment as a prisoner of war in Shloss Grossau, Austria.

1: Mutt and Jute (I.i)

and my lean cuffs, Jim said I seemed to have made some progress in the art of living.²

Stanislaus' motivation for supporting – often, enabling – Joyce, aside from their fraternal relationship, was his belief in the latter's potential and talent as a writer. From his early adulthood he recorded in his diary that he could see Joyce's talents despite his faults, or vice versa.³ In the Mutt and Jute dialogue, Joyce focuses his attention on two male characters, each with different abilities and deficiencies, one suffering from heavy drinking, talking ostensibly about past conflict just outside of Dublin. Joyce establishes the conceit of bringing together pairs of men, meeting apart from the text proper in different guises which will be seen four more times in the *Wake*.

As this is the first of five chapters which will each analyse relatively short passages from the *Wake* in detail, it will aim to lay the groundwork for what will be seen in following chapters. In each, discussions of the chronology of events and characterisation in the passages of the *Wake* will be bookended first by a summary of the events in the book thus far (or since the previous passage), and an overview of Joyce's workings, and after with the recurring concerns which will lend more understanding to the passage in question. These concerns include: the recurring literary, historical, or linguistic allusions in the text; the themes of the dialogue; and the critical response to the passage. As the first interpolation in the book is the

² [7 March 1907] BoD. Almidano Artifoni was the director of the Berlitz School in Trieste at which both brothers worked.

³ 'Jim is a genius of character. [...] Jim is, perhaps, a genius though his mind is minutely analytic. He has, above all, a proud, wilful, vicious selfishness, out of which by times now he writes a poem or an epiphany, now commits the meannesses of whim and appetite, which was at first protestant egoism, and had, perhaps, some desperateness in it, but which is now well-rooted – or developed? – in his nature, a very Yggdrasil.' [1903] *CDD*, p. 14. Stanislaus was 19 at the time of writing.

second shortest more space can be afforded to these themes and the construction of the *Wake* in this chapter to prevent intrusive explanations at a later point.⁴

Though the Mutt and Jute passage is in the first chapter of the *Wake*, Joyce did not write the book in chronological order; indeed, the first chapter came after he had written – and published – several other pieces he intended to use in the book. Joyce wrote to Harriet Shaw Weaver in 1923 about the first of these, ‘Roderick O’Conner’: ‘Yesterday I wrote two pages – the first I have written since the final *Yes* of *Ulysses*.’⁵ From then until October of the same year, he wrote at least five other passages: ‘St. Kevin’, ‘Tristan and Isolde’, ‘Mamalujo’, ‘St. Patrick’, and ‘Here Comes Everybody’.⁶ In October, Joyce was persuaded to submit the Mamalujo episode to Ford Madox Ford’s *the transatlantic review*. It was nearly another three years before he started work on I.i; in the meantime, he ‘[composed] and [revised] most of Book I, all of III, and key portions of II and IV’.⁷ In September 1926, Joyce wrote to Weaver after ‘Λabcd’ was accepted, and then rejected, by the *Dial*.⁸ He suggested that Weaver could request him to write particular passages for her. She obliged a week later, in a send-up of Joyce’s new style: ‘Kindly supply the undersigned with one full length grave account of his esteemed Highness Rhaggrick O’Hoggnor’s Hogg Tomb’.⁹ The letter was accompanied by a pamphlet about a giant’s grave in Penrith, England. On 15 November 1926 Joyce sent his ‘prosepiece’ to Weaver. Beginning ‘brings us back to | Howth Castle & Environs’, it bears

⁴ ‘Muta and Juva’ is the shortest of the passages and is discussed in Chapter Five of this thesis.

⁵ [11 March 1923] *SL*, p. 296. Emphasis in text.

⁶ Crispi, Luca and Sam Slote, ‘Introduction’ in Luca Crispi and Sam Slote, eds., *How Joyce Wrote ‘Finnegans Wake’: A Chapter-by-chapter Genetic Guide* (Wisconsin: University of Wisconsin, 2007) pp. 9-14.

⁷ David Hayman, ‘Preface’, *JJA* XLIV, *xxii*.

⁸ [24 September 1926] *LI*, p. 245.

⁹ Cited in Richard Ellmann, *James Joyce* (Oxford: Oxford University Press, 1982) p. 582.

1: Mutt and Jute (I.i)

some resemblance to the final form of the piece, found in the opening of the book.¹⁰ Two weeks later he wrote to Weaver to tell her he had finished the second draft of this writing.¹¹

Joyce wrote from the beginning of the book up until the passage in the ‘Willingdone Museyroom’ (8.9-10.23), pausing to revise that section before continuing the draft. He paused again after making the transition into the Mutt and Jute dialogue to revise a description of Irish history before inserting the dialogue.¹² David Hayman remarks that the Mutt and Jute material is an extreme case of Joyce overlapping revision and transcription with ‘significant additions, omissions, and rearrangements.’¹³ It is difficult to date the first draft of Mutt and Jute; the second, third, and fourth drafts were finished by the end of December 1926.¹⁴ The typescript was copied and amended in March of the following year, and proofs were made in that month for *transition* 1, which was published in April.¹⁵ The typescript was left alone for nine years, before the pages of *transition* were edited, and one more copy made before publication.¹⁶

At this early juncture, many of the themes which permeate the rest of the book have already been introduced. Hayman describes the chapter as an ‘overture, incorporating many of the characteristic themes and tonalities of the *Wake*.’¹⁷ By the time the reader arrives at Mutt and Jute, the narrator has related the fall of anti-hero HCE and his subsequent death (‘He

¹⁰ [15 November 1926] *LIII*, p. 145.

¹¹ [29 November 1926] *LIII*, p. 145.

¹² Hayman, ‘Preface’ in *JJA XLIV*, *xxiv*.

¹³ *Ibid.*

¹⁴ See *JJA XLIV*, p. 143. Geert Lernout holds that the first draft may have been written as early as October; Lernout, ‘The Beginning: Chapter I.1’, p. 55.

¹⁵ *Ibid.*

¹⁶ *JJA XLIV*, p. 227.

¹⁷ Hayman, ‘Preface’, *JJA XLIV*, *xxii*.

stottered from the latter. Damb! He was dud.' 6.10). An account of his wake, replete with reminders of the ballad 'Lots of Fun at Finnegan's Wake', hints at his cosmic importance: 'Yet may we not see still the brontoichthyan form outlined asumbered, even in our own nighttime' (7.20-21).¹⁸ The tour of the 'Willingdone Museyroom' reinforces the centrality of messianic figures to the plot; in this case the First Duke of Wellington is 'grand and magentic in his goldtin spurs and his ironed dux and his quarterbrass woodyshoes and his magnate's gharters' (8.18-19), while the implicit reference to the Wellington Monument is a reminder that the setting is Dublin. After this, a curious hen rummages among the detritus of civilisation including maps, keys, and brooches (11.20-21). The narrator celebrates the hen ('How bootifull and how truetowife of her, when strengly forebidden, to steal our historic presents' 11.29), but then reminds the reader to remain sceptical about what they are told: 'Let young wimman run away with the story and let young min talk smooth behind the butteler's back' (12.2-4). Thus, the reader is cautioned that sources can be inaccurate and evidence misleading.

At this point the narrator turns to the subject of the history of Dublin. The city contains HCE 'interred in the landscape' (12.18-13.19).¹⁹ We learn that although 'Olaf's on the rise and Ivor's on the lift and Sitric's place's between them' - a reference to Gerald of Wales' account of the founding of Dublin, Waterford, and Limerick - 'all they are all there scraping along to sneeze out a likelihood that will solve and salve life's robulus rebus' (12.31-34).²⁰ In this way Dublin has not yet been settled successfully and its potential conquerors are struggling.

¹⁸ O Lochlainn ed., *Irish Street Ballads* (London: Pan, 1978) pp. 180-181

¹⁹ [31 May 1927] *LI*, p. 254.

²⁰ Michael O'Cleary, *The Annals of Ireland*, trans. by Owen Connellan (Dublin: Irish Genealogical Foundation, 2003) p. 468.

1: Mutt and Jute (I.i)

The narrator begins to cite an historian's account of the city, which contains the first allusion to the brother characters who are soon to make their entrance:

1132. A.D. Two sons at an hour were born until a goodman and his hag.
These sons called themselves Caddy and Primas. Primas was a santryman
and drilled all decent people. Caddy went to Winehouse and wrote o peace
a farce. Blotty words for Dublin. (14.11-15)

Caddy here recalls Shem, who in I.vii is described '[running] away with hunself and [becoming] a farsoonerite' (171.4) and '[stippling] endlessly inartistic portraits of himself' (182.18-19) which is here rendered as writing 'a piece [of] farce'.²¹ As these references include more than a little of Joyce himself, 'Winehouse' similarly alludes to his penchant for alcohol.²² Joyce draws from lyrics for these descriptions: Roland McHugh identifies the Irish folk song 'St Patrick was a gentleman' and the English nursery rhyme 'Taffy was a Welshman'.²³ While opinion about which of the brothers St Patrick represents has been divided, it is interesting that 'Taff' is the name of another character who represents Shaun later in the novel.²⁴

The narrator tells the reader that as for the rest of Irish history, 'the copyist must have fled with his scroll' (14.17-18). That is, indeed, if there was a scroll to begin with; language has not been used effectively, leaving civilisation disordered: 'The babbblers with their thangas vain have been (confusium hold them!) they were and went' (15.12-13, parenthesis in text); 'babbblers' here is a reference to the Biblical story of the Tower of Babel in the

²¹ Richard Ellmann writes: 'When [George] Russell first heard that Joyce had eloped with Nora, he said to Stanislaus "your brother is a perfect little cad"', Ellmann, *James Joyce*, p. 190n.

²² Reading Shaun-Primas as Stanislaus gives an ironic spin on 'santryman' as Stanislaus had been held as a prisoner of war. See the Introduction to this thesis.

²³ Roland McHugh, *Annotations to 'Finnegans Wake'* (Maryland: Johns Hopkins University Press, 1991) p. 14.

²⁴ Bernard Benstock, 'The Quiddity of Shem and the Whatness of Shaun' in *JJQ* Vol. 1, No. 1 (Autumn, 1963) pp. 26-27. Shaun as Taff is discussed in Chapter Three of this thesis.

Book of Genesis, in which human's desire for dominion over language and the skies is thwarted by God, who scatters and confuses them. Meanwhile, 'thangas' recalls the Irish word for language, *teanga*; 'thangas vain' comments on early man's futility and vanity simultaneously. None of these early attempts at cohesion was successful; they 'have been', 'were', and 'went'. Regardless, much time has passed between Caddy, Primas and now: 'menn have thawed, clerks have sussurhummed' (15.15).

Thus, there is an historical component woven into the fabric of I.i of the *Wake* perhaps more so than anywhere else in the book, and which is critical for following the several parallel themes borne out through the Mutt and Jute episode. In the dialogue Joyce draws from several iterations of interactions between native and invader. Most consistently these refer to the Viking invasion and subsequent fragmentary rule of Ireland, with subtle or overt references from the thirteenth line onwards until the end of the dialogue, which is only seventy-nine lines in full. Nominative determinism too plays a part in establishing this theme: 'Jute' is the term used for those from Jutland – much of which is modern-day Denmark – who invaded Britain and settled Kent.

Pre-history is also featured in the text. Much of the language used to describe Jute is troglodytic, and as a result both John Gordon and William York Tindall observe that the entire conversation could be between two cavemen; the latter writes 'We occupy three times: that of Mutt and Jute, that of cavemen, and that of Brian Boru, who defeated the Danes'.²⁵ As per most of the *Wake*, Joyce chooses avatars for each character based on their setting, so Shem as Mutt the native, and Shaun as Jute the invader speak to his ideas about their personalities and interpersonal relationship. Joyce's use of prehistory and Viking Ireland in the composition of

²⁵ William York Tindall, *A Reader's Guide to 'Finnegans Wake'* (Syracuse: Syracuse University Press, 1996) p.

43. See also Gordon, '*Finnegans Wake*': *A Plot Summary* (Dublin: Macmillan, 1986) p. 86.

1: Mutt and Jute (I.i)

this chapter of the *Wake* owes a debt to the Italian philosopher Giambattista Vico, whose belief in cyclical history Joyce applied to his book. Further analysis of this, and other literary allusions, will continue below; at this point it is enough to note a fixation with the establishment of Viking colonies in Ireland.

Having discussed Irish history in this way, the narrator then spots a man on a hillside, setting the scene for the dialogue under review: ‘In the name of Anem this carl on the kopje in pelted thongs a parth a lone who the joebiggar be he?’ (15.29-30).²⁶ The narrator describes the man as though he is Neanderthal: ‘forshapen his pigmaid hoagshead [...] he hath locktoes, this shortshins’ (15.30-31). Ultimately the narrator decides to approach him: ‘lets we step over his fire defences [...] (Cave!)’ (16.2-3, parenthesis in text). The descriptions are reminiscent of Ulysses coming into Polyphemus’ cave in *The Odyssey*, an interaction Adaline Glasheen believed Joyce drew from in the writing of this dialogue:

This was the abode of a huge monster who was then away from home shepherding his flocks. He would have nothing to do with other people, but led the life of an outlaw. He was a horrid creature, not like a human being at all, but resembling rather some fearsome crag that stands out boldly against the sky on the top of a high mountain.²⁷

The narrator tries to talk to the stranger to ascertain which language he speaks: ‘You tollerday donsk? N. You tolkatiff scowegian? Nn. You spigotty anglease? Nnn.’ (16.5-7). The languages the narrator refers to – Danish, Norwegian, and English – are associated with various colonisers of Ireland over the years, anticipating the conflict that will arise in the dialogue. After the initial frustrated attempts at communication, the narrator – or, perhaps, another conversationalist – tries again: ‘Clear all so! ‘Tis a Jute. Let us swop hats and excheck a few strong verbs weak

²⁶ McHugh identifies *kopje* as ‘South African [Dutch]’. *Annotations*, p. 15.

²⁷ *The Odyssey of Homer*, trans. by Samuel Butler, ed. by Louise Ropes Loomis (New York: Black, 1944) p. 107. Glasheen, *Third Census of ‘Finnegans Wake’* (California: Northwestern University Press, 1977) p. 202.

oach eather yapyazzard abast the bloody creeks.’ (16.7-9).²⁸ The cave-dweller has been revealed as a Jute and the narrator determines to have a conversation with him, ‘swopping hats’ first. This phrase has been read as pertaining to Jute and Mutt themselves ‘swopping hats’, or taking on characteristics of each other, but can as easily be read as the narrator putting on another hat: changing from prose to sticomythic dialogue.²⁹ The dialogue simplifies the form of the narrative into a binary of one speaker or the other, hence ‘clear all so!’.

The dialogue begins: ‘Jute. – Yutah!’. Phonetically the word evokes ‘you there!’, but as Adaline Glasheen observes, this word alone also relates to the theme of invader and native. She writes: ‘Following Sidney Lee, Joyce makes Caliban an American Indian, for Mutt is a Utah (16.10)’.³⁰ That is, Jute’s greeting of ‘Yutah!’ recalls Utah, the name of which derives from the Native American Ute tribe. As the scene bears resemblance to the interaction between Caliban, Stephano and Trinculo in *The Tempest*, and the critic Sidney Lee believed Shakespeare was influenced by news from North America while writing the play, with this

²⁸ It is difficult to discern what language the Jutes would have spoken: probably a mixture of Old Saxon, Old Frisian and Old Norse. See J. E. A. Jolliffe, *Pre-Feudal England* (Oxford: Oxford University, 1933) p. 101.

²⁹ See for example Grace Eckley in ‘Shem is a Sham but Shaun is a Ham, or Samuraising the Twins in “*Finnegans Wake*”’, in *Modern Fiction Studies*, Vol. 20, No. 4, (1974) p. 479; Michael H. Begnal writes that in the *Wake* ‘the conditioned impulse to look ahead to the next word or to the next sentence for meaning and comprehensibility is consistently frustrated [...] More often than not, the *Wake* sentence itself is periodic, a labyrinthian collection of phrases, clauses, and parentheses which seems to strive against completion, as if just a little more information will make everything come right for a reader balked and befuddled already.’ Begnal, *Dreamscheme* (Syracuse: Syracuse University Press, 1988) p. 16.

³⁰ Glasheen, *Third Census*, p. 49. Parenthesis in text. See also the beginning to the *Dubliners* (1914) story ‘An Encounter’, in which Joe Dillon is described as though he is a native American: ‘He looked like some kind of an Indian when he capered round the garden, an old tea-cosy on his head, beating a tin with his fist and yelling: “Ya! yaka, yaka, yaka!”’ (*D*, p. 18).

1: Mutt and Jute (I.i)

word Joyce is invoking that particular manifestation of a native-invader conflict between Jute and Mutt respectively. In this case it is possible to corroborate Glasheen's theory by analysis of the literature Joyce read. He kept in his Trieste library a copy of Sidney Lee's *Great Englishmen of the Sixteenth Century* (1904).³¹ Lee writes within: 'In Caliban [Shakespeare] paints an imaginary portrait conceived with the utmost vigour and vividness of the aboriginal savage of the new world, of which he had heard from travellers or read in books of travel.'³²

After Mutt's 'Mukk's pleased' (16.11) Jute asks a series of questions about him (16.12-21). Mutt says that he is 'somehards jeff' [deaf] but 'not jeffmute'- (16.12-15). Jute struggles to understand him, asking 'Whoat is the mutter with you?' (16.16). Mutt explains he has a stammer which he got 'Aput the buttle, surd.' (16.20).³³ This signals that Mutt is aligned with Shem and his proclivity for drink. As Mutt claims his deafness was caused by his drinking, Richard Ellmann reports that Joyce attributed his alcohol consumption to his partial blindness in a visit to an ophthalmologist in 1922:

In his notes the doctor wrote that Joyce blamed the origin of his ailment upon a night's drinking at Pirano [then Austro-Hungary, now Slovenia] in 1910, after which he had spent the early hours of the morning on the ground. This has started arthritic pains in his right shoulder and left the deltoid muscle in his right arm atrophied. [...] The iritis had now spread to the left eye. [...] There was always blood in the interior of the eye, and glaucoma was incipient.³⁴

Joyce could identify the discrete moment at which his vision had changed twenty-two years after the fact; here he gives Mutt a similar faculty as he tells Jute it happened in 'The Inns of Dungtarf where Used awe to be he' (16.22). Dungtarf suggests Brian Boru, who died victorious

³¹ Ellmann, *The Consciousness of Joyce* (London: Faber and Faber, 1977) p. 116.

³² Sidney Lee, *Great Englishmen of the Sixteenth Century* (London: Nelson, 1907) p. 377.

³³ See I.vii 180.20, in which Shaun blames Shem's 'drink in his pottle' for the illegibility of his writing.

³⁴ Ellmann, *James Joyce*, p. 535.

at the Battle of Clontarf in 1014. This is also the first hint at the setting of the dialogue. Mutt continues vigorously: 'Urp, Boohooru! Booru Usurp! I trumple from rath in mine mines when I rimimirim! [I trample from wrath in my mind when I remember him!]' (16.26-28). The Battle of Clontarf marked the decline of Viking rule in Ireland, and yet Mutt still keenly feels the loss of a great Irish leader.

In his response Jute retorts that 'bisons is bisons'; first a use of the proverb 'let bygones be bygones', emphasising Jute's preoccupation with the present rather than the past. He is unwilling to engage in conversation about a conflict his ancestors lost, and which ought to split the opinion of the pair.³⁵ Also encrypted in the phrase is the sentiment that the two men are not only two sons (i.e. brothers) but have fixed personalities: '[these] boys will be [these] boys'.³⁶ Jute gives Mutt some money for his trouble: 'Let me fore all your hasitancy cross your qualm with trink gilt. Here have sylvan coyne [...] Ghinees hies good for you' (16.30-32), blending together 'guineas' and 'Guinness' as in a popular slogan of the time.³⁷ Jute is reframed as the kindly neighbour giving change to a drunkard. Mutt, for his part, in a short space of time has revealed his passions for money, alcohol, and fallen heroes who fought for Irish sovereignty; the last of these recalls both Joyce and his early alter-ego Stephen Dedalus: '[who] was for Ireland and Parnell and so was his father' (*P*, p. 35).

After Mutt takes a drink, he becomes calmer and more loquacious:

³⁵ Shem and Shaun's preference for space and time respectively is a theme which will be discussed at length in Chapter Two of this thesis.

³⁶ In taxonomy, *bison bison* is the name for the American bison associated with Native American tribes.

³⁷ The slogan 'Guinness is Good for You' was used regularly from 1929 until 1937. Joyce included the phrase in 1936, on the second draft of the pages from *transition*, in which the passage had been published nine years earlier. See Brian Sibley, *The Book of Guinness Advertising* (London: Guinness, 1985) pp. 37-43; *JJA* XLIV, p. 270.

1: Mutt and Jute (I.i)

How wooden I not know it, the intellible greytcloak of Cedric Silkyshag!
Cead mealy faulty rices for one dabblin bar. Old grilsy growlsy! He was
poached on in that egtentical spot. Here where the liveries, Monomark.
There where the missers moony, Minnikin passe. (16.34-17.2).

‘Cedric’ recalls Joyce’s allusion to the Norwegian ‘Sitric’ credited with developing Waterford earlier in the chapter. The name ‘Cedric Silkyshag’ incorporates the name Sigtrygg Silkbeard, who led the Danes at the Battle of Clontarf and was at one point married to Brian Boru’s daughter.³⁸ Pertinent to this discussion, the minting of the first locally produced Irish coins is also credited to his reign.³⁹ ‘Intellible’ evokes the ‘indelible’ effects of battles and invasion on the landscape around Dublin; hence ‘dabblin bar’, ‘liveries’ (The Liberties), and ‘moony’ as in Mooney’s, a chain of pubs around Dublin.⁴⁰ McHugh observes that from 16.31-17.1 the words ‘coyne’ and ‘liveries’ can be found, which taken together refer to a practice of purveying wages and board for soldiers from local people.⁴¹ Lieutenants and deputies holding

³⁸ O’Cleary, *Annals of Ireland*, p. 196.

³⁹ William O’Sullivan, ‘The Earliest Irish Coinage’ in *The Journal of the Royal Society of Antiquaries of Ireland*, Vol. 79, No. 1 (1949) p. 191.

⁴⁰ Stephen Dedalus enters a Mooney’s in *Ulysses* (*U*, p. 182).

⁴¹ The practice of coign and livery began in the early fifteenth century and lasted for around one hundred and fifty years. A tract from 1568 which argued for its abolishment acknowledged that the exaction was predicated on a form of caste system:

Ireland is a realme that hath in it two different sortes of people, the one of Englishe blood, subiecte to the lawes and gouerned by iustice, the other of wilde Irishe not vnder the order of the lawes, nor gouerned by iustice, but contrarywise disobedient, rebellious, noted allwayes and written in all lawes as Irishe rebels and enemies, and neuer gouerned hetherto but by force and martiall direction.

The idea of Shem and Shaun’s intractable personalities (‘let bisons be bisons’) is borne out into their exchange of money. Cited in David Heffernan, ‘Six Tracts on “Coign and Livery”, c. 1568-78’, *Analecta Hibernica* Vol. 45 (December, 2014) p. 11. See also C. A. Empey and Katherine Simms, ‘The Ordinances of the White Earl and the Problem of Coign in the Later Middle Ages’, in *Proceedings of the Royal Irish Academy: Archaeology, Culture, History, Literature*, Vol. 75 (November, 1975) p. 161.

office in Ireland under Henry V and Henry VI turned to this method of exaction as their colonies failed:

The practice of quartering armies on the local countryside had long been a feature of Gaelic Irish areas, where local lords claimed a traditional entitlement [*sic*] to this method of supporting their forces. The adoption and adaptation of this system by Anglo-Irish lords led to widespread condemnation of it under the general tide of 'coyne and livery'.⁴²

Jute's apparent generosity in giving money to Mutt may instead be read as a form of co-dependency when seen in the context of the colonisation of Ireland; Sigtrygg's reign introduced minting to Ireland, and now the Irish cannot live without it. When Mutt says Cedric Silkyshag 'was poached on in that egttentical spot', he is marking the death of one of Jute's cultural ancestors who attempted to dominate Ireland.⁴³

The killing of Cedric, according to Jute's reply, was 'because [...] he dumptied the wholeborrow of rubbages on to soil here' (17.3-5).⁴⁴ 'Rubbages' here refers to the trouble that Sigtrygg brought to Dublin through his reign; more specifically, the Battle of Clontarf fought where Mutt and Jute are stood; thus Jute is asserting that he was killed because he inflicted damage on their surroundings. Mutt's response is an analogous repetition of Jute's reply: 'Just how a puddinstone inat the brookcells by a riverpool' (17.6-7). 'Brookcells' recalls Brussels - especially when taken together with Mutt's previous reference to 'Minnikin passe', an

⁴² Art Cosgrove, *A New History of Ireland*, 9 vols (Oxford: Oxford University Press, 2005-2011) III, (2008) p. 541.

⁴³ Whether Silkbeard fought at Clontarf is a matter of historical dispute; he certainly did not die there. Thus 'The Inns of Duntarf where Used awe to be he' earlier in the text can also be read as Mutt saying to Jute that he 'ought to' have been at Clontarf. See Benjamin T. Hudson, *Viking Pirates and Christian Princes* (Oxford: Oxford University Press, 2005) p. 101.

⁴⁴ This suggests that the conversation is taking place just where the hen was rummaging around earlier, 'all spoiled goods [going] into her nabsack' (11.18-19).

1: Mutt and Jute (I.i)

obvious play on Manneken Pis, a Brusselian statue of a young boy urinating.⁴⁵ ‘Riverpool’, meanwhile, is close to Liverpool. Though neither city appears to be directly relevant to the conversation, the etymology of both names relates to marshland: The Old Dutch *Broekzele* translates as ‘home in the marsh’ while the Old English *lifer* means ‘clotted water’. ‘River’, ‘pool’, ‘cells’ (as ‘swells’) and ‘brook’ are further plays on the themes of wetlands and regions of water. The first part of Jute’s response, ‘Load Allmarshy!’ (17.8) appears to confirm this.

Mutt then offers a metaphor for what Jute had said: Cedric dumped a wheelbarrow of rubbish onto the ground as if it were a stone dropped into water. Yet despite the allusions to other cities, Joyce is again referring to the effect of invasion on Dublin’s landscape. Throughout the *Wake*, Shaun is represented by a stone - an advancement of the space-time dichotomy which will be discussed in Chapter Two. Glasheen notes that ‘in *FW* every “life”, “live”, “alive”, “living” names Anna Livia and Liffey, and so probably does every “river”, “water”, or “whiskey”’.⁴⁶ Joyce’s use of old languages to refer to an uninhabitable landscape hints at the recurring theme of prehistory, and in these terms the brothers describe the epochal events which shaped the cultural and geographical landscape of Dublin. Thus, the invader, as the stone, was dropped into Dublin. That Joyce should use a reference to puddingstone, a type of conglomerate rock associated with England rather than Ireland, furthers the theme of the outsider.⁴⁷ The rubbish of invasion was dropped onto the land of Dublin as a conglomerate stone can be dropped in water (as the immigrant HCE inseminated his wife ALP); as Jute has forced a conversation on Mutt and as Stanislaus interrupted his brother’s status as the only

⁴⁵ The fountain is a preoccupation of Joyce’s throughout *Finnegans Wake*. See 207.14, 267.31, 329.4, 334.35.

⁴⁶ *Third Census*, p. 169.

⁴⁷ Klaus K. Neuendorf, *Glossary of Geology* (Virginia: American Geological Institute, 2011) p. 525.

son of an only son of an only son. Tindall furthers the metaphor to include defecation, hence ‘Dungtarf’ earlier in the dialogue.⁴⁸

After ‘Load Allmarshy!’ Jute continues: ‘Wid wad for a norse like?’ (17.8). Tindall suggests this is a continuation of the defecation theme: ‘With wad for an arse like?’⁴⁹ The word ‘norse’ suggests that Mutt and Jute are still discussing Cedric Silkyshag; Jute may be asking what noise was made by the dumping of the rubbish – be it historical or faecal:

Mutt. – Somular with a bull on a clompturf. Rooks roorum rex roome! I
could snore to him of the spumy horn, with his woolseley side in,
by the neck I am sutton on, did Brian d’ of Linn. (17.6-12)

Clontarf, which etymologically stems from *Cluain Tarbh*, generally translated as ‘meadow of the bulls’, is reimagined as ‘clompturf’.⁵⁰ The second sentence is presumably part of Mutt’s stammer as ‘rooks roorum’ and ‘rex roome’ are near homophones. The rook’s call (or ‘roar’) is thought to be the source of its name, while the word ‘rook’ has become associated with battle through the game of chess. Continuing in the same theme as ‘rex’ recalls the king in the

⁴⁸ *Reader’s Guide*, p. 44. The last few pages of I.i show HCE sailing into Dublin: ‘the man, Humme the Cheapner, Esc [HCE] [...] came at this timecoloured place where we live in our paroqial femament one tide on another, with a bumrush in a hull of a wherry [...] this archipelago’s first visiting schooner’ (29.18-23). I.ii refers to rumours which ‘proclaim him offsprout of vikings who had founded wapentake’ (30.6-7) and to HCE in ‘The Ballad of Persse O’Reilly’ as ‘the brave son of Scandiknavery’ (47.21).

⁴⁹ *Reader’s Guide*, p. 44.

⁵⁰ One dubious source claims that the Irish name of Clontarf refers to the sound made by the sea there. This theory was apparently upheld by Charles Haliday, an Irish antiquary Joyce read when composing *Finnegans Wake*. This may explain the ‘roorum’ in the next sentence. See: *Clontarf.ie*, ‘History of the Name’ <<https://www.loveclontarf.ie/about/history-of-clontarf>> [accessed 15 December 2020] also Viviana Mirela Braslasu and Robbert-Jan Henkes, ‘The meanderthal tale of the Scandinavian Kingdom of Dublin in Joyce’s notetaking’ in *Genetic Joyce Studies* Vol. 16 (Spring, 2016) <<http://www.geneticjoycestudies.org>> [accessed 17 December 2019] p. 1.

1: Mutt and Jute (I.i)

game, ‘rex roome’ is a probable reference to ‘Rex Roamae’, the title of the chief magistrate of the Roman Kingdom. To put it another way: Cedric Silkyshag (and thence possibly HCE) made an enormous, majestic sound when he died (or metaphorically ‘fell’).

In the Irish comedic poem ‘Brian O’Linn’ every stanza ends ‘says Brian O’Linn’; Joyce echoes this, blending together ‘said’ and its Irish equivalent *duirt*.⁵¹ In the poem, O’Linn made breeches ‘with the wooly side in’; thus ‘I could snore to him of the spumy horn [said] Brian’. O’Linn, another stand-in for Brian Boru, is saying that he and Cedric would drink together; they had been friends before they were enemies; a prescient hint at Shem-Mutt and Shaun-Jute’s own relationship.

Another possible reference is to the First Duke of Wellington via ‘woolsey side in’; The Wellington is an old pub on Dublin’s Baggot Street which is accessible from two sides.⁵² At the same time there are hints at the Howth peninsula, which as Joyce’s first letter to Harriet Shaw Weaver containing a piece of ‘Work in Progress’ confirms, represents HCE’s head on the narrative level that HCE is part of the Dublin landscape.⁵³ O’Linn recalls ‘Black Linn’ (*dubh* is Irish for the colour black), which is the highest point on Howth, while the ‘Isthmus of Sutton’ Joyce described to Weaver as a ‘neck’ of land between Howth and the mainland.⁵⁴

Mutt has aligned himself with Brian while Jute, by default, has become aligned with the leader of the invading force, foreshadowing the ultimate ascension of Shaun over Shem by the end of the book. Jute has lost track of Mutt’s point and replies with ‘[...] I can beuraly

⁵¹ O Lochlainn, Colm, ed., *Irish Street Ballads* (London: Pan, 1978) p. 30.

⁵² The street makes an appearance in *Dubliners* as Duffy’s place of work (*D*, p. 120), and elsewhere in the *Wake*, including three times in the Butt and Taff dialogue to be discussed in Chapter Three of this thesis (345.15-346.33).

⁵³ [15 November 1926] *LI*, p. 247.

⁵⁴ *Ibid.*

forsstand a weird from sturk to finnic in such a patwhat as your rutterdamrotter. Onheard of and umscene! [...] See you doomed.' (17.13-17). *Béarla* is the Irish word for the English language, thus 'beuraly' is an intimation at the Irish using the invader's language. Jute's use of the word 'patwhat' is another example of this, invoking the word 'patois', which has previously been used as a pejorative term for the language spoken by a colonised people. His reply implies that he is not just confused by Mutt's prattle but offended as well; such talk is 'unheard of and obscene.' It recalls Stephano's outburst in *The Tempest* when Caliban begins to speak:

This is some monster of the isle with four legs, who
hath got, as I take it, an ague. Where the devil
should he learn our language? [...]
He's in his fit now and does not talk after the
wisest. (II.ii)

Mutt's reply is the longest piece of speech in the dialogue: at one hundred and twenty-five words it is the almost double the length of the next longest (sixty-three words, also spoken by Mutt at 18.2-9). In contrast with Jute's outburst it is a sanguine speech, first conceding to Jute before a lengthy periphrasis concerning their surroundings: 'Quite agreem. Bussave a sec. Walk a dun blink roundward this albutisle and you skull see how olde ye plaine of my Elters, hunfree and ours' (17.17-19). Mutt's speech is a move away from his previous statements which have been explosive or especially muddled. 'Ye plain of my Elters' subtly connotes Jute's hand in the ownership of land which once belonged to Mutt's people; it also recalls 'Moy-Elta'. In P. W. Joyce's *An Illustrated History of Ireland* (1919), a book Joyce is known to have had in his library, the mythical Partholonians settled the area of Dublin stretching from Howth to Tallaght which they referred to by this name.⁵⁵ Mutt continues:

⁵⁵ P. W. Joyce, *An Illustrated History of Ireland* (Dublin: Educational Company of Ireland, 1921) p. 50. See also Thomas E. Connolly, *The Personal Library of James Joyce* (Buffalo: University of Buffalo, 1955) p. 53.

1: Mutt and Jute (I.i)

where wone to wail wimbrel to peewee o'er the saltings, where wilby city
by law of isthmon, where by a droit of signory, icefloe was from his Inn
the Bygging to whose Finishthere Punct. (17.19-23)

With 'where wone', the sentence becomes a celebratory description of different iterations of Dublin's landscape. 'Whimbrel to peewee over the saltings' is a statement which at once refers to both the brothers' surroundings and the brothers themselves. Both whimbrels and 'peewees' are wader birds, the latter deriving from the onomatopoeic 'peetwit' nickname for the lapwing. Both can be found on North Bull Island, an island parallel to Dollymount Strand in Clontarf (and south-west of Sutton) which exists because of human interaction with the environment. Formed out of sand, mudflats, and saltmarshes, it is richly biodiverse.⁵⁶

Thus, as in *Ulysses*, the image of the lapwing has been invoked when characters partially representative of James Joyce (Stephen Dedalus and Shem-Mutt) are confronted with characters representative or reminiscent of Stanislaus (the unnamed brother and Shaun-Jute). This point gains significance with the understanding that nowhere else in Joyce's fiction, poetry, drama, or letters does he use the word 'lapwing'.⁵⁷ Fittingly, in both circumstances, it is uncertain on the surface whether Joyce is referring to himself or Stanislaus as the lapwing: in *Ulysses* the word interrupts Stephen's thought process thus:

⁵⁶ The websites *Birds of North Bull Island* <<http://www.bullislandbirds.com>> [accessed 16 December 2020] and *North Bull Island Wildlife* <<http://www.northbullisland.com>> [accessed 16 December 2020] document the range of species sighted on the island in the present day. That Joyce was aware of the geological composition of the area can be seen in *Ulysses*. In the 'Eumaeus' chapter, Bloom reflects on the great bodies of water around the world:

On more than one occasion – a dozen at the lowest – near the North Bull at Dollymount he had remarked a superannuated old salt, evidently derelict, seated habitually near the not particularly redolent sea on the wall (*U*, p. 727).

⁵⁷ Nor does he refer to it by the nicknames 'peewit' or 'wype' elsewhere. In III.i of *Finnegans Wake* he uses the word 'lapwhelp', which could refer to lapwing, lapdog, and whelp, but as the passage continues 'or sleevemongrel' a reference to dogs rather than birds can be assumed (441.31-32).

—In asking you to remember those two noble kinsmen nuncle Richie and nuncle Edmund, Stephen answered, I feel I am asking too much perhaps. A brother is as easily forgotten as an umbrella. Lapwing.

Where is your brother? Apothecaries’ hall. My whetstone. Him, then Cranly, Mulligan: now these. Speech, speech. But act. Act speech. They mock to try you. Act. Be acted on.

Lapwing.

I am tired of my voice, the voice of Esau. (*U*, p. 271)

The lapwing has not been portrayed kindly in literature and given the context of Stephen’s thought process in *Ulysses*, it is interesting to see how Shakespeare wrote of the bird in his plays. In *The Comedy of Errors* (c. 1594) lapwings are cited for their penchant to feint lameness: ‘Far from her nest the lapwing cries away’ (IV.ii).⁵⁸ Such deceit is referred to as ‘seeming the lapwing’, as in *Measure for Measure* (c. 1603), when Lucio attempts to convince his friend’s sister - who has recently entered a convent - of his sincerity:

I would not - though ‘tis my familiar sin
With maids to seem the lapwing, and to jest,
Tongue far from heart - play with all virgins so. (I.iv)⁵⁹

James Harting also identifies similar tropes in earlier works by Ben Jonson and the dramatist Robert Greene.⁶⁰ A different use of the lapwing in Shakespeare is found in *Much Ado About Nothing* (c. 1598). Hero and Ursula are plotting against Beatrice, and when she arrives Hero says to Ursula ‘look where Beatrice, like a lapwing, runs | Close by the ground, to hear our conference’ (I.iv).⁶¹ This plays on the fact that lapwings nest on the ground. In the final scene of *Hamlet* (c. 1599), Horatio remarks to Hamlet that ‘This lapwing runs away with the shell on

⁵⁸ William Shakespeare, *The Comedy of Errors* (London: Penguin, 2015) p. 54.

⁵⁹ Shakespeare, *Measure for Measure* (London: Penguin, 2015) p. 40.

⁶⁰ James Edmund Harting, *The Ornithology of Shakespeare* (London: van Voorst, 1871) pp. 221-222.

⁶¹ Shakespeare, *Much Ado About Nothing* (London: Penguin, 2015) p. 36.

1: Mutt and Jute (I.i)

his head,' (V.ii) after the obsequious Danish courtier Osric leaves the room; referring to the short time it takes lapwings to start moving after hatching.⁶²

In his essay on the use of the lapwing in *Ulysses*, George Geckle points to Joyce's reference to Walter William Skeat's *An Etymological Dictionary of the English Language* (1882) in *Stephen Hero*, the unpublished predecessor to *A Portrait of the Artist as a Young Man* (*SH*, p. 32). The following is from the entry for the lapwing:

LAPWING, the name of a bird. (E.) M.E. *lappewinke* (four syllables), Gower, C. A. ii. 239; later *lapwinke*, Prompt. Parv. p. 288; spelt *lhapwynche*, *Ayenbite of Inwyt*, p. 61. [...] the sense is 'one who turns about in running or flight,' which is (I believe) fairly descriptive of the habit of the male bird.⁶³

Here Stephen's reading in his formative years is connected to the *Ulysses* his author would write in the future. In *Ulysses* Stephen is the lapwing through his 'turn[ing] about in running or flight' to Paris. Additionally, the title of the fourteenth century confessional text 'Ayenbite of Inwyt', or 'prick of conscience' is rendered as 'agenbite of inwit' to refer to Stephen's reflections on guilt such as the money he owes Æ, or the fact that his sister Dilly still has to live with their father Simon Dedalus (*U*, pp. 242-243, 313). Portraying Stephen's relationship with his brother through the symbol of a lapwing, and his feeling of guilt through the prism of medieval prose are two of the ways in which Joyce shows that Stephen best engages with his feelings through metaphor and intellect.⁶⁴

⁶² Shakespeare, *Hamlet* (London: Penguin) p. 240.

⁶³ Cited in Geckle, 'Stephen Dedalus as Lapwing: A Symbolic Centre of "*Ulysses*"', in *JJQ*, Vol. 6, No. 2 (Summer, 1969) p. 106. Parenthesis and emphasis in text.

⁶⁴ Robert Haas similarly argues 'the word "lapwing" repeatedly interrupting Stephen's stream of consciousness as he presents his Shakespeare theory [...] surely represents self-reproach that his artistic inventiveness may be exceeding his sincerity', Haas, 'A James Joyce Bestiary: Animal Symbolism in "*Ulysses*", *American Notes and Queries*, Vol. 27, No. 1 (Spring, 2014) p. 33.

While Shem, through Stephen Dedalus, aligns himself with the famous lapwing, the whimbrel has been overlooked in literature. There are no references to the bird in Shakespeare (or Ben Jonson, for that matter). The bird itself is a visitor to Ireland: 'North Bull Island is a regular staging post for nationally important populations of whimbrels in spring and autumn'.⁶⁵ The whimbrel may then be aligned with Jute, as both he and his possible bird-counterpart are immigrants to Ireland. The interaction 'whimbrel to peewee' (rather than 'with') follows the pattern of both Joyce's real relationship with his brother and his fictional character's behaviour: as Stanislaus gave Joyce money, so Jute gave Mutt money. Joyce moved away, and Stanislaus followed. The lapwing, for its part, resembles Joyce, who ran away from his nest; he is the emigrant rather than the immigrant.

Mutt's speech continues: 'where wilby city by law of isthmon' (17.20-21), predicting the building of the city of Dublin in the civilised age to come. After speaking of the future in this way he returns to the past: 'where by a droit of signory, icefloe was from his Inn the Bygging to whose Finishthere Punct (17.21-23)'. 'Droit of signory', McHugh notes, refers to *droit de seigneur*, the supposed right of feudal lords to have sex with any of his tenants' wives.⁶⁶ In this way Mutt is simultaneously alluding to HCE and ALP's relationship and the genesis of Dublin. HCE is the eternal 'Inn'-keeper, while ALP and the act of sex are invoked with 'ice flow'. 'Finishthere Punct' is close to 'Phoenix Park', the scene of HCE's unknown crime which predicated his downfall ('Phoenix be his pyre' 128.35). McHugh recognises

⁶⁵ Tom Cooney, 'Whimbrel *Numenius phaeopus* migrations at North Bull Island, Dublin Bay: 2012 to 2015' in *Irish Birds*, Vol. 10 (2016) p. 357.

⁶⁶ *Annotations*, p. 17.

1: Mutt and Jute (I.i)

Cape Finisterre; a peninsula of Spain whence the Celts are thought to have travelled to Ireland.⁶⁷

In this way Mutt's speech reflects on the past, present and future of the setting of the dialogue, which is symbolically important as a landing spot and the head and neck of HCE. This part of his speech ends with 'Let erehim rumuhrmuhr', a nod to 'Let Erin Remember the Days of Old' by Thomas Moore. Dublin-born Moore was a supporter of the United Irishmen movement; his poem is a tribute to a former Ireland which fought its colonisers, instructing his readers to reflect on Ireland's past for inspiration to overthrow the British: 'When Malachi wore the collar of gold, | Which he won from her [Ireland's] proud invader'.⁶⁸

Mutt's speech moves on to the effects of a multicultural Dublin shaped by both native and coloniser: 'Meamerge two races, swete and brack. Morthering rue. Hither, craching eastuards, they are in surgence: hence, cool at ebb, they requiesce' (17.23-26). While McHugh notes that 'swete and brack' could stand in for 'white and black' (as *svet* is Russian for 'light'), Joyce is more likely hinting at different types of water; 'sweetwater' is synonymous with freshwater while the salinity of 'brackish' water is between freshwater and seawater.⁶⁹ A reference to ethnic groups is likely intended, as *brak* is Russian for marriage and both HCE and Sigtrygg Silkbeard are of dual heritage, but sexual intercourse between HCE and ALP is the overriding theme. As a river she is freshwater; as an immigrant travelling from Northern

⁶⁷ *Ibid.*

⁶⁸ Malachi was a rival of Brian Boru, per Moore's own notes he 'defeated two [Danish] champions, whom he encountered successively, hand to hand, taking a collar of gold from the neck of one, and carrying off the sword of the other, as trophies of his victory' Thomas Moore, *Irish Melodies* (London: Longman, 1856) <<https://archive.org/details/irishmelodies00moorgoog>> [accessed 10 December 2020] p. 25n1.

⁶⁹ *Annotations*, p. 17.

Europe, HCE is seawater. Brackish water is also a feature of North Bull Island.⁷⁰ ‘Morthering rue’ is close to *Maidrín Rua*, Irish for ‘little red fox’ and the air to which ‘Let Erin Remember the Days of Old’ is often put. Mutt’s description ‘craching eastwards’ is probably a reference to the semidiurnal tides around Dublin; there are also estuaries to the north of Howth at Baldoyle and the south at Tolka. ‘HCE’, Shem and Shaun’s father, can be traced twice in the initials of the sentence, clarifying that he is still at the centre of Mutt’s confusing rhetoric which on the surface is concerned with the geology and geography of his surroundings. Mutt finishes his speech thus:

Countlessness of livestories have netherfallen by this plage, flick as
flowflakes, litters from aloft, like a waast wizard of all whirlworlds. Now
are all tombed to the mound, isges to isges, erde from erde. Pride, O pride,
thy prize! (17.26-30)

His speech becomes more intelligible as it goes on; involved rhetoric referring to Cedric Silkyshag, his possible rivals, or other mythical Irish figures has faded away. *Plage* – the French for ‘beach’ – is a reminder that the conversation is still happening at Howth or ‘environs’. ‘Tombed to the mound’ hints at HCE, interred underneath Dublin; his fall, like the fall of the other characters whose stories Mutt has related, is a literal part of the Dublin landscape. The last sentence is probably an ironic comment on the mortality of all heroes. Directed at Jute, it is a mockery of his aspirations in the role of the ‘proud’ invader à la Moore’s poem.

Jute’s response is succinct - ‘‘Stench!’’ (17.31). Mutt continues: ‘Fiatfuit! Hereinunder lyethey!’ (17.32). Again, he is recognising the transience of human life on earth as *fiat* is Latin for ‘let it be done’ and *fuit* is Latin for ‘it has been.’ He continues to explain that in death all

⁷⁰ See A. J. Prater, *Estuary Birds of Britain and Ireland* (London: Bloomsbury, 2010) pp. 22-23. Also ‘the river felt she wanted salt’ (110.1-2).

1: Mutt and Jute (I.i)

men are equal: ‘Llarge by the small’ (17.32), and ‘babylone the greatgrandhotelled with tit tit tittlehouse’ (17.33-34). Here Joyce is contrasting not only the great and lowly but again invoking the Tower of Babel through ‘babylone the [...] hotel’.⁷¹ In that story, the lowly aspired too high and the result was a mass of ‘tittering’.⁷² Mutt continues in the theme of juxtaposition: ‘alp on earwig, drunk on ild, likeas equal to anequal in this sound seemetry which iz leebez luv’ (17.34-36). The informal cemetery around Mutt and Jute is christened as ‘leebez luv’, which could be reimagined as ‘labour’s love’ (invoking Shakespeare’s *Love’s Labour’s Lost* (c. 1595), in which love is put on hold) or *Liebestod*, German for ‘love’s death’ and the title of the final piece of music from Wagner’s *Tristan und Isolde* (1865), an opera based on the story of Tristan and Iseult which Joyce uses throughout the *Wake*.⁷³

Jute interjects with another one-word exclamation: ‘Zmorde’ (18.1), which like his last is a contraction of ‘God’s [...]’ (in this case *merde*, the French for ‘shit’). Mutt continues unabated, fixated on the topic of the democratisation of death: ‘And thancestross [the ancestor-ous] mound have swollup them all’ (18.2-4) He invokes the Viconian theory of demarcated cycles of history in ‘This ourth of years is not save brickdust and being humus the same roturns’ (18.4-5). That is, the earth (Latin: *humus*) is full of the remains of history; people and buildings are lost to the soil as the Earth continues to revolve. Mutt is still threatened by the changing environment, invoking Habbakuk’s advice from God that the threat of invasion must be made clear so ‘that he may run that readeth it’ (Habbakuk 2:2);

⁷¹ The words ‘Babel’ and ‘Babylon’ are the same in Hebrew; William Gesenius et. al, eds., *A Hebrew Lexicon of the Old Testament* (Oxford: Clarendon Press, 1968) p. 93.

⁷² All references to the Bible are to the King James Version, which Joyce read. Richard Ellmann, *The Consciousness of Joyce* (London: Faber and Faber, 1977) p. 101.

⁷³ See [7 June 1926] *LI*, p. 241. Also Glasheen, *Third Census*, pp. 289-290.

thus 'He who runes may rede it on all fours' (18.5-6). The next line refers to the declining state of Dublin: 'O'c'stle, n'wc'stle, tr'c'stle, crumbling!' (18.6-7). Newcastle and Crumlin are areas near Dublin which under King John were annexed to the British Crown and organised as two of four royal manors.⁷⁴ The allusion to three castles crumbling is a reference to the Dublin Coat of Arms, which depicts three burning castles flanked by two women. Michael J. O'Shea writes that in the *Wake* 'the three castles and the two women are turned into a graphic version of the park incident, with its three soldiers and two girls. Because the central figure of the incident is HCE, the Dublin arms are most frequently associated with him.'⁷⁵

Mutt, it can be seen, is pessimistic about the future of Dublin due to its frequent invasion and its role as the epicentre of HCE's fall. His speech ends with: 'Sell me sooth the fare for Humblin! Humblady Fair. But speak it allsoftly, moulder. Be in your whisht!' (18.7-9). These last words can be a plea, to either 'tell the truth' about Dublin – and its future – or consider the price it has paid. Yet Mutt remains cautious: '[Speak it softly, mister]'. *Bí i do thost* is Irish for 'be quiet'; Joyce renders it as *bi i dho husht* in *Ulysses* (*U*, p. 386) when the Citizen, the Irish Republican at the centre of the 'Cyclops' episode, says it to his dog. 'Whist' is an Anglicisation of *husht* which alone means 'shh'.

Mutt has covered much ground in his three speeches. The first recalls the history of Ireland, in which 'countlessness of livestories have netherfallen' in battle thanks to its invaders, who came 'craching eastuards.' His second focusses on the fate of both Irishman and invader as they came to repose under Dublin side-by-side, while the third was concerned with the future

⁷⁴ Edmund Curtis, 'The Court Book of Esker and Crumlin, 1592-1600', *The Journal of the Royal Society of Antiquaries of Ireland*, Vol. 19, No. 1 (June, 1929) p. 45.

⁷⁵ O'Shea, *James Joyce and Heraldry* (New York: New York State University Press, 1986) p. 115.

1: Mutt and Jute (I.i)

of Dublin, where in the ‘runes [we] may rede’ the ‘crumbling’ of its historical seats. This is not necessarily a bad thing, as those castles are credited to British rule. Regardless, Dublin’s future does not look good; it has been ‘[Humbled]’. McHugh notes that Joyce invokes the nursery rhyme ‘See-saw, Sacradown (which is the way to London Town?)’, once written with Dublin at its centre and another implicit reminder of the colonial power over Ireland.⁷⁶ A heretofore unrecognised allusion to the poem ‘Song’ by Joyce’s contemporary Edward J. O’Brien rounds off the speeches. O’Brien writes:

She goes all so softly
Like a shadow on the hill
A faint wind at twilight
That stirs, and is still.
She weaves her thoughts whitely,
Like doves in the air,
Though a gray mound in Flanders
Clouds all that was fair.⁷⁷

O’Brien’s poem is about a woman who has lost her love at Flanders during World War I; he contrasts the image of the woman on the hillside with a ‘grey mound’ which now contains soldiers of different sides lying side-by-side. Joyce uses ‘all so softly’ in ‘allsosiftly’ and combines ‘Flanders’ and ‘mound’ in ‘moulder’; thus in the final words of Mutt’s speeches he returns to the imagery of all that is buried beneath the battlefield and which does not bode well for the future.

With Jute’s reply, ‘whysht?’ (18.10) he is asking why he should be quiet; Mutt responds with ‘The gyant Forficultes with Amni the fay’ (18.11). In other words: ‘because

⁷⁶ *The Oxford Dictionary of Nursery Rhymes*, ed. by Iona Opie and Peter Opie (Oxford: Clarendon Press, 1952) p. 277. See McHugh, *Annotations*, p. 18.

⁷⁷ Rittenhouse, Jessie B., ed., *The Second Book of Modern Verse* (New York: Houghton Mifflin, 1916) p. 164.

HCE and ALP are here’, as *forficula* is a genus of earwigs (as in ‘Earwicker’) and *amnis* the Latin for ‘river’. The dialogue continues:

Jute. – Howe?

Mutt. – Here is viceking’s grab.

Jute. – Hwaad!

‘Howth’ could be identified here, also: ‘Why?’, ‘How?’, and ‘What?’ (*hvad* is Danish for ‘what’). ‘Howe’ also stands for graves, deriving from the Old Norse *howe* meaning ‘mound’ and often indicating the presence of a burial site between the Early Neolithic and Early Saxon periods.⁷⁸ In Mutt’s reply he uses the words ‘Viceroy’ and ‘Viking’, which both carry connotations of the outsider, while *grab* is the German for ‘grave’. Thus ‘Q. How are HCE and ALP here? A. They are in the graves of the outsiders.’ The conversation draws to a close as follows:

Mutt. – Ore you astoneaged [astonished/stone aged], jute you?

Jute. – Oye am thonthorstrok [thunderstruck], thing mud. (18.12-16)

Both participants in the dialogue refer to each other’s names in their speech with ‘jute’ and ‘mud’, while Thingmote was also a Norse assembly place which stood in Dublin near what is now College Green.⁷⁹ *Øre* is both the Norwegian and Danish for ‘ear’, and in keeping with the numismatics earlier in the dialogue is also used to refer to the centesimal coin in Norway and Denmark. *Øye*, similarly, means ‘eye’ in Norwegian (the Danish is *øje*). Thus, the dialogue has returned to the subject of what the characters are able to perceive around them, recalling the problems the characters had with communicating upon first meeting. Jute especially has

⁷⁸ Hence Maeshowe, Duggleby Howe and Sutton Hoo in the British Isles. See Leiv Heggstad, Finn Hødnebo, Erik Simensen, *Norrøn Ordbok* (Oslo: Det Norske Samlaget, 1975) p. 174.

⁷⁹ George A. Little, ‘The Thingmote’ in *Dublin Historical Record*, Vol. 41, No. 3 (June, 1988) p. 123. See also the use of both ‘coyne and livery’ and the Viking ‘Thing’ (313.14-17) in the introduction to the Butt and Taff dialogue discussed in Chapter Three of this thesis.

1: Mutt and Jute (I.i)

endeavoured to understand the landscape, having perhaps inadvertently bought a history lesson by giving Mutt money; knowledge and evidence in this part of the *Wake* are empirical. Joyce wrote to Weaver three days after completing his second draft of the opening of the book that: ‘One great part of every human existence is passed in a state which cannot be rendered sensible by the use of wideawake language, cutanddry grammar and goahead plot.’⁸⁰ In dreams reason is invariably unreliable, and to emphasise this in the Mutt and Jute dialogue – the first deviation from prose in the book – Joyce uses misinformation, miscommunication and misunderstanding. As so much understanding is lost in speech, the characters are left with sense impressions of the landscape by being stood in the locations with which their conversation is concerned: Clontarf, Howth, and North Bull Island; collectively the head and neck of HCE. Knowledge is transmitted through experience in lieu of any dependable alternatives.

The narrator returns after the dialogue in the same friendly manner as before it, keen to explain the importance of the passage to the reader:

(Stoop) if you are abcedminded, to this claybook, what curios of signs (please stoop), in this allaphbed! Can you rede [...] its world? It is the same told of all. Many. Miscegenations on miscegenations. Tieckle. They lived und laughed ant loved end left. Forsin. Thy kingdom is given to the Meades and the Porsons. The meandertale, aloss and again, of our old Heidenburgh in the days when Head-in-Clouds [HCE] walked the earth. In the ignorance that implies impression that knits knowledge that finds the nameform that whets the wits that convey contacts that sweeten sensation that drives desire that adheres to attachment that dogs death that bitches birth that entail the ensuance of existentiality. (18.17-28., parenthesis in text)

The beginning of civilisation, they argue, was marked by the misunderstanding seen between Mutt and Jute; peoples struggled to ‘rede’ each other but continued to mix, until, in agreement with Mutt’s realist analysis of death, ‘they lived [...] end left’. McHugh identifies in this paragraph words related to ‘MENE, MENE, TEKEL, UPHARSIN’: the so-called ‘writing on

⁸⁰ [24 November 1926] *LIII*, p. 363.

the wall’ at Belshazzar’s feast in the Bible. An oracle identifies these words as a warning to the king to stem his arrogance and pride, lest he be usurped: ‘You praised the gods of silver and gold, of bronze, iron, wood and stone, which cannot see or hear or understand’ (Daniel 5:23).⁸¹ Hence ‘thy kingdom is given to the Meades and the Porsons’, as Belshazzar’s was ultimately given to the Medes and Persians. Joyce can be seen applying the same justice to the Vikings, or more generally any group which seeks supremacy. The run-on sentence which follows can be read as a summary of Joyce’s epistemology in the beginning of the *Wake* via, McHugh observes, Buddha: Ignorance leads to impression, which leads to knowledge, and so on – all of which ‘[entails the ensuing existence]’.⁸²

In his essay ‘Dante... Bruno. Vico.. Joyce’ Samuel Beckett summarises Giambattista Vico’s epistemology as given in 1725’s *Scienza Nuova* (New Science). ‘In the beginning was the thunder’, which ‘set free Religion, and produced society: ‘and the first social men were the cave-dwellers, taking refuge from a passionate Nature: this primitive family life receives its first impulse towards development from the arrival of terrified vagabonds’. After summarising the rest of Vico’s stages, he writes:

To this six-termed social progression corresponds a six-termed progression of human motives: necessity, utility, convenience, pleasure, luxury, abuse of luxury: and their incarnate manifestations: Polyphemus, Achilles, Caesar and Alexander, Tiberius, Caligula and Nero.⁸³

While much of the first book of the *Wake* is concerned with divinity, then, the Mutt and Jute dialogue is an analysis of social interaction becoming a necessary function of humanity. Joyce borrows elements of Vico in this: ‘Fables, or imaginative universals, arose before the rational

⁸¹ *Annotations*, p. 18.

⁸² *Ibid.*

⁸³ Samuel Beckett, ‘Dante... Bruno. Vico.. Joyce’ in Samuel Beckett, et. al., *Our Exagmination Round his Factification for Incamination of Work in Progress* (London: Faber and Faber, 1929) p. 5.

1: Mutt and Jute (I.i)

or philosophic universals, which were formed through the medium of prose speech.’⁸⁴ With neither reason nor formality to guide them, Mutt and Jute are limited to discussing fables, ‘expressing themselves by a language with natural significations’ as Vico wrote on the role of the natural world in influencing early speech.⁸⁵

The native (‘cave-dweller’) and outsider theme in the Mutt and Jute dialogue has been associated with other stories from literature. As Caliban has been observed above, in her *Third Census of Finnegans Wake* Adaline Glasheen argues that this episode ‘is based partly on the meeting of Caliban [...] and Stephano-Trinculo in *The Tempest*, partly on the meeting of Polyphemus and Ulysses’.⁸⁶ Caliban can be traced throughout, in the form of a dialogue between two strangers, in an other-worldly landscape, who struggle to understand each other. The native is also found to be subservient to the outsider; Caliban after drinking Stephano’s liquor and Mutt through accepting Jute’s (and therefore the Viking’s) money.

Glasheen and Becketts’ references to the cyclops Polyphemus and Ulysses are harder to unpack. Glasheen’s schema posits Ulysses as a representative of HCE when Shem is in the role of Telemachus; in keeping with elsewhere in the book when HCE plays the role of Bloom when Shem is Stephen Dedalus.⁸⁷ Here, Shaun-Jute-Polyphemus – the savage in the cave – would necessitate that he is in the role of the native rather than the outsider. In Book 9 of the *Odyssey*, Ulysses walks unannounced into the cyclops Polyphemus’ cave – inadvertently leading several of his comrades to their deaths – and later claims that his name is ‘Noman’ to

⁸⁴ Giambattista Vico, *The New Science of Giambattista Vico*, trans. by Thomas Goddard Bergin and Max Harold Fisch (Cornell: Cornell University Press, 1970) p. 11. He also wrote that people stammered before they spoke, however this was a result of their prior muteness rather than their drinking habits; p. 112.

⁸⁵ Vico, *The New Science*, p. 98.

⁸⁶ Glasheen, *Third Census*, p. 202.

⁸⁷ *Third Census*, lxxvi.

enact his revenge and escape. Returning to *The Tempest*, Caliban is mistaken about the identity of his intruders and believes they were sent by Prospero; Trinculo’s decision to shelter from the rain in Caliban’s covering confounds Stephano when he comes across the pair:

Do you put
tricks upon's with savages and men of Ind, ha? I
have not scaped drowning to be afeard now of your
four legs; for it hath been said, As proper a man as
ever went on four legs cannot make him give
ground. (II.ii)⁸⁸

In Joyce’s dialogue, first the narrator struggles to understand what Jute is: ‘What a quhare sort of a mahan’ (16.1). Jute in turn finds it difficult to understand Mutt: ‘Whoat is the mutter with you? [...] You that side your voise are almost inedible to me’ (16.16-23). In the end, both are at cross-purposes ‘Jute. – Hwaad! | Mutt. – Ore you astoneaged, jute you?’ (18.14-15). Alcohol also features in all three passages. Caliban gets drunk:

That’s a brave god and bears celestial liquor [...]
I’ll swear upon that bottle to be thy true subject;
For the liquor is not earthly. (II.ii)⁸⁹

Mutt, as previously established, gained his stammer ‘aput the buttle’ in the ‘Inns of Dunglearf’. Odysseus offers Polyphemus alcohol so that he falls asleep and Odysseus and his men can blind the cyclops. In each example, the men are losing inhibitions and in doing so lose a part of their humanity: Caliban, his sovereignty; Polyphemus, his sight; Mutt, his speech. The latent theme in the three pieces is the interface of native and intruder, whose meetings are marked by a breakdown in communication.

Another important contribution from literature – if not so highbrow – is the comic strip after which Joyce named his characters. Mutt and Jute’s names are derived from Mutt and Jeff, characters in an American comic strip which was in syndication first in the *San Francisco*

⁸⁸ William Shakespeare, *The Tempest* (London: Penguin, 2015) p. 96.

⁸⁹ Shakespeare, *The Tempest*, p. 99.

1: Mutt and Jute (I.i)

Chronicle, and then the *San Francisco Examiner*, from 1907 until 1983. Originally featuring just Mutt until he met Jeff in a prison in 1908, ‘Mutt and Jeff’ followed an archetypal odd couple.⁹⁰ Its creator, Harry Conway Fisher, is credited with being the first comic book artist to popularise writing a ‘strip’ of panels rather than a single panel.⁹¹ The comic followed the goings-on of its titular characters: the tall Mutt and his diminutive friend Jeff. ‘Mutt’, deriving from ‘muttonhead’, became a popular insult in the late nineteenth century.⁹² Joyce’s Mutt and Jute maintained their names from his first conception of the scene in either late 1926 or early 1927. There are no references to the Mutt and Jeff comic strip in Joyce’s letters or libraries, but evidence suggests that ‘Mutt and Jeff’ was used in common parlance to refer to polar opposites as early as 1937.⁹³ The original Mutt and Jeff bear resemblance to an exaggerated form of Joyce and his brother Stanislaus - at least from Joyce’s perspective:

⁹⁰ Harry Conway Fisher, ‘Mutt spends his first day in the bughouse and is welcomed by all the bugs’, *The San Francisco Examiner*, 27 March 1908, p. 9.

⁹¹ R. C. Harvey, ‘Mutt, Jeff and Bud’ in *The Comics Journal*, Vol. 289 (April, 2008) p. 174.

⁹² *Lexico* <<https://www.lexico.com/definition/mutt>> [accessed 3 December 2020].

⁹³ Maria Huxley used the phrase in a letter to her friend Roy Fenton; writing on her husband Aldous’ upcoming lecture tour with the American historian Gerald Heard, Maria reports: ‘And they are doing it together. A sort of Mutt and Jeff on war and peace and religion and so on.’ [13 October 1937] *Letters of Aldous Huxley*, ed. by Grover Smith (London: Chatto, and Windus, 1969) p. 42.

With the emergence of Little Jeff as Mutt's partner, the comic strip acquired the humane dimension that made it a classic. [...] Mutt remained the scheming conniver he'd always been as a horse-player [gambler]: His role in the strip was to come up with ways to make a buck. Jeff's seeming mental deficiency made him the perfect innocent, the ideal foil for Mutt the materialist. And the comedy soon took its vintage form with Mutt's avaricious aspirations perpetually frustrated by Jeff's benign and well-intentioned ignorance.⁹⁴

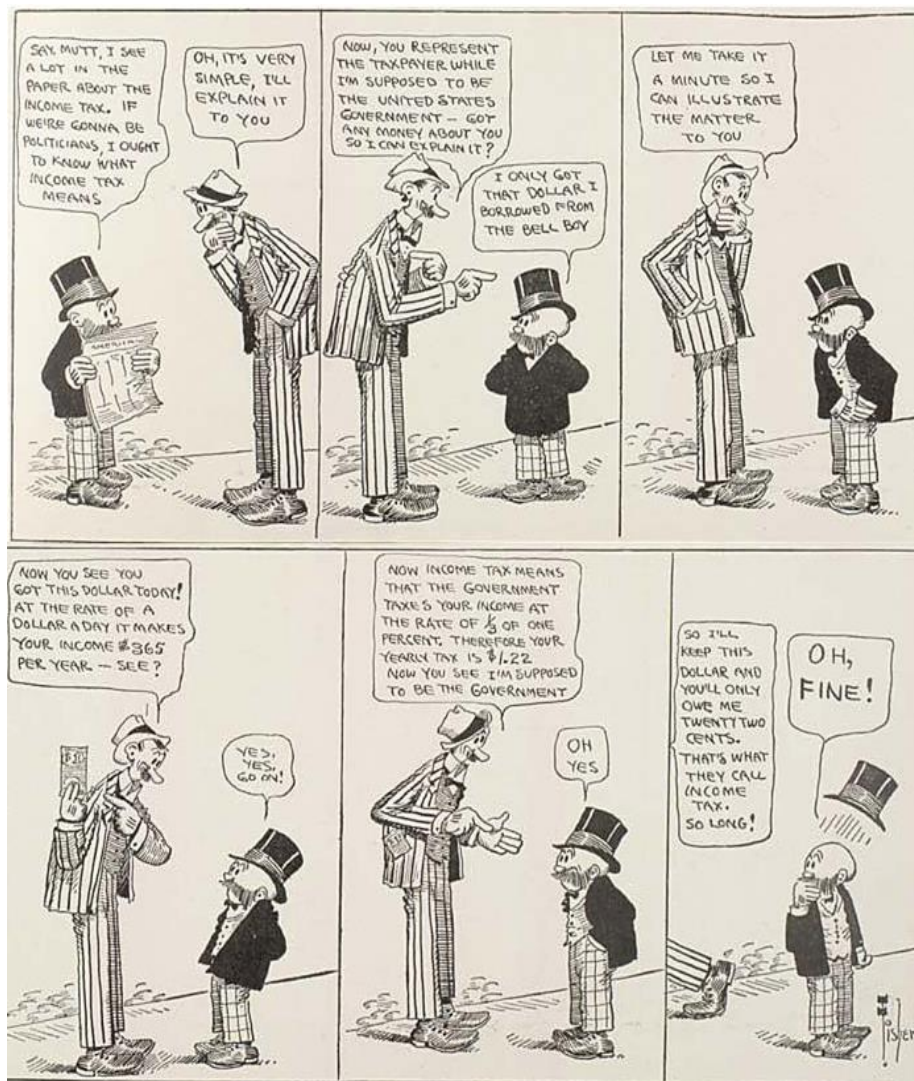


Fig.1: In this strip from 1911 – originally over one row – Mutt cons Jeff out of \$1 under the pretence of explaining income tax. Harry Conway Fisher, 'Untitled', at the *Smithsonian Libraries* <<http://www.sil.si.edu/ondisplay/caricatures/18xx.htm>> [accessed 10 December 2020].

⁹⁴ Harvey, 'Mutt, Jeff and Bud', p. 182. Parenthesis mine.

1: Mutt and Jute (I.i)

Mutt recalls Joyce himself: tall, conniving, and certainly the smartest of the pair. Stanislaus, if not ‘mentally deficient’, was certainly an innocent by contrast.⁹⁵ One strip (*Fig. 1*) shows Jeff being swindled out of his money as Mutt explains to him the concept of income tax; the last panel shows Mutt, already nearly out of frame, shouting to Jeff: ‘So I’ll keep this dollar and you’ll only owe me twenty-two cents – that’s what they call income tax. So long!’. The move recalls Joyce’s dynamic with Stanislaus, as the latter was expected to pay not just for Joyce’s necessities, but his whims as well.⁹⁶ In drawing on these characters in naming his own, Joyce foreshadows an interaction marked as much by antagonism as by amicability and familiarity.

The principal theme in the dialogue in I.i is the construction of a workable form of communication between disparate bodies.⁹⁷ The effects of history on the present are explored through the references to invasion: the *Wake*, being so concerned with the fall of HCE, often reflects on the idea of residual pain and its effects. Together the brothers stumble their way through confusion, sympathy, outrage, education, and back to confusion. Though little is known of the brothers at this point in the text, already they are positioned as diametrically opposed. Beneath the surface distinctions of stammering versus deafness, or a tendency for

⁹⁵ Stanislaus’ confidence was at odds with Joyce’s; he wrote in his diary while they lived together in Trieste ‘I was wise to leave Dublin because it is a stagnant city, but I annulled any good that might have happened me by coming to live with Jim. I am useless to myself and everyone else.’ [18 September 1907] BoD.

⁹⁶ In a diary entry dated 20 April 1907, Stanislaus writes that he told Joyce earlier that day “‘You know the way money is but you don’t make the least effort to save.” [...] He manages to while away the day [...] relieving the tedium with sniffs of absinthe, cigars, caffes and [indec.] of wine, while I eat the same things and the same amount every day to try and make it possible to live on what we have. I do not spend a crown on my pleasure in the month.’, BoD.

⁹⁷ See Herman: ‘The Mutt and Jute Dialogue in Joyce’s “*Finnegans Wake*”: Some Gricean Perspectives’ in *Style*, Vol. 28, No. 2 (Summer, 1994) p. 235.

loquaciousness rather than taciturnity, each brother is portrayed performing a different form of savagery from the other.

For Joyce, his own savagery is associated with hedonism. Chief among his interests were reading, writing, drinking, eating, and – when possible – travelling. So, Mutt is a drinker, happy to take money and expound on history and philosophy. Jute, we have seen, is a calmer character. He may be the invader, but as a 'santryman', a driller of all decent people, he is an officer rather than a leader. He is keen, but witless; asking eight questions of Mutt while Mutt asks none of him.⁹⁸ Jute's form of savagery lies in an inability to think for himself. He finds it difficult to hold a conversation (or, alternately, is happy to let Mutt lead it) and over a third of his responses are one word long compared with a sixteenth of Mutt's. So, Stanislaus Joyce took Joyce's lead for much of their lives, following him to the same country for the same job, giving him money on request while making notes on his life at the same time. Ellmann writes:

It is easy to see that James was a difficult older brother, yet Stanislaus was a difficult younger one. If James was casual and capricious, Stanislaus was punctilious and overbearing. James knew his laxity of behaviour to be an appearance he could, in sudden tautness, brush aside; Stanislaus knew his own self-discipline to be largely a revolt against his brother's faults. [...] Stanislaus remembered with many instances that he had been abused in Trieste. Yet he had also been lifted away from ignominy in Dublin and given a career and an intellectual life.⁹⁹

Stanislaus was not a rival of Joyce. The relationship was more complex than that; Joyce depended on Stanislaus financially, and has been demonstrated to have swiped material from his younger brother; the 'first second' son in a Joyce family for three generations.¹⁰⁰ Joyce is also more directly at fault in his savagery, in admitting to partial blindness through drinking

⁹⁸ Mutt's 'Has? Has af? Hasitancy?' he immediately answers himself and can thus be taken either as part of his stutter or rhetorical questions (16.26).

⁹⁹ *James Joyce*, p. 482.

¹⁰⁰ Ellmann, *James Joyce*, p. 14.

1: Mutt and Jute (I.i)

and passing the same on to his character. For Geert Lernout, writing on the genetic construction of the first chapter of *Finnegans Wake*:

[Mutt and Jute] exemplify not only the problematic communication after Babel but at the same time the rivalry between two suitors of the same women, two inhabitants of the same city or land, and all the enemy brothers of the book. Mutt and Jute are the prehistorical prototypes of Shem and Shaun.¹⁰¹

While it is true that Mutt and Jute are the prehistorical prototypes of Shem and Shaun, the discussion of the passage above demonstrates that their dynamic is more nuanced than struggles over the same ‘territory’. Surprisingly, considering its place in the first chapter of the *Wake*, few critics have discussed the Mutt and Jute dialogue specifically. Writing in 1994, David Herman observed that ‘scholars like Bernard Benstock, Kimberly Devlin and William York Tindall have assimilated Mutt and Jute to the other paired males who figure at various points in the book – most notably, Muta and Juva in Book IV [609.24-610.33] – and whose Wakean archetype is of course the Shem-Shaun polarity.’¹⁰² Herman’s essay itself is the only full-length article dedicated to the segment. He is concerned with the metacommunicative discourse inherent in the passage; and in focussing on the form rather than the content he is uninterested with Joyce’s characterisation, such as it is, of Mutt and Jute. That is, the ‘interpersonal conflict’ he observes in the text is not necessarily a function of Mutt and Jute’s personalities, but rather a method by which Joyce constructs a ‘conversation about conversations’.¹⁰³

¹⁰¹ Lernout, ‘The Beginning’, p. 57.

¹⁰² Herman, ‘The Mutt and Jute Dialogue’, p. 223. Parenthesis in text.

¹⁰³ Herman, ‘The Mutt and Jute Dialogue’, pp. 227-229.

Though in Joyce's second draft of the opening of the *Wake* Shem was named on the opening page of the book, he and his brother do not appear until I.iv.¹⁰⁴ Their appearance is in the context of the story of ALP's letter:

It was folded with cunning, sealed with crime, uptied by a harlot, undone by a child. [...] The old hunks on the hill read it to perfection. It made ma merry and sissy so shy and rubbed some shine off Shem and put some shame into Shaun. (94.8-12)

Shem and Shaun for Joyce represent a familial interdependence, and in this their form of conflict is not necessarily aggressive or competitive. In the Mutt and Jute dialogue neither brother is arguing for his claim to land (or, for that matter, women) but exchanging ideas, money, and knowledge as in the relationship between James and his closest brother.

¹⁰⁴ *JJA* XLIV, p. 45.

1: Mutt and Jute (I.i)

2: The Mookse and the Gripes (I.vi)

‘I see, she sighed. There are menner.’ (158.5)

This focus of this chapter is ‘The Mookse and the Gripes’, a fable Shaun tells in I.vi of *Finnegans Wake* (1939). This thesis is concerned with the five points in the *Wake* where Shaun and his brother Shem take on different guises to have conversations or arguments with each other. While Mutt and Jute, the focus of Chapter One of this thesis, saw the brothers in amicable if confused conversation, here the disagreement between the Mookse and the Gripes is escalated to the levels of the schism in the Catholic Church. Shaun is considering whether he would save a hypothetical ‘poor man’s soul’, and the fable forms part of his answer as to why he would not. He becomes the stately Mookse, while Shem is the lowly Gripes whose soul is in the balance. Shaun’s argument falls apart as the Gripes proves to be more of an intellectual equal than he had anticipated.

The characterisation James Joyce uses in ‘The Mookse and the Gripes’ is a tangled web of allusions to philosophy, Ecclesiastical history, and contemporary literature. For these reasons, ‘The Mookse and the Gripes’ is known as one of the most difficult parts of the *Wake*. Thornton Wilder wrote to Adaline Glasheen: ‘So far I’ve shied away from the complexities of the Ondt and the Grasshopper [*sic*] and the Mookse and the Gripes. I leave those to my sixties’.¹ This chapter will first review the passage between ‘Mutt and Jute’ to the quiz in which ‘The Mookse and the Gripes’ is found. Context for several of Joyce’s allusions will be given

¹ [30 August 1951], Edward M. Burns and Joshua A. Gaylord, eds., *A Tour of the Darkling Plain: The ‘Finnegans Wake’ Letters of Thornton Wilder and Adaline Glasheen* (Dublin: University College Press, 2001) p. 20. ‘The Ondt and the Gracehoper’ is the subject of Chapter Four of this thesis.

alongside analysing the fable. The recurring concerns Joyce manifests through Shem and Shaun throughout the *Wake* will be discussed in the conclusion.

The four chapters between the first two interpolations explore HCE's character and reputation aside from the crime he is alleged to have committed. As I.i concludes with his arrival in Dublin, I.ii examines his ancestry ('the genesis of Harold or Humphrey Chimpden's occupational agnomen') and includes a defence of HCE's character: 'To anyone who knew and loved the christlikeness of the big cleanminded giant H. C. Earwicker [...] the mere suggestion of him as a lustsleuth [...] rings particularly preposterous' (33.28-32). I.iii continues examining the function of rumour in the case against HCE; this theme – and, indeed, many of themes in the *Wake* – can be summarised with the following: 'thus the unfacts, did we possess them, are too imprecisely few to warrant our certitude' (57.16-17).

In I.iv, Glasheen observes, the narrator begins to leave the tale of HCE aside in favour of documenting the activities of his children.² An example of this is a description of him being consumed by worms in his grave, followed by the beginning of a story about 'the other spring offensive [when] Foutarundser [...] had not been three monads in his watery grave' (78.7-19). This is gradually revealed to be another interface between Shem and Shaun which is in parallel with the Mutt and Jute dialogue: 'the attackler, a cropatkin [...] with truly native pluck, engaged the Adversary [...] whom for plunder sake, he mistook in the heavy rain to be Oglethorpe' (81.18-21). James Oglethorpe was the founder of the British colony of Georgia in the eighteenth century, thus mirroring Mutt's call of 'Yutah' to Jute (16.10). The dichotomy of coloniser and Irish native ('*patkin*') then continues throughout Book I with the brothers assuming a critical role in the post-HCE landscape.

² Adaline Glasheen, *Third Census of 'Finnegans Wake'* (California: Northwestern University Press, 1977) xxxvi.

1: Mutt and Jute (I.i)

The focus of I.v is a letter. After advising that the reader should approach the document with ‘patience’, the narrator continues:

To conclude [...] that its page cannot ever have been a penproduct of a man or woman that period or those parts is only one more unlookedfor conclusion leaped at, being tantamount to inferring from the nonpresence of inverted commas (sometimes called quotation marks) on any page that its author was always constitutionally incapable of misappropriating the spoken words of others.³ (108.29-36)

This meta-referential passage cautions against imprudent observations of both the letter and the *Wake* itself. Indeed, the rest of Joyce’s novels and short stories all use an indentation followed by a dash (—) to denote speech. Joyce knowingly plays on the idea of this narrator who may be inseparable from himself, asking ‘why, pray, sign anything as long as every word, letter, penstroke, paperspace is a perfect signature of its own?’ (115.6-8). William York Tindall observes that ‘after, this digression, for several pages, the letter and the *Wake* are plainly one’.⁴ Tindall recognises that towards the end of the chapter, Joyce makes several references to *Ulysses* (1922), while Shem attempts a palaeographic study of the letter as though it is the ‘Tunc’ page of the Book of Kells (122.23).⁵ With the words ‘Shem the Penman’ rounding off I.v, HCE is no longer the default character to whom every ‘he’ and ‘his’ must refer; his sons Shem and Shaun will now be able to tell their stories. Their histories may not be as fastidiously

³ The contents of the letter itself are never made clear. Roland McHugh suggests that the two brothers each give different ‘letters’: Shaun gives himself while Shem produces a written document: ‘VI.B.5.139 gives: “^ his † is himself” and 431.21 matches this with “Jaun delivered himself”. Against this we must set 102.12-19 where [‘s letter is “the cross of your own cruelfiction”.’ *The Sigla of ‘Finnegans Wake’* (Texas: University of Texas, 1976) p. 41.

⁴ Tindall, *A Reader’s Guide to ‘Finnegans Wake’* (New York: Syracuse University, 1996) p. 107.

⁵ Tindall, *Reader’s Guide*, p. 108.

pored over as their father’s in the opening chapters of the *Wake*, but their presence assumes the dominant male space in the book.

I.vi, which contains ‘The Mookse and the Gripes’ opens with a plea to ‘callhim forth!’, at which Shaun ‘Mac Irewick’ (or ‘son of Earwicker’) appears, described as scoring ‘one hundrick and tin per storehundred’ in the nightly quiz set by ‘Jockit Mic Ereweak’, his brother Shem.⁶ The whole chapter is a quiz, with questions spanning the length and breadth of the subjects in the *Wake*. HCE (as the mythical Irishman Finn McCool) is at the centre of Question 1; Dublin at the centre of Question 4. The layout is as a textbook rather than a conversation, with each question numbered and each answer on a new line and preceded by ‘Answer:’. The penultimate question, the answer to which includes the story of ‘The Mookse and the Gripes’, asks:

11. If you met on the binge a poor acheseyeld [exile] from Ailing [...] while his countrary raged in the weak of his wailing [...] if he maundered in misliness [...] praying Dieuf and Domb nostroms foh thomethinks to eath [for something to eat] and no bones without flech [...] if the fain shinner [‘Sinn Féiner’] pegged you to shave his immartial, wee skillmustered shoul [...] that to wiles, woemaid sin [wine, women, song] he was partial, we don’t think, Jones, we’d care to this evening, would you?⁷ (148.33-149.10)

⁶ See McHugh for more on the possibility of Shaun as Jockit through Noah’s son Japhet. Roland McHugh, *The Sigla*, p. 93.

⁷ McHugh notes that Joyce borrows from Thomas Campbell’s poem ‘The Exile of Erin’ in the opening of the question: ‘There came to the beach a poor Exile of Erin [...] For his country he sighed’. Other lines include ‘But I have no refuge from famine and danger | A home and a country remain not to me’ and ‘In dreams I revisit thy sea-beaten shore; | But alas! in a far foreign land I awaken’, the second of which would be particularly pertinent to Joyce writing *Finnegans Wake* while living in Paris. Thomas Campbell, *The Complete Poetical Works of Thomas Campbell*, ed. by J. Logie Robertson (Oxford: Oxford University Press, 1907) pp. 240-41; also, *Annotations to ‘Finnegans Wake’* (Maryland: Johns Hopkins University Press, 1991) p. 149.

1: Mutt and Jute (I.i)

Shem is asking Shaun if he would save a poor man's soul if the man asked him to save it. He also seems to be begging the answer, anticipating that Shaun would say no. Shaun's answer (in summary: 'no') is broken into three parts: a philosophical treatise (149.11-152.14), the fable of 'The Mookse and the Gripes' (152.15-159.18), and a second philosophical treatise (159.19-168.12).

Shaun attempts to give a scientific answer to whether he would save a man's soul or not. His focus is physics, more particularly the relationship between space and time. Wyndham Lewis is writ large in the characterisation of Shaun-Mookse in Shaun's answer; Lewis had developed a literary theory using the lexis of space and time, which he used to criticise Joyce, the space-time philosopher Henri Bergson, and many others. Joyce then used this passage to respond to those criticisms. As a result, Joyce's real brother Stanislaus is placed further down in the hierarchy of alter-egos which Shaun inhabits (see *Table 1*), yet in describing Shem-Gripes with phrases like 'Dubville brooder-on-low' (153.18-19) we see a fraternal relationship between the pair with elements of Joyce's real-life fraternal relationship.

<i>Finnegans Wake</i>	Shem	Shaun
'The Mookse and the Gripes'	Gripes	Mookse
Aesop	Grapes	Fox
Vatican	King Henry II	Pope Adrian IV
Denomination	Eastern Orthodox Church	Catholic Church
Literary	James Joyce	Wyndham Lewis
Familial		Stanislaus Joyce
Epistemology	Time	Space

Table 1: Division of labour in 'The Mookse and the Gripes'

Joyce and Lewis had been friendly for some years before the dispute which found its way into their works.⁸ In 1922 the latter read *A Portrait of the Artist as a Young Man*; as he turned from painting to writing, Paul Edwards writes, 'the Twenties show him self-consciously trying out some of Joyce's techniques (such as stream-of-consciousness) in a Rabelaisian satire intended to anatomise the ideological construction of post-war culture.'⁹ He also defended Joyce's artistic rights on 2 February 1927 as one of the 167 signatories of 'Statement to the Press Regarding the Piracy of *Ulysses*'. The disagreement which found its way into *Finnegans Wake* arose from an essay on Joyce published by Lewis in the first issue of his short-lived journal *The Enemy* later in the same month.¹⁰ Initially, Lewis had asked Joyce to submit a piece of what was then 'Work in Progress' to the journal when the two had met in May of the previous year.¹¹ Despite the fact that Lewis had criticised Joyce's method of stream-of-consciousness in his 1926 book *The Art of Being Ruled*, Joyce readily accepted.¹² His submitted piece later

⁸ Richard Ellmann documents the publication of the letter in *James Joyce* (Oxford: Oxford University Press, 1982) pp. 585-586; the letter is reprinted in full in *L III*, p. 151. See also Paul Edwards, 'Wyndham Lewis versus James Joyce: Shaun versus Shem?' in *Irish Studies Review* Vol. 2, No. 7 (1994) p. 11; Dirk Van Hulle, 'James Joyce's "Finnegans Wake"' in *Textual Awareness: A Genetic Study of Late Manuscripts by Joyce, Proust, and Mann* (Michigan: University of Michigan Press, 2004) p. 82.

⁹ Paul Edwards, 'Wyndham Lewis versus James Joyce', p. 11. Edwards also cites Lewis' abandoned work 'Joint': 'where part of Bloom's monologue from 'Lestrygonians' is assigned to one of Lewis' characters', Edwards, 'Wyndham Lewis versus James Joyce', p. 17n7. 'Joint' was later used towards *The Childermass* (1928) and *The Apes of God* (1930).

¹⁰ In this he also quotes a passage from a previous book of his, *The Art of Being Ruled* (1926) which criticises the 'wordiness' of Leopold Bloom and likens him to the character of Mr. Jingle in Charles Dickens' *Pickwick Papers*.

¹¹ Jeffrey Myers, *The Enemy* (London: Routledge, 1980) p. 122.

¹² [21 May 1926], Joyce, *SL*, p. 314.

1: Mutt and Jute (I.i)

became pages 282.7-306.7, a section of II.ii which Joyce referred to as ‘ Δ ’ in his letters.¹³ Lewis did not publish Joyce’s piece. Instead he published a jeremiad he had written himself named ‘The Revolutionary Simpleton’, which later in the year made up the first book of Lewis’ *Time and Western Man* and contains a chapter titled ‘An Analysis of the Mind of James Joyce’.

In ‘An Analysis’, Lewis is dismissive of Joyce’s background, describing him as ‘steeped in the sadness and the shabbiness of the pathetic gentility of the upper shopkeeping class, slumbering at the bottom of a neglected province’ (*TWA*, p. 75). He goes on to criticise his methods, describing him as ‘not so much an inventive intelligence as an executant’ (*TWA*, p. 88). When Lewis was writing, Joyce had already published several excerpts from ‘Work in Progress’ in T.S Eliot’s *Criterion*, Ford Madox Ford’s *the transatlantic review*, and Ethel Moorhead and Ernest Walsh’s *This Quarter*; it is the last of these that Lewis targets in his criticism of Joyce’s unfinished work. In *This Quarter* Joyce had published ‘Extract from Work in Progress’ which was a draft form of I.vii of the *Wake*. Lewis quotes from the opening paragraph and from halfway through the excerpt; he writes that ‘the implicit theme of the entire piece [...] is the burning question still of [Joyce’s] shabby-genteel boyhood, namely, To be a “toff” or not to be a “toff”’ (*TWA*, p. 105-106).¹⁴ Lewis is preoccupied with Joyce’s treatment of his own geographical, social, and theological background because he believed he had been influenced by the Jewish-French philosopher Henri Bergson, with whom he disagreed.¹⁵

¹³ [24.09.26] *LI*, p. 245-246. ‘ Δ ’ was later published by Black Sparrow as part of *Tales Told of Shem and Shaun* in August 1929.

¹⁴ These excerpts became 169.1-8 and 179.33-180.30 respectively.

¹⁵ For Bergson, time should not be perceived in the way that we perceive space: as discrete moments or a ‘quantitative multiplicity’ but rather as a ‘qualitative multiplicity’, a state which is best understood as an internal rather than external process. Bergson named this idea *durée*, commonly translated as ‘duration’. Bergson writes in his thesis that ‘time, conceived under the form of an unbounded and homogeneous medium, is nothing but the

Although Joyce is known to have owned books by Bergson, he was characteristically tight-lipped regarding his own views about the philosopher and there is no mention of him in his letters.¹⁶ As such, analysis of Joyce's use of Bergson would be informed primarily by conjecture. On the *Wake* Robert Klawitter writes that 'Bergson appears in Joyce's fictional world [...] at many removes from himself.'¹⁷ Further, Joyce was rattled by the criticism; to Harriet Shaw Weaver he acknowledged that Lewis' attack was 'by far the best hostile criticism that had appeared'; Ellmann remarks that 'the undeclared quarrel with Wyndham Lewis stirred Joyce's blood'.¹⁸

Lewis, for his part, described his understanding of how Bergson had influenced literature in the second chapter of 'The Revolutionary Simpleton':

Time for the bergsonian [*sic*] or relativist is fundamentally sensation; that is what Bergson's *durée* always conceals beneath its pretentious metaphysic. It is the glorification of the life-of-the-moment, with no reference beyond itself and no absolute or universal value; only so much value is so conveyed in the famous proverb, *Time is money*. [...] And the ultimate significance of the philosophy of Time-for-Time's sake (since

ghost of space haunting the reflective consciousness.' Duration, by contrast, 'means invention, the creation of forms, the continual elaboration of the absolutely new.' That is, the way that people experience the passing of time is distinct from the measuring of time itself. See Henri Bergson, *Time and Free Will*, trans. by F. L. Pogson (London: Allen & Unwin, 1950) p. 98; *Creative Evolution*, trans. by Arthur Mitchell (New York: Holt, 1911) p. 11.

¹⁶ Joyce held a copy of Bergson's *L'Évolution créatrice* (*Creative Evolution*) and *The Meaning of War* (1915) in his library at Trieste: the first of these was purchased in 1913-14. He also owned Joseph Solomon's biography *Bergson*, the last of which details the philosopher's life and thinking. See Solomon, *Bergson* (London: Constable, 1911) p. 5, and Richard Ellmann, *The Consciousness of Joyce* (London: Faber and Faber, 1977) pp. 101; 128.

¹⁷ Robert Klawitter, 'Henri Bergson and James Joyce's Fictional World' in *Comparative Literature Studies* 3 (1966) p. 430.

¹⁸ Ellmann, *James Joyce*, pp. 596-597.

1: Mutt and Jute (I.i)

Time is a meaningless thing in itself) is Existence-for-Existence's sake.
(TWA, p. 11-12)

In 'An Analysis', he further clarifies the effect of the literary fixation with time on the reader or critic:

The inner meaning of time-philosophy, from whatever standpoint you approach it, and however much you paste it over with confusing advertisements of 'life,' of 'organism,' is the doctrine of a mechanistic universe; periodic; timeless, or nothing but 'time,' whichever you prefer; and above all, essentially dead. A certain deadness, a lack of nervous power, an aversion to anything suggesting animal vigour, characterizes all the art, as has already been pointed out, issuing from this philosophy.
(TWA, p. 210)

In applying his theories to Joyce, Lewis argues that Joyce's preponderance with the passage of time in *Ulysses* is restricted and limiting. This is best summarised with the following: 'What stimulates [Joyce] is *ways of doing things*, and technical processes, and not *things to be done*' (TWA, p. 88, emphasis in text). He writes that in *Ulysses*, time and space 'are solemnly insisted on as a guiding principle to be fanatically observed', working 'like a consorted [*sic*] *daimon* attending the author, to keep him obsessively faithful to the time-place, or space-time, programme' (TWA, p. 82).

Lewis plainly disliked Joyce's work particularly, but was disillusioned with modern literature more broadly, finding space in *Time and Western Man* to also criticise Ezra Pound (the 'revolutionary simpleton' of the earlier title; TWA, p. 45) and Gertrude Stein ('she writes usually so like a child', TWA, p. 71) among others. As the title *The Enemy* would suggest Lewis pitted himself against what he perceived to be a literary establishment from which he was an outcast, targeting Joyce insofar as he, after Proust, was part of the '*time-cult*' (TWA, p. 5, emphasis in text). Andrzej Gąsiorek writes:

Lewis believed that his writing and painting had not been granted the respect it deserved because of the obstructive machinations of a powerful Bloomsbury coterie that disagreed with his aesthetics, disapproved of his

work, and had not forgiven him for his actions over the quarrel with Roger Fry during the Omega days.¹⁹

In the summer of the same year in which ‘The Revolutionary Simpleton’ was published, 1926, Joyce began work on the introduction to ‘The Mookse and the Gripes’ episode of I.vi. Due to his failing eyesight, his handwriting is especially inscrutable.²⁰ A second draft, a fair copy in ink by another (unknown) hand from August of the same year clearly references Lewis’ criticism of Stephen Dedalus in *Ulysses* ‘*The hero is trying to be a gentleman!*’; in the fair copy and in the completed *Wake*, this becomes ‘*Why am I not born like a Gentleman*’ (TWA, p. 96, emphasis in text; FW 150.26-27, emphasis in text). Thus not only is the character Shaun inspired by Lewis; the writing of the passage is a direct response to Lewis’ work.²¹ As R. J. Schork puts it, ‘A persistent thematic factor in chapter I.6 of the *Wake*, especially in Question

¹⁹ Gąsiorek, ‘Lewis and the Critique of Modernism’ in Tyrus Miller, ed., *The Cambridge Companion to Wyndham Lewis* (Cambridge: Cambridge University Press, 2016) p. 36. For more on the breakdown of the artistic relationship between Roger Fry, who ran Omega Workshops, Ltd and Lewis see Ashley Maher, *Reconstructing Modernism: British Literature, Modern Architecture, and the State* (Oxford: Oxford University Press, 2020) pp. 10-23.

²⁰ *JJA* XLVII, p. 109.

²¹ Earlier in the *Wake*, Joyce uses the phrase ‘There was not very much windy Nous [Wyndham Lewis] blowing at the given moment through the hat of Mr. Melancholy Slow!’ (56.28-30), a parody of Wyndham Lewis’ criticism that ‘there is not very much reflection going on at any time inside the head of Mr. James Joyce.’ Joyce’s interpretation both establishes his familiarity with Lewis’ writing and dismisses the object of that writing (TWA, p. 88). For more on Joyce’s response to Lewis in the rest of the *Wake*, see David Hayman, ‘Enter Wyndham Lewis Leading Dancing Dave: New Light on a Key Relationship in *JJQ* Vol. 36, No. 1 (Autumn, 1998) pp. 621-631.

1: Mutt and Jute (I.i)

11, is ridicule of Wyndham Lewis' 1927 criticism that Joyce's writings are obsessed with time and unconcerned with space'.²²

Luca Crispi, Sam Slote, and Dirk Van Hulle hold that 'The Mookse and the Gripes' was included to balance 'The Ondt and the Gracehoper', which had already been written.²³ Ingeborg Landuyt indicates that 'The Mookse and the Gripes' was a relatively late inclusion to I.vi in order for publication in *transition* as a response to Lewis' condemnation; the editors of *transition* too were particularly scathing on Lewis' interpretation of surrealism:

As long as Mr. Lewis continues in his present state of confusion he is ineligible to offer a valid criticism of *transition* [...] If he wishes to amuse himself in the future by further attacking us we shall be the last to object, but it is essential that he first clear out his mind and begin all over again from a new point of departure.²⁴

Though the response from the editors of *transition* to Lewis' works is cutting, Joyce preferred satire to get his comeuppance.

Returning to I.vi, then; Shaun becomes a similarly garrulous exponent of 'space' theory, forcing a link between the moral question he has been asked and his own theory of the universe. Time-space is rendered 'dime-cash' and Bergson becomes 'Bitchson' (149.17-20). Joyce peppers his parody of Lewis with arrogance and scientific jargon:

I can easily believe heartily in my own spacious immensity as my ownhouse and microbmost cosm where I am reassured by ratio that the cube of my volumes is to the surface of their subjects as the, sphericity of these globes [...] is to the feracity of Fairynelly's vacuum. (150.35-151.7)

²² Schork, 'Genetic Primer: Chapter 1.6' in Luca Crispi and Sam Slote, eds., *How Joyce Wrote 'Finnegans Wake': A Chapter-by-chapter Genetic Guide* (Wisconsin: University of Wisconsin, 2007).

²³ Crispi, Slote, and Van Hulle, 'Introduction' in *How Joyce Wrote 'Finnegans Wake'*, pp. 24-25.

²⁴ Landuyt, 'Cain-Ham-(Shem)-Esau-Jim the Penman: Chapter 1.7', in *How Joyce Wrote 'Finnegans Wake'*, p. 155; Eugene Jolas, Elliot Paul and Robert Sage, *transition*, Vol. 9, p. 174.

In this, Joyce reduces Lewis’ argument to the idea that time is a vague, unhelpful concept while space and geometry are reliable and rational. After a long-winded dismissal of the arguments of Bitchson and ‘Professor Loewy-Bruller’, he puts forth his argument: ‘What the romantic in rags [the poor man at the heart of the question] pines after [...] is the poorest common guardiant waste of time’ (1515-151.21).²⁵ Ostensibly, his argument is that there is no transactional merit or profit in helping the poor, drunk man.

After his philosophical ramblings, Shaun begins to realise that his explanations are ‘probably above your understandings’ and decides to ‘revert to a more expletive method which [he] frequently use[s] when [he has] to sermo with muddlecrass pupils’ (152.4-8). Coming as part of the answer to a complex question set in a wide-ranging quiz, the fable of ‘The Mookse and the Gripes’ will introduce more characters to those already associated with Shem and Shaun. Most apparent are the Mookse and the Gripes themselves, intended to be the main characters in a fable as Shaun-Lewis himself explains: ‘As none of you knows javanese I will

²⁵ Loewy-Bruller is a reference to Jewish philosopher Lucien Lévy-Bruhl, another follower of Henri Bergson. He refers to the ‘Shalmanesir Sanitational reforms’ (150.16-17; Shalmaneser first removes the Israelites and then besieges them at 2 Kings 17-18). Shaun mocks Lévy-Bruhl’s experiments by referring to a ‘Nuremberg egg’, a type of German clock. The annual rally of the Nazi Party took place in Nuremberg for the first time in the summer of 1927, which is when Joyce wrote the first draft of what is now 150.15-152-03 of the *Wake* (though the Nuremberg reference did not appear until a later draft). Joyce also lends Shaun Lewis’ sometime-antisemitism. David Ayers writes that in ‘The Strange Actor’, a 1924 article by Lewis published in *New Statesman*:

with the emergence of the theme of the Jew as a promoter of collectivism and a threat to individualism the connection with Lewis’ polemics of the later 1920s becomes evident: the Jew is effectively in consort with other anti-individualist forces – Bergsonism, Modernism [...] This rhetorical strategy is introduced [...] to show that the racial identity of ‘Western Man’ might be under threat.

Later, Lewis disparaged Bergson and Lévy Bruhl in *Time and Western Man*. Ayers, *Wyndham Lewis and Western Man* (London: Macmillan, 1992) p. 32.

1: Mutt and Jute (I.i)

give all my easyfree translation of the old fabulist's parable' (152.12-13). However, while 'The Ondt and the Gracehoper' (416.16-419.8) easily parallels the traditional fable 'The Ant and the Grasshopper' in name and narrative alike, there are no 'The Mouse and the Grapes', or 'The Moose and the Gripe' stories, and so Shaun's 'translation' lacks palpable archetypes upon which to base a moralistic allegory.²⁶ This is another example of Shaun-Lewis using theoretical concepts to explain his position without the requisite rhetorical faculties, demonstrated in his failed use of 'dime-cash' theory moments earlier.

In conversation with Joyce in 1936, Professor Ernst Robert Curtius made the following note:

fox & gripes
lion & mouse } mookes [*sic*]²⁷

'The Fox and the Grapes' and 'The Lion and the Mouse' are two of Aesop's fables, of which Joyce kept a translation in his library in Paris.²⁸ Vernon Jones translated 'The Fox and the Grapes' thus:

²⁶ Joyce anticipated confusion at this story, writing to Harriet Shaw Weaver three or four months before he finished his first draft of 'The Mookse and the Gripes':

I am making an engine with only one wheel. No spokes of course. The wheel is a perfect square. You see what I am driving at, don't you? I am awfully solemn about it, mind you, so you must not think it is a silly story about the mouse and the grapes. No, it's a wheel, I tell the world. *And it's all square.*

[16 April 1927] *LI*, p. 250. Emphasis in text.

²⁷ Cited in Breon Mitchell, 'Marginalia from Conversations with Joyce' in *A Wake Digest*, ed. by Clive Hart and Fritz Senn (Sydney: Sydney University Press, 1968) p. 81.

²⁸ Thomas E. Connolly, *The Personal Library of James Joyce* (Buffalo: University of Buffalo, 1955) p. 35. Thornton Wilder was under the impression that a reference to 'The Fox and the Crow', in which a crow is conned out of her food by a wily fox, was also intended:

I have always thought that MOOKSE was also FOX, tho' there is (so far) only one "fox"-word: "lowrie" 154.2 (short for "Laurence" a fox, Scotch [.] BUT Gripes is certainly the crow-raven of the old fable ("La Fontaine: Le Renard et le Corbeau") [.]

A hungry Fox saw some fine bunches of Grapes hanging from a vine that was trained along a high trellis, and did his best to reach them by jumping as high as he could into the air. But it was all in vain, for they were just out of reach: so he gave up trying, and walked away with an air of dignity and unconcern, remarking, ‘I thought those Grapes were ripe, but I see now they are quite sour’.²⁹

There is less characterisation in ‘Fox and the Grapes’ than in ‘The Ant and the Grasshopper’. ‘The Lion and the Mouse’, for its part, tells the story of a mouse caught in the clutches of a lion. It begs for mercy and offers to return the favour should the need arise. The lion, amused, agrees. Later, the lion is caught in a net, and the mouse gnaws the ropes to set him free: “‘There!’” said the Mouse, “you laughed at me when I promised I would repay you: but now you see, even a Mouse can help a Lion.”³⁰ Nominally, the Shaun-Mookse would be aligned with the Fox and the Mouse, both of which are proud, and like to have the last word. The Shem-Gripes would be the grapes and the Lion; the former is out of reach while the latter, despite his ostensible strength, has his own weaknesses.³¹

There is less evidence to support this theory, yet its resemblance to the ‘Fox and the Grapes’ – the story of a wily fox in a woodland setting trying to get food – is worthy of note. [20 June 1961] *Tour of the Darkling Plain*, p. 322.

²⁹ Thomas E. Connolly, *James Joyce’s Books* (New York: Lewiston, 1997) p. 34. Also, Æsop, *Æsop’s Fables: A New Translation*, trans. by V. S. Vernon Jones (London: Heinemann, 1916) p. 1.

³⁰ Æsop, *Æsop’s Fables*, p. 16.

³¹ Lewis himself bastardised the title of an Aesop’s Fable as his own for his critical work *The Lion and the Fox: The Role of the Hero in the Plays of Shakespeare* (1927); in ‘The Fox and the Lion’, the fox finds himself having to approach the lion incrementally, as he is too scared of it as first; this fable does not appear in La Fontaine’s collection. La Fontaine, and thus Vernon Jones do include ‘The Fox and the Sick Lion’ (‘The Lion, The Wolf and the Fox’ in the latter), in which the fox is the only animal who comprehends that a lion who is too old to hunt is pretending to be sick as a ruse. Æsop, *Æsop’s Fables*, p. 255.

1: Mutt and Jute (I.i)

‘Mookse’ also refers to a previous character in Joyce’s repertoire, as evidenced by the fairy-tale opening of the fable which is reminiscent of the opening sentence of *A Portrait* (1916):

Once upon a time and a very good
time it was there was a moocow
coming down along the road and
this moocow that was coming
down along the road met a nicens
little boy named baby tuckoo

P, p. 1.

Eins within a space and a wearywide
space it wast ere wohnd a Mookse.

152.18-19

By substituting ‘space’ for ‘time’ Joyce reemphasises the Lewisian dichotomy he has previously parodied, while the reference to *A Portrait* reminds the reader that what they are about to read is a story within a story. In the opening sentence alone then, the Shaun-Lewis character has proposed a radical shift from the preceding narrative form.

The opening paragraph of the fable describes the stately Mookse preparing to leave his house, *De Rure Albo*; such a name, along with words such as ‘flabelled’, ‘pilleoled’, and ‘vaticanated’ introduces another theme to Joyce’s fable: that of the papacy, specifically Pope Adrian IV, who was purported in St Malachy’s prophecies to come ‘from the white country’ (152.23-26).³² The English Adrian IV, formerly Nicholas Breakspear, was Pope from 1154 until his death five years later. In ‘The Mookse and the Gripes’ Joyce focusses on Adrian IV’s *Laudabiliter* (1155), a Papal Bull addressed to Henry II, encouraging him to invade Ireland to bring it under Catholic control, an event later recorded by Gerald of Wales.³³ As with ‘Mutt

³² M. J. O’Brien, *An Historical and Critical Account of the So-Called Prophecy of St. Malachy Regarding to the Succession of Popes* (Dublin: Gill & Son, 1880) p. 18. Joyce held an undated copy of the prophecies in his library at Trieste. Ellmann, *The Consciousness of Joyce*, p. 121.

³³ Whether the Bull existed or not is disputed, yet the idea of it was used by Pope Clement V to persuade Edward II to invade Ireland in the fourteenth century. In the late nineteenth century and early twentieth century the

and Jute’, then, the concepts of invasion and the personal and political rights to land are positioned as foundational to the debate at hand. The Mookse is ‘our once in only Bragspear’, referring to the fact that Adrian was and remains the only English Pope (152.32-33).

The Mookse leaves his house ‘to see how badness was badness in the weirdest of all pensible ways’. Before long he comes across a river. As with all rivers in the *Wake* it is linked to Shem and Shaun’s mother Anna Livia Plurabelle (ALP); the narrator suggests that the Mookse is ‘secunding’ to the prophecy of *Amnic Limina Permanent* (Latin for ‘the bounds of the river remain’) when he arrives at its bank. The river is dismal; ‘unconsciously boggylooking and ‘smel[ling] of brown’ (152.29-153.3-5). Here the Gripes is introduced, spotted on the other side of the river on a limb of ‘the olum’ (*olm* is Dutch for ‘elm’). He is not in a good way:

His pips had been neatly all drowned on him; his polps were charging odours every older minute [...] In all his specious heavings, as he lived by Optimus Maximus, the Mookse had never seen his Dubville brooder-on-low so nigh to a pickle. (153.13-19)

Here it is made clear that the fable is a reimagining of the question posed to Shaun in the quiz, as the character of his story has encountered a lowly creature who is most likely in need of saving. Shem and Shaun’s fraternal relationship is hinted at as the Mookse regards the Gripes as his ‘Dubville brooder-on-low’. ‘Dubville’ is evidently Dublin; *Bruder* is German for ‘brother’. The word ‘brother’ for Joyce also has connotations of the clergy; twice in the

actuality of the Bull was widely discussed in ecclesiastical studies, a fact Joyce would have been exposed to thanks to his Jesuit schooling in a time of increased Irish republicanism. For an account of this debate, see John Duncan Mackie, ‘The Bull “Laudabiliter”’ in *Pope Adrian IV: The Lothian Essay* (London: Blackwell, 1909) pp. 109-118. Also, Domhnall Ó Néill, ‘Remonstrance of the Irish Chiefs to Pope John XXII’, trans. by Edmund Curtis, ‘CELT’ <<https://celt.ucc.ie/published/T310000-001/index.html>> [accessed 15 December 2020] p. 41.

1: Mutt and Jute (I.i)

introduction of his sermon in *A Portrait*, Father Arnall refers to his congregants as ‘my dear little brothers in Christ’ (*P*, p. 114).³⁴

As Breakspear took on another name when he became Pope, so the Mookse changes names here: ‘Adrian (that was the Mookse now’s assumptinome)’ (153.20, parenthesis in text).³⁵ The Mookse faces the Gripes and takes a seat on a stone. The Gripes calls over to him and asks ‘Will you not perhopes tell me everything if you are pleased, sanity? All about aulne and lithial and allsall allinall about awn and liseias?’ (154.3-5). This phrasing anticipates the opening and ending of I.viii, in which ALP is the topic of conversation for two washerwomen.³⁶ Yet the question posed bears little resemblance to the question given to Shaun, which specifies that the poor man ‘pegged you to shave his immartial, wee skillmustered shoul’ (149.7-8). Rather, the Gripes asks for knowledge first about everything, and then secondly about ‘aulne and lithial’; *aulne* is the French for alder and *lithos* Greek for stone. Criticism of the *Wake* has previously recognised that the tree is representative of time and the stone as space; as a rooted, living creature, the tree evokes the history of a place: it is a native sustained by its immediate environment.³⁷ For Joyce, this becomes a useful dichotomy with Lewis, who is the impersonal stone that can move through space but is limited in its ability.

³⁴ See also ‘lattlebrattons’ (152.5) and ‘Words taken, in triumph, my sweet assistance’ (432.8-9). The second of these is discussed in Chapter Five of this thesis.

³⁵ Joyce uses ‘()’ parentheses in this passage which will be identified in each instance throughout this Chapter. Use of the ellipsis ‘[...]’ is mine; Joyce does not use it here or elsewhere in the *Wake*.

³⁶ ‘O tell me all about Anna Livia! I want to hear all about Anna Livia’ (196.1-4); ‘Who were Shem and Shaun the living sons or daughters of? Night now! Tell me, tell me, tell me, elm! Night night! Telmetale of stem or stone. Beside the rivering waters of, hitherandthithering waters of’ (216.1-5).

³⁷ ‘⊂ [Shem] is associated with time (the elm’s growth) and ^ [Shaun] with space (the stone’s fixity)’. McHugh, *The Sigla of ‘Finnegans Wake’*, p. 31; Anthony Burgess writes that ‘Shem will be a stem or tree, standing for

It is here in the fable that Shaun's argument begins to collapse, as far from giving reason for not saving a man's soul, or imparting knowledge on him, he begins to berate him. As Michael H. Begnal puts it, 'The stories [Shaun] does tell to humiliate Shem - the Mookse and the Gripes, Burrus and Caseous, and the Ondt and the Gracehoper - all backfire and make him look ridiculous'.³⁸ The Mookse shouts 'Rats [...] Blast yourself [...] Hang you for an animal rurale! I am superbly in my supremist poncif! Abase you, baldyqueens!' (154.7-12). 'Blast' is a hint at Lewis' vorticist magazine which ran from 1914-15. *Animal rurale* was one of St. Malachy's prophecies and translates as 'rustic beast'. The Gripes remains polite, first stating 'I am till infinity obliged with you', though the narrator observes 'the whine [had] gone to his palpruy head'; suggesting that the Gripes shares his drink of choice with Joyce himself (154.14-15).³⁹ The Gripes then asks for the time; the narrator – that is, Shaun himself – interjects here, indignant at the Gripes' questioning: 'Figure it! The pining peeever! To a Mookse!' (154.16-17). In the 'Mutt and Jute' dialogue the Shaun-analogue had offered the Shem-analogue money and received information in return; no such exchange is hinted at here.

The Mookse's lengthy reply first suggests that the Gripes 'Ask my index, mund my achilles, swell my obolum, woshup [worship] my nase serene' (154.18-20). Among the references to anatomical parts and the Catholic tradition is a corruption of the Greek word *obolos* (Latin *obolus*), which was a form of currency in ancient Greece; the Mookse argues that

organic life; Shaun will be seen as a dead stone'. James Joyce, *A Shorter 'Finnegans Wake'*, ed. by Anthony Burgess (New York: Viking, 1967) p. 99.

³⁸ Michael H. Begnal, 'The Dreamers at the Wake: A View of Narration and Point of View', in Begnal and Grace Eckley, *Narrator and Character in 'Finnegans Wake'* (Lewisburg: Bucknell, 1975) p. 54.

³⁹ Joyce's favourite drink was a Swiss white wine called Fendant de Sion. Ellmann, *James Joyce*, p. 455.

1: Mutt and Jute (I.i)

rather than helping the Gripes, the Gripes should be honouring him with money and prayer.⁴⁰ The names of different Popes are used to describe his humours ('clement, urban, eugenious' 154.20). He continues: 'Quote awhore [what hour; Latin *quota hora est*]?' That is quite about what I came on *my* missions with *my* intentions *laudibiliter* to settle with you, barbarousse. Let thor be orlog' (154.21-23, emphasis in text.). The Gripes has asked for the time and the Mookse reinvents this as the philosophical question he, after Lewis, has been contemplating.⁴¹ The Mookse's bad attitude mirrors his original intentions; he had gone to find badness in the world, and believes he has found it in the first thing he has seen: The Gripes. By referring to him as 'barbarousse', the Mookse invokes Barbarossa, a German emperor of the Holy Roman Empire who quarrelled with Pope Adrian IV over the latter's power.⁴²

Latent in the phrase 'Let thor be orlog' are several references which partially describe the source of the Mookse's angst. In the first place it draws on the 'let there be' motif which runs through Genesis 1:3-14. In the Bible this motif is used to generate light and the firmament, here it is 'orlog'; *oorlog* is the Dutch for 'war', and *ørløg*, Old Norse for 'destiny'.⁴³ Thor is a Norse god commonly related to thunder in the *Wake*, through the thunder that Vico cited as the genesis of civilisation ('Donnaurwateur! Hunderthunder!' 78.5; *Donar* is German for

⁴⁰ *Index Librorum Prohibitorum* was a list of books banned by the Church and still active in Joyce's lifetime; Pope Pius XI was formerly Achille Ratti.

⁴¹ The italicisation parodies Lewis, as in 'What stimulates [Joyce] is *ways of doing things*, and technical processes, and not *things to be done*.' *TWA*, p. 88.

⁴² 'In point of fact, the views of Adrian and of Frederick as to the relative positions of empire and Papacy were utterly incompatible.' Mackie, *Pope Adrian IV*, p. 88. Shaun also describes Shem as 'a rhuubarbarous maundarin' (171.16); Shem compares himself and Shaun as 'Bibelous history and Barabassa hasetary' (280.5-7).

⁴³ Paul C. Bauschatz, *The Well and the Tree: World and Time in Early Germanic Culture* (Massachusetts: University of Massachusetts, 1982) p. 6.

‘Thor’).⁴⁴ He is also associated in Norse mythology with trees, as in Thor’s oak, which was felled by the English St Boniface to build a church; a parallel to the English Lewis-Adrian character berating the Gripes, who is aligned with trees.⁴⁵ ‘Let thor be orlog’ then demonstrates that the Mookse is explicitly a combative English figure attempting to exert his power over nonbelievers such as the Gripes.

In the ‘Mutt and Jute’ dialogue it was clear that Mutt was an Irishman, while Jute was a Jute. Here the latter has become an Englishman. Lewis, a Briton of Canadian birth, had fixed ideas about nationality. In his essay on Joyce, after quoting Stephen Dedalus on ‘flying by the nets of nationality, language, and religion’ in *A Portrait* (*P*, p. 220) he continues:

Joyce [is] beset as Irishmen have been for so long with every romantic temptation, always being invited by this interested party or that, to jump back into ‘history.’ So Joyce is neither of the militant ‘patriot’ type, nor yet a historical romancer. In spite of that he is very ‘irish [*sic*].’ He is ready enough, as a literary artist, to stand for Ireland, and has wrapped himself up in a gigantic cocoon of local colour in *Ulysses*. (*TWA*, p. 76)

For Lewis then, Joyce is quintessentially Irish even though he suits neither of the stereotypes he assumes in people of that nationality. Joyce in turn makes Lewis, as the Mookse, into a stereotypical Englishman; an imperialist, who is keen to adhere to class divides such as between the Mookse and the Gripes.⁴⁶ Styling Lewis as the only English Pope, Joyce draws

⁴⁴ ‘At length the sky broke forth in thunder, and Jove thus gave a beginning to the world of men by arousing in them the impulse which is proper to the liberty of the mind, just as from motion, which is proper to bodies as necessary agents, he began the world of nature.’ *The New Science of Giambattista Vico*, trans. by Thomas Goddard Bergin and Max Harold Fisch (Ithaca: Cornell University Press, 1970) p. 213.

⁴⁵ Willibald, *The Life of St. Boniface*, trans. by George W. Robinson (London: Milford, 1916) p. 76.

⁴⁶ Thornton Wilder also saw Lewis’ near-namesake Dominic Bevan Wyndham Lewis, a Welshman who lived in Paris in the 1920s, in the construction of Shaun. It is possible that he had confused the two: ‘But Shaun fans out into De Valera – Stanislaus Jr – Wyndham Lewis (yes, a Welchman – hence a TAFF{Y} [*sic*])’ [17?-24 December

1: Mutt and Jute (I.i)

from what Stephen Dedalus had termed his ‘two masters’ in *Ulysses*: ‘The imperial British state [...] and the holy Roman catholic and apostolic church’ (*U*, p. 24). The theme of subjugation by external forces is then fundamental to this interpolation.

Having claimed ‘Let thor be orlog’, the Mookse tells the Gripes: ‘Now measure your length. Now estimate my capacity. Well, sour? Is this space of our couple of hours too dimensional for you, temporiser? Will you give you up? *Como? Fuert it?*’ (154.24-27, emphasis in text). The Mookse mocks – another possible reading of his name – the Gripes’ worldview as restricted to two dimensions: a linear journey up and down a length while he can move around three directions. His second question asks if the Gripes will submit himself to the Mookse, and as such, cast off his limited thinking: The Spanish ‘¿cómo?’ means ‘how?’, while *Fuere* is Latin for ‘will it be?’.

The Gripes’ response is his longest speech in the fable. It begins: ‘I was just thinking about that [...] but for all the rime on my raisins, if I connow make my submission, I cannot give you up’ (154.30-32). That is, he cannot tell the Mookse that he agrees with him yet knows that if he does not the Mookse will continue to assume power over him. He continues:

My tumble [temple], loudy bullocker [Laudabiliter], is my own. My velicity is too fit in one stockend. And my spetial inexshellsis the bellowing things ab ove. But I will never be abler to tell Your Honourousness (here he near lost his limb) though my corked father was bott a pseudowaiter, whose o’cloak you ware. (154.33-155.2, parenthesis in text).

The Gripes establishes his belief in his own sovereignty, despite the attempts of Pope Adrian’s Bull to sign it away. The second sentence plays on the theme of physics set up by the Mookse ‘my velocity is two feet in one second’.⁴⁷ Velocity is speed in a given direction, as *durée* was

1956], *A Tour of the Darkling Plain*, p. 145. Parenthesis in text; also, Nicholas Shakespeare, *Priscilla: The Hidden Life of an Englishwoman in Wartime France* (London: Harvill Secker, 2013) pp. 50-51.

⁴⁷ ‘Thirtytwo feet per second per second. Law of falling bodies: per second per second.’ *U*, p. 87.

Bergson's understanding of time to a given person; in one direction but accelerating or decelerating relative to their conception of the world. The Gripes is aware he is two-dimensional: he is happy (felicity) to be fixed in space, as in a pillory or stocking (stockend). Spetial suggests special and spatial; ineshellsis is a corruption of the Latin *in excelsis*, meaning 'in the highest', particularly with reference to God. It can also be read as 'in eggshells is'; 'ex' and 'shell' also further the idea of confinement which is so appealing to the Gripes. *Ab ovo* is Latin for 'from the beginning/egg'. His space, he confusedly explains, is as an exoskeleton or eggshell which he is happy to inhabit. The Gripes, nearly falling from his tree, knows he 'will never be abler' to tell the Mookse about these issues. This is even though his father is 'corked [...] bott a pseudowaiter'; Joyce's alcoholic father John Joyce was from the city of Cork; 'corked wine' is one that has spoiled. John Joyce-HCE is only a 'pseudo waiter' and more concerned with space, which is the impression, or 'cloak', the Mookse has chosen to adopt.

The Mookse suggests that answers and salvation are only possible through him, and that the idea of saving the Gripes is now out of his hands:

Your temple, sus in cribo! [...] My building space in lyonine city is always let to leonlike Men. [...] (what a crammer for the shapewrucked Gripes!). And I regret to proclaim that it is out of my temporal to help you from being killed by inchies [...] as we first met each other newwhere so airly. [...] My side thank decretals, is as safe as motherour's houses, he continued, and I can seen from my holeydome what it is to be wholly sane. Unionjok and be joined to yok! [...] And there I must leave you subject for the pressing. I can prove that against you, weight a momentum, mein goot enemy! [...] *Quas primas* – but 'tis bitter to compote my knowledge fructose of. Tomes.' (155.4-22, emphasis and parenthesis in text.)

The Mookse would be able to house the Gripes in his 'lyonine city'; the Leonine Wall encloses the Vatican in Rome. This offer is only made to 'leonlike' men, however, and the Gripes is not one of these; rather he is 'shapewrucked' ('shipwrecked', wracked by shapes). As a result, the Mookse cannot save the Gripes, or bring him to salvation. He expresses a little regret for this, paraphrasing Oscar Wilde writing to his partner Lord Alfred 'Bosie' Douglas in *De*

1: Mutt and Jute (I.i)

Profundis: ‘I met you either too late or too soon’.⁴⁸ The second half of the speech sees the Mookse gloating about his relative safety on his side of Leonine Wall, or here, the Liffey. He also celebrates the ‘Unionjok’. This does not just refer to the flag of the United Kingdom; the word ‘Union’ also invokes the Acts of Union 1800, which joined the United Kingdom and Ireland just as Pope Adrian IV had desired under *Laudabiliter*. He goes on to call the Gripes his ‘enemy’; the *Enemy* being Lewis’ publication in which he railed against Joyce. The speech ends with the Mookse abandoning a thought which begins ‘*quas primas*’; Latin for ‘in the first’.⁴⁹ Though the use of ‘lion’ might align the Mookse with the one in Æsop’s ‘Lion and the Mouse’, the walls of his city act as a net to limit him. It may be that he is in just as much need of saving as the Gripes.

Over the next two paragraphs, the Mookse sets about proving his work, or, as Joyce puts it, ‘sat about his widerproof’ (155.29). He kicks his leg into the sky; this dislodges some saints, which are in the guise of stars, or ‘santillants’. He also ‘gadder[s] togedder’ his volumes. Through a variety of madcap methods, he ‘proves’ the ‘extinction of Niklaus altogether (Niklaus Alopsius having been the once Gripes’ popwilled nimum)’ (155.23-156.7, parenthesis in text). The implication is that once the Mookse-Pope Adrian IV was saved Nicholas Breakspear ceased to exist. Joyce also includes a reference to himself in this description; Aloysius (‘Alopsius’) was his confirmation name or ‘popwilled nimum’; Nicholas is styled as Niklaus, invoking Stanislaus Joyce. The Mookse has all but succeeded in his proofs:

While that Mooksius with preprocession and with proprescession,
duplicity and displussedly, was promulgating ipsofacts and sadcontras
this raskolly Gripes he had allbust seceded in monophysicking his

⁴⁸ Oscar Wilde, *De Profundis and other Writings* (London: Penguin, 1986) p. 91; Joyce is also claimed to have told W.B. Yeats ‘I have met you too late. You are too old.’ Cited in Ellmann, *James Joyce*, p. 103.

⁴⁹ Primas was an alter-ego for Shaun at 14.11-15.

illsobordunates. But asawfulas he had caught his base semenoyous sarchnaktiers to combuccinate upon the silipses of his aspillouts and the acheporeoozers of his haggynown pneumax to synerethetise with the breadchestiousness of his sweetovular ducese [...] his babskissed nepogreasymost got the hoof from his philioquus. (156.8-18)

Generally, the Mookse is discussing the division between the Catholic and Eastern Orthodox Churches, especially with regard to the *filioque* (or ‘philioquus’ 156.17-18), which in the Nicene Creed regards the Holy Spirit as proceeding from the Father and the Son, and not the Father only. As R. J. Schork has observed, ‘the initial vocabulary is ponderously Latinate’, due to Joyce’s use of ecclesiastical terms: *áspilos* is Greek for conception; *ishozhdenii Svyatogo Duha* is a transliteration of the Russian for ‘Procession of the Holy Ghost’.⁵⁰ More to the point, Joyce wrote to Frank Budgen on this paragraph:

See the Mooks [*sic*] and the Gripes that is West and east [...] All the grotesque words in this are in russian or greek [*sic*] for the three principal dogmas which separate Shem from Shaun. When he gets A and B on to his lap C slips off and when he has C and A he looses [*sic*] B.⁵¹

These three principal dogmas can be identified as the *filioque*, the belief in Monophysitism (‘monophysicking’ 156.11), and the concept of papal infallibility (Russian transliteration *papskii nepogreshimost*; ‘babskissed nepogreasymost’ 156.17).⁵² Shaun-Mookse cannot consolidate the three dogmas and has confused himself as, possibly, Joyce perceived in Lewis.

Following the Mookse’s deliberations is an exchange between him and the Gripes which concludes the dialogue in the fable. First they trade jibes; the Mookse tells the Gripes

⁵⁰ R. J. Schork, ‘James Joyce and the Eastern Orthodox Church’, *Journal of Modern Greek Studies* vol. 17 (1999) p. 109. Joyce is thought to have occasionally visited a Greek church in Trieste; Stanislaus joined him at least once as noted in a diary entry dated 24 April 1908, BoD.

⁵¹ The letter had been dictated to Lucia Joyce, Joyce’s daughter. Cited in Budgen, ‘Further Recollections of James Joyce’ in *James Joyce and the Making of ‘Ulysses’* (London: Oxford University, 1972) p. 391.

⁵² For more on these divisions and Joyce’s interest in (particularly Greek) Orthodox traditions, see Schork, ‘James Joyce and the Eastern Orthodox Church’, pp. 109-112.

1: Mutt and Jute (I.i)

that after a millennium has passed he will be ‘belined’ (blind, interred) to the world, while the Gripes tells the Mookse that after a thousand years ‘yours may be still [...] more botheared’; in this last word ‘bothered’ and the Anglo-Irish slang botheared, meaning partially deaf, can be identified (156.19-23).⁵³ In the Mutt and Jute episode Shem-Mutt self-identified as ‘somehards’ deaf (16.13); blindness was also a theme in that episode through Polyphemus, who bore similarities to Jute. Here the roles have been reversed, with the Shem-analogue forewarning the Shaun-analogue of deafness. The characters may be speaking from experience when warning the other, or the case may be that the afflictions themselves are immaterial; what matters is that both brothers suffer the opposite sensory deprivation to the other. The pair as seen in the two interpolations reviewed so far anticipate the Beckettian double acts of *Endgame* (1957) and *Rough for Theatre I* (1979); their symbiotic relationship is defined by their forced familiarity, contrasting worldviews, and interdependent physical defects.

The Mookse’s rebuttal begins ‘us shall be chosen as the first of the last’, a take on Jesus’ claim that ‘many that are first shall be last; and the last shall be first’. Jesus makes this claim with regards to salvation, telling a parable to illustrate his point: God’s judgement does not discriminate with regards to the order in which people come to him (Matt 19:30-20:1-16). The Mookse, then, believes the Gripes could convert, and thence be saved, without his help. Discussion of the differences between the Eastern Orthodox and Catholic Churches moves to the contrast between Catholic and Protestant; the Mookse cites the ‘unicum of Eleijiacks’ as being ‘as british as bondstrict [Bond Street].’ The first statute of Queen Elizabeth I was the Act of Supremacy (1558), which determined her to be the supreme governor of the church and removed papal power in England. The Mookse is alluding to the fact that in England it

⁵³ Petr Skrabanek, ‘Anglo-Irish in *Finnegans Wake*’, *A Wake Newslitter* vol. 13 (1976) p. 80.

was not the Eastern Orthodox Church who got rid of the Pope; it was the rule of law in a quintessentially 'British' way. The Gripes is less convinced, 'wee [...] shall not even be the last of the first [...] Mee are relying entirely, see the fortethurd of Elissabed, on the weightiness of mear's breath' (156.21-24). Elizabeth I's forty-third statute was the 'Poor Law' of 1601; the Gripes does not need the Church as much as he needs welfare.

The conversation between the Mookse and the Gripes ends, as it began, in disagreement:

Unsigthbared embouscher, relentless foe to social and business success!
(Hourihaleine) It might have been a happy evening but...

And they viterberated each other, canis et coluber with the wildest ever
wielded since Tarriestinus lashed Pissaphaltium.

– Unuchorn!

– Ungulant!

– Uvuloid!

--Uskybeak!

And bullfollly answered volleyball. (156.25-157.7, parenthesis in text.)

In the first instance the narrator accuses the Gripes of having bad breath, which is blamed for the failure of the social interaction between the pair. The truncated sentence which follows demonstrates the fracturing narration as this part of the fable comes to an end.⁵⁴ The one word insults they throw at each other show a breakdown in communication as in the end of the Mutt and Jute episode. Respectively they refer to: eunuchs, unicorns, and an Italian equivalent to the slang 'my foot!'; a hoofed animal; an egg; whiskey. Each can be read as prefaced with the word 'you', e.g. 'you egg!'. If the Mookse and the Gripes take turns to shout insults, the latter is probably the lowly hoofed animal and whiskey, while the Mookse would be the

⁵⁴ McHugh writes that 'it could have been a happy evening but' is a take on 'current adverts', which included the line 'it could have been a lovely evening if'; I can find no evidence to support this. *Annotations*, p. 156.

1: Mutt and Jute (I.i)

comparatively innocent egg and eunuch.⁵⁵ The last line of this part of the fable, in which ‘bullfolly’ can be read as ‘wilfully’, compares their war of words to a sport.

Shaun, the narrator of the tale, shifts the focus to Nuvoletta, a girl looking down on them ‘leaning over the bannistars’. She is ‘brightened when Shouldrups in his glaubering hochskied his welkinstuck and how she was overclused when Kneesknobs on his zwivvel was makeacting such a pause of himshelp!’ (157.8-13) Shouldrups is the Mookse, who earlier kicked the sky, making Kneesknobs the Gripes.⁵⁶ Concealed in this description are the German words *Glaube* and *Zweifel*, meaning ‘belief’ and ‘doubt’. Nuvoletta celebrates the Mookse’s beliefs about time-space theory and Catholicism, but thinks the Gripes is laughable. She is shown to be the brother’s sister Izzy as the narrator describes the locations of ‘their’ mother and father (157.14-17).⁵⁷

The Mookse and the Gripes, barely able to communicate with each other, do not perceive Nuvoletta:

She tried all she tried to make the Mookse look up at her (but *he* was fore too adiaptotously farseeing) and to make the Gripes hear how coy she could be (though he was much too schstimatically auricular about *his ens*

⁵⁵ Compare the Mookse as a eunuch with Shaun’s reference earlier to ‘Fairynelly’s vacuum’ (151.7); Farinelli was an Italian castrato.

⁵⁶ Compare the Gripes making a ‘pause’ of himself with Shem in I.vii, who ‘[said] he would far sooner muddle through the hash of lentils in Europe than meddle with Irrland’s split little pea’ (171.4-6). Joyce employed the metaphor in conversation as well as

⁵⁷ On the character of Izzy, Begnal writes:

[Izzy] seems included as the attractive ornamentation that Joyce sometime thought women should be, and as an object for the twins and their father to contend over. [...] [Her] inane footnotes to the “Lessons” chapter [II.ii] are ignored by both the boys, who are involved with more serious matters, just as the Mookse and the Gripes ignore Nuvoletta in their fable.

Begnal, ‘The Dreamers at the Wake’, p. 62.

to heed her) but it was all mild's vapour moist. (157.19-23, emphasis and parenthesis in text.)

The Gripes had told the Mookse that he was deaf; the Mookse had told the Gripes he was blind. Now, they are too involved with their remaining senses to pay attention to anything else. After shaking her hair, waving her arms, and smiling to get their attention, Nuvoletta reflects: 'For the Mookse, a dogmad Accanite, were not amoosed and the Gripes, a dubliboused Catalick, wis pinefully obliviscent. | I see, she sighed. There are menner.' (157.23-158.5). The Mookse is both *accanito*, Italian for fierce or dogged, and a Canaanite, a Christian sect which the Church of Latter-Day Saints believe are descended from Cain.⁵⁸ The Gripes, by contrast, is in McHugh's interpretation a 'Dublin boozed Catholic' taking after Joyce's father.⁵⁹ 'There are menner' is an exasperated, ironic comment as in Jute's 'bisons is bisons' (16.29).

Twilight begins to descend in Shaun's fable; 'shades began to glidder along the banks, greepsing, greepsing, duusk unto duusk, and it was as glooming as gloaming could be in the waste of all peacable worlds'. The two protagonists reappear:

The Mookse had a sound eyes right but he could not all hear. The Gripes had light ears left yet he could but ill see. He ceased, tung and trit, and it was neversoever so dusk of both of them. But still Moo thought of the deeps of the undths he would profoundth come the morrokse and still Gri feeled of the scripes he would escipe if by grice he had luck enoupes. (158.7-18)

The Gripes has given up his argument, and the Mookse could not hear it anyway. *De Profundis* appears twice in 'deeps of the undths' and 'would profoundth'. Earlier Joyce had referenced Wilde's letter to Bosie with regards to the intractable conflict between the two, mirrored in the

⁵⁸ The analogy between Shem-Abel and Shaun-Cain is mirrored in the title of Stanislaus' memoir, *My Brother's Keeper: James Joyce's Early Years* (1957). Joyce references the Mormons later at 199.1.

⁵⁹ McHugh, *Annotations*, p. 158.

1: Mutt and Jute (I.i)

Mookse and the Gripes whose beliefs were incompatible. In the second part of *De Profundis*, Wilde reflected on his spiritual growth while imprisoned:

To the artist, expression is the only mode under which he can conceive life at all. To him what is dumb is dead. But to Christ it was not so. With a width and wonder of imagination that fills one almost with awe, he took the entire world of the inarticulate, the voiceless world of pain, as his kingdom, and made of himself its eternal mouthpiece. Those of whom I have spoken, who are dumb under oppression, and 'whose silence is heard only of God,' he chose as his brothers.⁶⁰

Wilde here sees a dichotomy between Jesus and the artist; the same dichotomy with which Stephen Dedalus had grappled in *A Portrait*. The consequence of taking a spiritual path was giving up self-expression; in becoming an artist, one became self-absorbed, ignoring the needs of others. When Dedalus realised he would choose the second option: 'He would create proudly out of the freedom and power of his soul, as the great artificer whose name he bore, a living thing, new and soaring and beautiful, impalpable, imperishable.' (*P*, p. 183). Rather than contained in the same person, here the dichotomy is shared by the brothers. Shaun's self-expression is limited, hence his failed fable, which only came after he parroted the words of others.

For the Mookse and the Gripes 'It was so dusk that the tears of night began to fall' (158.20-21). Another Wilde reference appears with 'a woman of no importance', sharing the name of his 1893 play, who appears to collect the Mookse. Both the Mookse and the Gripes are taken away to places from St Malachy's prophecies; the former to '*Aquila Rapax*', which McHugh translates as 'rapacious eagle'.⁶¹ The Gripes, who is gathered by 'a woman to all important' is taken to *De Rore Coeli* (158.29-160.1, emphasis in text). This McHugh translates to 'Of heavenly manna'. The last paragraph of the fable is concerned with Nuvoletta who was

⁶⁰ Wilde, *De Profundis*, p. 171.

⁶¹ McHugh, *Annotations*, p. 158.

musings over the scene. She at once makes 'up all her myraids of drifting minds', cancels 'all her engauzements', and leaves, with a tear dropping onto the river which is her and her brothers' mother (159.6-8). The river continues flowing, regretful that she cannot stop. After this fading away, Shaun brings the fable to a firm close, asking for 'No applause please. Bast!', recalling Lewis' magazine *Blast*. He is happy with it, declaring:

As I have now successfully explained to you my own naturalborn rations which are even in excise of my vaultybrain insure me that I am a mouth's more deserving case by genius. I feel in symbathos for my ever devoted fiend and halfaloafonwashed Gnaccus Gnoccovitch. Darling gem! Darling smallfox! (159.24-28).

Here's the rub; Shaun's tale was not a moralistic parable, but an argument for why he is a genius, and more deserving than the Gripes, who could never have been more than a shallow reflection of Shem given the fable's narrator. Shem and Joyce are brought together in 'darling gem!'; showing Shaun's condescension towards them both. He resumes his philosophising for almost the rest of the chapter (159.24-168.12). His subject, ostensibly, is 'Burrus and Caseous'; Burrus, a 'genuine prime', is aligned with Shaun who was Primas in I.i. Caseous, who was then 'Caddy', is Shem, and 'obversely the revise' of Burrus (14.12-14;161.18). As soon as Shaun begins the tale, he distracts himself, and as such there is little narrative of which to speak. Izzy-Nuvoletta is reimagined as Margareen, and Caseous, Burrus and a fourth character 'Antonius' vie for her attention (166.30-167.8); Shaun's second story finishes as confusedly as it started and he reimagines the question that sent him on such a tangential answer:

That man that hoth no moses in his sole nor is not awed by conquists of word's law, who never with himself was fed and leaves his soil to lave his head [...] if he came to my breach [...] to beg for a bit in our bark *Noisdanger*, would meself and Mac Jeffet, four-in-hand, foot him out? – ay! – were he my own breastbrother, my doubled withd love and my singlebiassed hate, were we bread by the same fire and signed with the same salt, had we tapped from the same master and robbed the same till, were we tucked in the one bed and bit by the one flea, [...] though it broke my heart to pray it, still I'd fear I'd hate to say! (167.35-168.12)

His answer is inscrutable; not the headstrong 'No, blank ye!' from before 'The Mookse and the Gripes', but neither is it an affirmative. Shaun says rather that he would fear to have to answer

1: Mutt and Jute (I.i)

the question, leaving him in a more ambiguous position than earlier. This suggests that it was his own telling of 'The Mookse and the Gripes' that changed his mind; now he might save a man's soul because there is a commonality between all men, a subject he touched on briefly in Burrus and Caseous with 'Thus we cannot escape our likes and dislikes, exiles or ambushers [...] let us be tolerant of antipathies' (163.12-15). The story of 'The Mookse and the Gripes', of one man being asked to save another's soul, has biblical connotations such as the parable of the Good Samaritan (Luke 10:25-37). In the context of the Mookse and the Gripes relating to Shem and Shaun as brothers, which Professor Jones appears to suggest with 'tapped from the same master', the story Jacob and Esau can also be identified as it is found in other parts of the *Wake* (e.g., 171.4-6, 414.16-17, 563.23-24). The key difference is that where Jacob had to give up something – if only a mess of pottage – to help his brother, there is no suggestion here of the Mookse making such a sacrifice to help his brother. Though the Gripes may be to blame for his own destitution, the Mookse does not gain any moral ground by refusing to help him nor lose any material wealth if he does.

The beginning of this chapter discussed that part of the reason Shaun's fable falls apart is that Shem-Gripes proves to be his intellectual equal. Joyce, for his part, used the passage to demonstrate his intellectual superiority to Lewis. Lewis had found it easy to criticise Joyce from the confines of his magazine, and so Joyce returned the favour in his all-encompassing work of fiction. The Mookse is configured as impotent: literally as in 'Unuchorn!', intellectually in his arguments, and physically in the defence that he has built around him. Stanislaus can also be seen here; when Joyce started writing 'The Mookse and the Gripes' episode it was two years since Stanislaus had sent him a scorching letter criticising the excerpt he had read of 'Work in Progress' in *the transatlantic review*. Writing that he wondered whether Joyce was pulling the reader's leg, he continues:

You began this fooling in the Holles Street episode in *Ulysses* and I see that Wyndham Lewis (the designer of that other piece of impudent fooling 'The Portrait of an Englishwoman') imitates it with heavy-footed capering in the columns of the 'Daily Mail'. Or perhaps – a sadder supposition – it is the beginning of softening of the brain.⁶²

Lewis and Stanislaus differed in many respects, but both were among Joyce's critics. Lewis becomes a subject of mockery, while Stanislaus' displeasure is more likely to have been a personal slight for his brother. For either, Joyce can be seen gloating through Shem-Gripes. He believed he had triumphed over adversity, and his pride is wrought throughout 'The Mookse and the Gripes'. Joyce, like his Gripes, does not have an unwavering *Glaube*, or belief, in a dogma which placed restraints upon authors.

A stark difference between 'Mutt and Jute' and 'The Mookse and the Gripes' is the array of other characters and ideologies Joyce associates with Shem and Shaun in the latter (see *Table 1*). 'Mutt and Jute' examined the themes of colonisation chiefly through the treatment of Ireland by Viking forces. Here the scope of colonisation has been magnified to the conflicts between the Vatican and the British Monarchy, conflicts which are international rather than national, theoretical as well as literal. 'The Mookse and the Gripes' prepares the reader for future conflict between the brothers: an example of David Hayman's reading of the interactions between the brothers in the book: 'If the dialogues pit the brothers against authority more than against each other, the fable system has a contrary valence, pitting brother against brother'.⁶³ The reality is more nuanced than this; it may be that the purpose of the fable is not to reveal the moral but to discover it.

⁶² [7 August 1924] *LIII*, p. 107. Stanislaus is referring to the 'Oxen of the Sun' chapter of *Ulysses*.

⁶³ David Hayman, *The Wake in Transit* (New York: Cornell University Press, 1990) pp. 38-39.

1: Mutt and Jute (I.i)

In the late 1920s, Lewis was shifting his focus away from art and towards literature, with seven publications of both critical and fiction writing from 1926 to 1930.⁶⁴ The argument shown in ‘The Mookse and the Gripes’ starts as a theoretical one; Joyce presents his Shaun, or Professor Jones, as a pompous, egocentric intellectual (‘I can easily believe heartily in my own spacious immensity’ 150.25-26) who offers the fable as an alternative method of explaining his worldview. Bearing Wyndham in Lewis in mind while reading the fable unveils a multitude of parallels between him and the Mookse. There are allusions to Henri Bergson, whom Lewis criticised (149.20; *TWA*, p. 11-12); space is presented as the opposite of time, and the Mookse embodies it; ‘Eins within a space and a wearywide space it wast ere wohnd a Mookse’ (152.18-19). Further, having been criticised by Lewis, Joyce had reason to write a criticism of him in turn.

However, there is a multiplicity of meaning within the *Wake*. Characters might be more accurately (if unwieldly) identified as indices of references to historical, living, and fictional figures. Collating them in different ways at different points in the novel, Joyce offers mutable configurations of these references to show that each within each ‘character’ is a company from which he selects his ensemble cast. So too is the Mookse a group effort, and Joyce’s brother Stanislaus can be seen to model for him in his aspect and conduct. He attaches a transactional value to the help that is asked of him; embittered by what he perceives as the Gripes’ flagrant disrespect for his own soul.

‘The Mookse and the Gripes’ is one of five sections of the *Wake* in which Stanislaus can be seen in characters relating to analogues for Shaun in conversation with analogues for Shem;

⁶⁴ *The Art of Being Ruled* (1926); *Time and Western Man* (1927); *The Lion and the Fox: The Rôle of the Hero in the Plays of Shakespeare* (1927); *The Wild Body* (1927); *Satire and Fiction* (1930); *Paleface: The Philosophy of the Melting Pot* (1929); *The Apes of God* (1930).

Whetstone: Stanislaus Joyce and the Fraternal Relationships in '*Finnegans Wake*'

he becomes Jute, the Mookse, Taff, the Ondt, and Juva, while Shem becomes Mutt, the Gripes, Butt, the Gracehoper, and Muta. Shaun, for his part, is staid, moralistic, and unadventurous, while Shem is creative but unstable, and an outcast. The assumed leading actor in Shem's company is none other than Joyce himself, who here depicts himself with more wit than his opponents.

3: Butt and Taff (II.iii)

3: Butt and Taff (II.iii)

‘This eeridreme has being effered you by Bett and Tipp’ (342.30)

Each chapter of this thesis examines a different interaction between two of the characters in *Finnegans Wake* (1939) – the brothers Shem and Shaun – who take on different guises throughout the book. These interactions – termed ‘interpolations’ by Michael H. Begnal, take the form of either fables or dialogues.¹ In style and content the interpolations differ from the rest of the book by focussing on the relationship between the brothers, whereas the majority of the *Wake* examines either individual family members or their place in society. Butt and Taff, found from 338.5-355.7, is a dialogue in which Butt tells a story taken up with many digressions. He paints himself as the victor as he blends with the protagonist of his story.

The first interpolation is a dialogue between Mutt and Jute (16.10-18.17), played by Shem and Shaun respectively, in which Mutt is painted as a drunken native who taught the outsider Jute about the history of Clontarf. In ‘The Mookse and the Gripes’ (152.13-159.18), discussed in Chapter Two, Shem is the lowly Gripes who is rejected by the Mookse when he asks for help. The ensuing argument is elevated to the status of other moralistic disagreements in history, such as the schism between the Eastern Orthodox and Catholic Churches, and between Pope Adrian IV and King Henry II of England. The argument ends in dissatisfaction for both as they are reduced to a tree and a stone on a riverbank.

At this point in the text, it is increasingly clear that a coalescence of characteristics can be attributed to Shem and the characters that resemble him (Mutt, the Gripes, and Butt), and so too around Shaun and those he may be seen to inhabit (Jute, The Mookse, and Taff). To wit:

¹ Michael H. Begnal, ‘The Dreamers at the Wake’, in Begnal and Grace Eckley, *Narrator and Character in ‘Finnegans Wake’* (Lewisburg: Bucknell, 1975) pp. 96-101. See the Appendix for a table of the interpolations.

Shem is poor, needy, and often selfish. Shaun, by contrast, is phlegmatic and judgemental. In the ‘Butt and Taff’ dialogue, Shem again assumes the guise of history teacher. He is more egocentric than as Mutt or the Mookse, a theme which will continue into ‘The Ondt and the Gracehoper’ to be discussed in Chapter Four. This chapter will first review the space in the *Wake* between ‘The Mookse and the Gripes’ and ‘Butt and Taff’. This comprises four full chapters – I.vii-II.ii; the gap of 179 pages is the second longest between any two interpolations.² It will then examine the naming of these characters, and the biographical events involving Stanislaus Joyce which may have contributed towards elements of this interpolation alongside a reading of the passage itself.

Where Joyce could be confident to the point of arrogance, Stanislaus lacked such self-belief. His focus on Joyce’s potential to be a writer could render him inert in his own life; without such a vocation he would be as the Mr. Duffy of ‘A Painful Case’ in *Dubliners* (1914), who ‘lived at a little distance from his body, regarding his own acts with doubtful side-glances’ (*D*, p. 20). Stanislaus felt his perceived lack of personal accomplishment heavily:

Feeling that I have never been of use to anyone (except, perhaps, to Jim).
[...] How successful should I try to be? What measure of success would
be sufficient to retrieve broken fortunes? I believe that this generation in
Ireland is suffering from the spendthrift habits and political folly not of
one generation aloe but of a line of forefathers.³

Identifying in the characters of Butt and Taff behaviours reminiscent of Joyce and Stanislaus, this chapter will examine Joyce’s focus on the aspects of their relationship that were in balance rather than conflict; where there was an equilibrium between Joyce’s self-assuredness and Stanislaus’ timidity.

² There are 190 pages between ‘The Ondt and the Gracehoper’ and ‘Muta and Juva’, to be discussed in Chapters Four and Five of this thesis respectively.

³ [18 February 1908], BoD.

3: Butt and Taff (II.iii)

I.vi, which contains ‘The Mookse and the Gripes’ interpolation, ends with ‘*Semus sumus!*’ (168.14). Latin for ‘We are Shem!’, ‘sumus’ also suggests a summoning of the character, and in I.vii Shaun does exactly that, describing his brother in detail. Shaun’s description of Shem is determinedly unfavourable. Finn Fordham summarises the chapter well:

The passage in question here offers us a vision of the writer’s project and, since the reader is led to suspect that Shem is James Joyce and the project is *Finnegans Wake*, we can trace the evolution of what seems to describe the project of the *Wake* itself.⁴

As an insight to the brotherly relationship of the *Wake* outside of the interpolations, the sixth chapter of this thesis examines I.vii in detail.

Book I closes with I.viii, a chapter dedicated to the boys’ mother ALP. It is notable for being the only part of the *Wake* Joyce was recorded reading. He employs hundreds of river names to mimic the sound of water rushing, while the action of the chapter is two washerwomen cleaning clothes in the River Liffey and discussing its namesake, Anna Livia Plurabelle. For the purposes of this study, the chapter is most interesting for its ending, in which the women become tree and stone just as the Mookse and the Gripes did:

I feel as old as yonder elm. [...] I feel as heavy as yonder stone. Tell me of John or Shaun? Who were Shem and Shaun the living sons or daughters of? [...] Telmetale of stem or stone. Beside the rivering waters of, hitherandthithering waters of. Night! (215.34-216.5).

This ending reaches back to the conclusions of previous chapters and anticipates the subject of Book Two of the *Wake*.⁵ Book One has focussed primarily on Shem and Shaun’s parentage; from HCE’s initial downfall in I.i, to the reaction of members of the public (I.ii) and the effect

⁴ Fordham, *Lots of Fun at ‘Finnegans Wake’: Unravelling Universals* (Oxford: Oxford University Press, 2007) p. 41.

⁵ ‘For we, we have taken our sheet upon her stones where we have hanged our hearts in her trees; and we list, as she bibs us, by the waters of babalong’; conclusion to I.iv (103.9-11).

of his indiscretion on his wife ALP in I.viii. It closes with a request for more to be told about the next generation in their family: their twin sons.

II.i, also known as 'The Mime of Mick, Nick and the Maggies' as Joyce had first published it, or 'Nightgames', shows the children at play.⁶ Their game, based on one that Joyce played as a child, shows the brothers in competition with one another for the affections of their sister.⁷ As with I.vii, it is discussed in greater detail in Chapter Six of this thesis; suffice it to say here that Shem, here known as 'Glugg', is humiliated by his brother who is now 'Chuff': 'poor Glugger was dazed and late in his crave, ay he, laid in his grave' (240.3-4). II.i shows a more morose depiction of Shem than has previously been seen in the book, and suggests that success for one of the brothers necessitates failure for the other. The chapter ends with prayers for the children, also making use of the emblems of the tree and the stone (259.1-2).

II.ii is stylised as a textbook, replete with annotations from Shem, Shaun, and Izzy. The chapter draws attention to fraternal pairs from throughout the book, thus: 'andt's avarice and grossopper's grandegaffe' (268.12) as in 'The Ondt and the Gracehoper'; 'Two muters'

⁶ Glasheen writes that 'the four chapters of Book II are a cycle of plays, taking Man from the impotence of childhood [...] to the impotence of senility'. *Third Census*, xlvii. *The Mime of Mick, Nick and the Maggies* was published in 1933 with cover art and illumination by Joyce's daughter Lucia.

⁷ Joyce described the game in a letter to Harriet Shaw Weaver while he was writing the piece:

The game is one we used to call Angels and Devils or colours. The Angels, girls, are grouped behind the Angel, Shawn, and the Devil has to come over three times and ask for a colour, if the colour he asks for has been chosen by any girl she has to run and he tries to catch her.

[22 November 1930] *LI*, p. 295.

3: Butt and Taff (II.iii)

(270.26), as in both Mutt and Jute and Muta and Juva, and ‘mutts and jeffs’ (273.18).⁸ Other literary and historical male pairs are invoked such as Brutus and Cassius, Romulus and Remus, and Cain and Abel (281.15-16, 286n1.32, 287.11-12 respectively).⁹

Towards the end of the chapter, the main body of the text appears to make further reference to Stanislaus.

Ask for bosthoon, late for Mass, pray for blaablaablack sheep. [...] And trieste, ah trieste ate I my liver! Se non e vero son trovatore, O jerry! [...] He was sadfellow, steifel! He was mistermysterion. Like a purate out of pensionee with a gouvernement job. All moanday, tearsday, wailsday, thumpsday, frightday, shatterday till the fear of the Law. (301.5-22)

Trieste is plainly named, as is Jerry which is sometimes a nickname for Shaun. ‘Sadfellow, steifel’ anticipates the Ondt, who is ‘sair sair sullemn and chairmanlooking’ – *steif* being the German for ‘stiff’ (441.6); later, Taff will be described as a ‘blackseer [...] through the widnows in effigies keening after the blank sheets’ like the ‘black sheep’ here. McHugh gives *bastún* as Irish for ‘blockhead’; Stan Gébler Davies had described Stanislaus as ‘having a

⁸ The first of these refers to ‘The Ondt and the Gracehoper’, which is the subject of Chapter Four. The phrasing recalls the opening lines of John Milton’s *Paradise Lost* (1667): ‘Of man’s first disobedience, and the fruit | Of that forbidden tree’. These lines are also parodied in the Butt and Taff dialogue discussed below: ‘Of manifest ‘tis obedience and the. Flute!’ (343.36). *Paradise Lost* (London: Penguin, 2003) p. 1.

⁹ At 277.7-34 Izzy gives a footnote to the claim that Shaun is a ‘diputy member’, who is associated with Dublin’s motto *Obedentia civium Urbis felicias*, ‘Citizen’s obedience is city’ happiness.’ Her addition is: ‘The stanisdglass effect, you could sugerly swear buttermilt would not melt down his dripping ducks’. The name ‘Stanislaus’ becomes ‘stained glass’; suggesting that in addition to being a principled member of the body politic, Shaun-Mick-Stanislaus is pious and moralistic. In ‘Gas from a Burner’ (1912), Joyce’s censorious protagonist (a take on George Roberts, the would-be publisher of *Dubliners* [1914]) describes himself: ‘my heart is as soft as buttermilk.’ James Joyce, *The Essential James Joyce*, ed. by Harry Levin (London: Granada, 1977) p. 447. More on the link between Stanislaus and the Dublin motto can be found in Chapter Five of this thesis, where the same comparison is made.

squat and phlegmatic appearance’.¹⁰ The impression of the character in question; a boring sort of man tied to his job and the act of complaining, recalls Mr. Duffy in ‘A Painful Case’, who had held the same job for ‘many years’ (*D*, p. 120).

II.iii, containing the ‘Butt and Taff’ dialogue under review in this chapter, is the longest chapter in the first two books of the *Wake*. It takes place in a pub; Tindall writes: ‘To celebrate Vico’s human age the choice of a pub is fitting: ‘pubs will be plebs’ (312.33).¹¹ The pub, ‘Finn’s Hotel’ (330.24), is the home of the Earwicker-Finnegan-Porter family whose dreams are the dreams which make up the *Wake*.¹² In addition to idle chatter at the bar, the first part of II.iii tells the story of the ‘The Norwegian Captain’ (311.5-332.9). Richard Ellmann recounts its original in his biography of Joyce:

A more genuine connection between [Joyce’s godfather Philip] McCann and Joyce came about through McCann’s story, told to John Joyce, of a hunchbacked Norwegian captain who ordered a suit from a Dublin tailor, J. H. Kerse of 34 Upper Sackville Street. The finished suit did not fit him and the captain berated the tailor for being unable to sew, whereupon the irate tailor denounced him for being impossible to fit.¹³

Joyce’s version is much longer. In his retelling, the Norwegian Captain is something of a cheat with his money and in the end is forced to marry the tailor’s daughter as repayment. The story allows the theme of invasion to come to the fore as it did in the Mutt and Jute episode. The Norwegian Captain, like Cedric Silkyshag (16.34) is made to be exemplary of other attempted colonisers of Ireland by Scandinavian and other forces in its history. When the captain and

¹⁰ Gebler Davies, *James Joyce: A Portrait of the Artist* (London: Abacus, 1977) p.81

¹¹ Tindall, *A Reader’s Guide*, p. 187.

¹² It is named after Nora’s place of work when she met Joyce. Ellmann, *James Joyce*, p. 156.

¹³ Ellmann writes that ‘The subject was not promising, but it became, by the time John Joyce had retold it, wonderful farce’. Later, writing to Dublin resident Alfred Bergan, Joyce speculated that his father would not have appreciated his retelling. See *James Joyce*, p. 11; also [25 May 1937] *LIII*, p. 399.

3: Butt and Taff (II.iii)

tailor meet, they decide that before discussing business ‘first, strongbowth, they would deal death to a drinking’ (311.15). Drinking is given an aggressive form, while Strongbow is the name of the first Norman invader of Ireland in the twelfth century. ‘Coyne and livery’, the practice described in Chapter One as a form of taxation to fund the military which is alluded to in the Mutt and Jute dialogue, is here ‘coyne in livery’ (313.17). It is exercised by ‘Recknar Jarl’, in whom McHugh identifies the Viking Chief Ragnar Lodbrok – another name for the Captain, who is paying for his suit with ill-gotten gains.¹⁴

Reminiscent of the beginning of I.i, Joyce’s references are to empire-building and legacy. Chapter One of this thesis examined how HCE was an immigrant to Ireland; this story may be an extension of his origin story, blended with his eventual usurpation by his sons who are represented by the tailor.¹⁵ This section of the *Wake* recounts different stories as part of the brothers’ agenda to supersede their father; hence Joseph Campbell and Henry Morton Robinson subtitle their study of Book II ‘The Book of the Sons’.¹⁶ Hints are made at the paternal influence in Joyce’s own life; Kerse the tailor, making his measurements, is described with the lexis of drinking, fitting the pub setting of the chapter:

He made one summery [...] of his the three swallows [...] a slake for the quicklining, to the tickle of his tube and the twobble of his fable, O fibbing once upon a spray what a queer and queasy spree it was. (319.10-15).¹⁷

¹⁴ *Annotations*, p. 313.

¹⁵ In their early dissection of *Finnegans Wake*, Joseph Campbell and Henry Morton Robinson note that here ‘the Norwegian Captain suddenly blends into the figure of HCE approaching the Head of Howth for the first time.’ *A Skeleton Key to ‘Finnegans Wake’* (London: Faber and Faber, 1947) p. 170.

¹⁶ *A Skeleton Key*, p. 121.

¹⁷ ‘The three swallows’ is a trademark of the Power’s brand of whiskey. For more on Joyce and whiskey in *Finnegans Wake*, see Frank Shovlin, “‘Endless stories about the distillery’”: Joyce and Whiskey’ in Shovlin,

This use of the first sentence of *A Portrait* recalls Stephen Dedalus’ relationship with his father, who tells him a story beginning in a similar pattern.¹⁸ Fatherhood is a spectre; HCE, Simon Dedalus, and John Joyce (who also told the story of Baby Tuckoo to Joyce) are all invoked as drinkers and storytellers both in the origins of the story and in Joyce’s retelling of it.¹⁹ The story is interrupted by ‘A Pause’ at 320.32-325.12, which describes news and weather in the area. It resumes with the marriage of the tailor’s daughter and the Captain (‘so let laid pacts be being betving [between] ye [...] one fisk and one flesh’ 325.20-21); a political union which recalls the alliances made between Irish rulers and their Viking invaders.²⁰ The marriage is consummated (327.30-32) and followed by an epithalamion of sorts in the style of Edmund Spenser (who wrote ‘our fiery quean’ 328.31). Dublin celebrates the wedding, and the story closes with a reference to the Biblical story of Gideon, who asked for a sign from God that He would help to bring the Israelites out of bondage (329.14-330.10-11).²¹

‘Journey Westward: Joyce, Dubliners, and the Literary Revival (Liverpool: Liverpool University Press, 2012) pp. 33-41.

¹⁸ ‘Once upon a time and a very good time it was there was a moocow coming down along the road’ (*P*, p. 1)

¹⁹ John Joyce wrote to James: ‘I wonder do you recollect the old days in Brighton Square, when you were Babie Tuckoo’, [31 January 1931] *LIII*, p. 297.

²⁰ For example, Gormflaith ingen Murchada, the daughter of the King of Leinster, was married to the Viking King Olaf. Their son Sigtrygg was then married to Sláine, Brian Boru’s daughter. Gormflaith subsequently took Boru as her second husband. References to these characters can be found in I.i of the *Wake*, as discussed in Chapter One.

²¹ Gideon’s army of 300 men defeated the idolatrous Midianites in Judges 6-8. All references to the Bible are to the King James Version, which Joyce owned. Richard Ellmann, *The Consciousness of Joyce* (London: Faber and Faber, 1977) p. 101.

3: Butt and Taff (II.iii)

Paying attention to the story of the Norwegian Captain is important for contextualising the Butt and Taff dialogue, not least because the second story is inserted into the narrative with more mutability than the previous, and indeed subsequent, interpolations. While ‘Mutt and Jute’ and ‘The Mookse and the Gripes’ can be read as vignettes which provide supplementary detail to characters or general themes, this episode is less distinct than its surroundings, being separated largely by form.²² Between the story of the Norwegian Captain and the Butt and Taff dialogue, the narration returns to the bar in the pub. As the dialogue approaches, a reference to the interpolations which bookend it appears ‘by way of letting the aandt out of her grosskropper and leading the mokes home by their gripes’ (331.15-17). The house above the pub is made to represent the ‘Museyroom’ which showcases the life of ‘Willingdone’ and ‘Lipoleum’ (Wellington and Napoleon) and was described in I.i in the approach to the Mutt and Jute interpolation. Thus ‘band your hands going in’, in the style of ‘Mind your heads goan in!’, and the word ‘mewseyfume’ (8.9-10.23; 333.12).

The narrator’s patience with the pub patrons’ idle chat begins to wear thin ‘(they were saycalling again and agone and all over agun)’ (336.5-6, parenthesis in text).²³ She or he states: ‘We are once amore as babes awondering in a wold made fresh where with the hen in the storyaboot we start from scratch’ (336.16-18). This part of the chapter parallels the opening of the novel: after a trip to the museum, a hen picks at some rubbish, and there will soon be a dialogue between two men (11.8-13). The narrator asks us to imagine a ‘stotterer’; as Mutt has

²² For example, as discussed in Chapter Two, the fable of ‘The Mookse and the Gripes’ forms part of Shaun’s argument against his brother.

²³ Joyce uses italics and both ‘()’ and ‘[]’ parentheses in the Butt and Taff dialogue which will be identified in each instance throughout this Chapter. Use of the ellipsis ‘[...]’ is mine; Joyce does not use it here or elsewhere in the *Wake*.

a 'stummer' in I.i (16.17). In I.i, Jute enters Mutt's cave; here Butt appears first: 'We want Budd. We want Budd Budderly. [...] The man thut won the bettle of the bawl' (337.32-36); the Boyne, remembered as a decisive victory of William of Orange against the Catholic James II is invoked here. Then: 'Order, order, order! [...] We've heard it since sung thousand times. How Burghley shut the rackushant Germanon. For Ehren, boys, gobrawl! | A public plouse. Citizen soldiers.' (338.1-4) *Érinn go Brách*, roughly equivalent to 'Ireland forever' is intermixed with the prediction of a fight to come, bolstered by the description of the participants as 'Citizen soldiers'. This references the Irish Citizen Army, which took part in the 1916 Easter Rising, and Joyce's Citizen of *Ulysses*; the antisemitic Irish nationalist whom Leopold Bloom meets in a pub. The patrons call for the story of 'How Buckley Shot the Russian General' as though it is a folk song. Butt's name also recalls Isaac Butt, who founded the Home League which Charles Stewart Parnell later led as the Irish Parliamentary Party. The party brought the debate around Home Rule to the British Parliament as they helped Gladstone to form his third government.²⁴ Their efforts were interrupted by the outbreak of World War I and made obsolete by the Easter Rising and the subsequent Anglo-Irish Treaty of 1921.

Before looking at the dialogue itself, it is essential to qualify that critics are divided over which character is representative of Shem and which is representative of Shaun. William York Tindall holds that Butt represents Shem and Taff, Shaun; Adaline Glasheen, with Frank Budgen, the opposite. Fordham discusses this division in his genetic reading of the *Wake*.²⁵ Indeed, that question, he argues, might be the wrong one to ask: 'must all double acts

²⁴ Isaac Butt features in a hellscape as part of the 'Circe' chapter of *Ulysses*. He is briefly seen arguing against Michael Davitt, another nineteenth-century Irish Republican (*U*, p. 695).

²⁵ Fordham, *Lots of Fun at 'Finnegans Wake'*, p. 92.

3: Butt and Taff (II.iii)

necessarily link the subjects as brothers?’²⁶ He holds that the ‘dominance of the family structure’ may have distracted critics from alternative readings, which, incidentally, he does not disclose. Butt and Taff’s dialogue is connected to all four of the other interpolations in theme, characterisation, and through Joyce’s cross-referencing throughout. Therefore, the question of how Butt and Taff are connected to Shem and Shaun is a more pertinent one than whether they are or not.

Butt resembles Shem, and Taff resembles Shaun. Firstly, there are parallels in their naming across the other interpolations: Butt and Muta are each one letter away from Mutt.²⁷ ‘Taff’ and ‘Jute’, for their part, each reference peoples from outside Ireland.²⁸ Allusions to the Welsh language are manifest throughout the interpolation: ‘*rhyttel in his head*’ (338.8, emphasis in text) in the preliminary description of Taff recalls the Welsh *rhyfel* and *hedd*: war and peace, respectively.

²⁶ *Lots of Fun*, p. 90.

²⁷ Muta forms half of the ‘Muta and Juva’ dialogue which will be discussed in Chapter Five.

²⁸ Taff is a derogatory name for Welsh people; a popular example of its usage is in the nursery rhyme ‘Taffy was a Welshman’. Each stanza of the nursery rhyme describes a feud between an Englishman and a Welshman in the following way:

Taffy was a Welshman, Taffy was a thief,
Taffy came to my house and stole a piece of beef,
I went to Taffy’s house, Taffy wasn’t in,
So I jumped upon his Sunday hat and poked it with a pin.

Cited in Chris Roberts, *Heavy Words Lightly Thrown: The Reason Behind the Rhyme* (London: Penguin, 2005) p. 154. See also ‘welsher’ (322.8); ‘Reefer was a wenchman’ (323.10); ‘little bratton’ (313.31). The last of these is a literal translation of the Irish for Wales, *Bhreatain Bheag*. See Chapter One of this thesis for more on the naming of Jute. Joyce also makes use of this rhyme in I.i, where another Shaun analogue is described thus: ‘Primas was a santryman and drilled all decent people’ (14.13).

In addition to their naming, the characters display patterns of behaviour which invoke their other guises: Taff plies Butt with money and alcohol in the same style that Jute did with Mutt: compare ‘Ghinees hies good for you’ (16.22) with ‘*guidness, my good to see* [...] Trink off this scup [drink of this sup/cup].’ (345.22-25, emphasis in text).²⁹ That Shem-Butt-Mutt should be in need of money aligns with ‘The Ondt and the Gracehoper’, and with ‘The Mookse and the Gripes’ in which he is described as ‘miserendissimest’ – *miserandissimo* is Italian for ‘most pitiful’ – and ‘pining’ (154.6-17). Further allusions will be discussed below in explicating and discussing the subjects of the dialogue; and, at points, the division is confused.

As with the story of the Norwegian Captain, the Butt and Taff dialogue came to Joyce from the previous generation. In their biography of John Joyce, Peter Costello and John Wyse Jackson report: ‘Mr Frederick A. Buckley, a raconteur whose off-colour story of how he shot a Russian general in the Crimea (while the officer squatted at stool) appealed to two generations of Joyces.’³⁰ Sympathising with the Russian General to begin with, Buckley shot him after seeing him wipe his backside with a clump of grass. Joyce’s retelling of ‘How Buckley Shot the Russian General’ is spun out; 338.5-350.10 is concerned with Taff trying to get Butt to tell

²⁹ McHugh identifies in this Thomas Moore’s poem ‘Drink of This Cup’, a toast on the virtues of cider. Thomas Moore, *Irish Melodies* (London: Longman, 1856) <<https://archive.org/details/irishmelodies00moorgoog>> [accessed 10 December 2020] pp. 133-134; McHugh, *Annotations*, p. 338. Both Moore and Mutt satirise the Eucharist according to Jesus’ instructions during the Last Supper:

And as they were eating, Jesus took bread, and blessed it, and brake it, and gave it to the disciples, and said, Take, eat; this is my body. And he took the cup, and gave thanks, and gave it to them, saying, Drink ye all of it; For this is my blood of the new testament, which is shed for many for the remission of sins. (Matt 26:27-28)

³⁰ Costello and Wyse Jackson, *John Stanislaus Joyce: The Voluminous Life and Genius of James Joyce’s Father* (London: Fourth Estate, 1997) p. 115. Parenthesis in text.

3: Butt and Taff (II.iii)

him the story, which he does after several diversions reminiscent of Laurence Sterne's *Tristram Shandy* (1759).

Each piece of speech in the Butt and Taff dialogue is prefaced with a type of italicised stage direction. The scene is then more than a dialogue, yet less than a playscript. Thus, it opens with Taff:

TAFF (*a smart boy, of the peat freers [...] looking through the roof towards a relevation of the karmalife order [...]*). All was flashing and krashning blurty moriartsky blutcheredd? What see, buttywalch? Tell ever so often? (338.5-10; parenthesis in text)

The stage directions lend drama to the story by elevating the pub conversation to the level of serious theatre.³¹ Just like the impossible stage directions given in the 'Circe' chapter of *Ulysses*, Joyce commands his reader to imagine dreamlike or fantastical imagery being performed instantaneously. The result is that the speech can take place across different times and places without the narrator interrupting. With this flexibility comes distraction from the dialogue itself, especially as many of the stage directions are equal in length to, or longer than, the speech they accompany. Joyce, as ever, is asking a lot of his reader, as her or his attention is divided between these discrete settings and Butt and Taff's conversation. One result of this format is that the Butt and Taff dialogue is much longer than any of the other interpolations, giving breathing room to the characters that they lacked in 'Mutt and Jute'.

³¹ Joyce previously employed this casual omniscient narrator to comic effect in the 'Aeolus' chapter of *Ulysses*: 'HOW A GREAT DAILY ORGAN IS TURNED OUT', for example, showcases the mundane conversation around a printing press as worthy of note and documentation (*U*, p. 150). Flann O'Brien continued this tradition in *At Swim-Two-Birds* (1939), in which chapter headings include 'Description of my friend' and 'Tour de force by Brinsley, vocally interjected, being a comparable description in the Finn canon'. Joyce described the book, published in the same year as *Finnegans Wake*, as 'the work of a real writer with a true comic spirit.'; *At Swim-Two-Birds* (London: Penguin, 1983) pp. 23-26; see also Ann Clissmann, *Flann O'Brien: A Critical Introduction to his Writings* (Dublin: Gill and Macmillan, 1975) p. 79.

Taff, following the pattern of the previous two interpolations, leads with a question. Jute asked Mutt if he was deaf (16.12); the Gripes asked the Mookse 'Will you not perhopes tell me everything, if you are pleased, sanity?' (154.3-4). Taff asks what Butt has seen; also 'what's he' and 'what say you'. As Mutt and Jute reflected on a previous battle, here Jute asks his question while there is fighting outside; all is 'flashing and krashning', while '*a relevation of the karmalife order*' and 'moriartsky blutchered' refer to sixteen members of the Carmelite order who were guillotined during the French Revolution.³²

Butt stutters like Mutt in his reply: 'But da. But da da' (338.13-14).³³ Taff then asks for a description of a great person, a 'gubernier-general': 'conscribe [...] the groundsapper', connoting the Shem-Gracehoper in III.i (338.17-19).³⁴ He says 'Sling Stranaslang, how Malorazzias spikes her' (338.22-23).³⁵ 'Sling Stranaslang' may show Taff referring to himself as Stanislaus; 'Sing' and 'String me along' can be read into the phrase; just as the customers at

³² William Bush, 'The Martyrdom of the Sixteen Carmelites of Compiègne: A Christian Crowning of the Philosophers' Century' in *Logo*, Vol. 2. Nol. 1 (Winter, 1999) p. 201.

³³ He cries 'Sea vaast a pool!', bringing together 'a vast pool' and Sevastopol, a Russian city and, synecdochally, the siege that took place there during the Crimean War. See Thornton Wilder for more on the connection between Sevastopol and Leo Tolstoy in this section. Adaline Glasheen and Wilder, *A Tour of the Darkling Plain: The 'Finnegans Wake' Letters of Thornton Wilder and Adaline Glasheen*, ed. by Edward M. Burns and Joshua A. Gaylord (Dublin: University College Dublin Press, 2001) pp. 199, 422.

³⁴ He continues: 'with his soilday site out on his moulday side in'. This refers to the poem 'Brian O'Linn', the eponymous tailor with whom Mutt aligned himself in the first interpolation (17.12). *One Thousand Years of Irish Poetry*, ed. by Katherine Hoagland (New York: Devin-Adair, 1949) p. 252.

³⁵ McHugh identifies Malorossiya here; an archaic term for an area covering much of modern-day Ukraine and which translates literally as 'Little Russia'. *Annotations*, p. 338.

3: Butt and Taff (II.iii)

the bar said ‘We’ve heard it since sung thousand times’, Taff now wants the story for himself (338.1-2).

Butt, before replying, ‘switches on his gorsecopper’s fling weitoherto longhorn, fed up the grains of Aerin, while laugh neighs bank’ (338.35-36, emphasis in text). This identifies him with the Gracehoper of the next interpolation. He gives Taff a garbled account of a ‘manhead very dirty’ and ‘emnivelloped [enveloped by enemies]’ (339.2-9). After a dismissive interruption by Taff (339.18-20) he elevates his speech to the tenor of a proselytiser: ‘Come alleyou jupes of Wymmingtown that graze the calves of Man! [...] Erminia’s capecloaked hoodoodman! First he s s st steppes. Then he st stoo stoopt. Lookt’ (339.18-30). McHugh here notes the Italian poet Torquato Tasso’s epic work *Gerusalemme Liberata* (The Liberation of Jerusalem, 1581), in which a character called Erminia goes in disguise. Through ‘*Liberata*’, ‘Erminia’ (in which the word ‘Erin’ can be found) and ‘capecloaked’ the Irish nationalist Daniel O’Connell is also invoked.³⁶ As in ‘Mutt and Jute’, the pair are on a battlefield where a national hero was killed. Taff, in commemoration, makes the sign of the cross (339.32).³⁷

³⁶ Daniel O’Connell is referenced several times in this excerpt (339.29-30; 343.13-14; 351.22, 352.33-34): as HCE, a senior in Butt’s brigade, and as Butt himself. Relative to his interest in Parnell, Joyce wrote very little about O’Connell in either his fiction or non-fiction. In his essay ‘The Shade of Parnell’, O’Connell is used as an example of Gladstone’s changing political views; in *Ulysses* Mr Deasy uses O’Connell as an example of Catholics’ short-term memory (*U*, p. 348). O’Connell is absent from Joyce’s letters; and most evident in all his works through the geography of Dublin, in which there is a statue, a bridge, and a street in his memory. See: James Joyce, *Occasional, Critical, and Political Writing*, ed. by Kevin Barry; trans. by Conor Dean (Oxford: Oxford University Press, 2008) p. 195.

³⁷ See Tindall for more on Joyce’s use of the Stations of the Cross in his development of Shaun. Tindall, *A Reader’s Guide*, p. 224.

Butt then describes the terror of war. This can be compared to a similar speech by the

Shem avatar Mutt in I.i:

Let erehim rumuhrmuhr.
Countlessness of livestories have
netherfallen by this plage [...].
Now are all tombed to the mound,
isges to isges, erde from erde.

Shem (as Mutt), 17.23-40

Forget not the felled! For the
lomondations of Oghrem! Warful
doon's bothem. [...] With the
guerillaman aspear aspoor to prink the
pranks of primkissies. And the buddies
behide in the byre.

Shem (as Butt), 340.8-12

Shem, then, consistently argues his conviction that understanding history helps one to understand the present time. Great Viking and Irish leaders were 'felled', so were their soldiers, and so was HCE. Shaun, meanwhile, is ignorant of these ideas, showing his own propensity to fall when he reaches power.³⁸ When he reflects on the past, he recalls personal history rather than cultural history:

a blackseer, he stroves to regulect all the straggles for wife in the rut of the past through the widnows in effigies keening after the blank sheets in their faminy to the relix of old decency from over draught. (340.13-16, emphasis in text)

The description 'blackseer', as well as referencing the sea which surrounds the Crimean Peninsula, combines the German for 'black' with the noun 'to see' to create the word 'pessimist': *Schwartzseher*. Concerned for the future, Taff also tries to regulate, or recollect previous troubles: struggling, and straggling for a 'wife'. The past for him is a 'rut' if not a nightmare, but still difficult to escape. He sees widows through windows mourning 'after the blank sheets in their faminy'. This suggests the figure of speech 'black sheep in the family'; 'Faminy' suggests famine, fame, and infamy; the widows are keening either subsequently or in the style of (or both) other 'blackseers'. They keen to 'relics of old decency'; a phrase also

³⁸ This will be seen in greater detail in Chapter Four's analysis of 'The Ondt and the Gracehoper'.

3: Butt and Taff (II.iii)

used by Bloom in *Ulysses* to mean, as McHugh puts it, ‘souvenir[s] of better times’.³⁹ The relics are connected to a time of either overdraft or too much drinking. Taff here resembles Joyce’s brother Stanislaus. He too ‘struggled for a wife’; this line, along with preliminary versions of all the stage directions, was added into the third draft of the Butt and Taff dialogue in 1937. At this point, the directions were retroactively lengthened; this one was originally much shorter, simply: ‘he stroves to regulect all the struggles for wife in the rut of the past’.⁴⁰

In October of 1936, Stanislaus and Joyce saw each other in person for what would be their last meeting. Shortly thereafter, Joyce began writing ‘Butt and Taff’.⁴¹ Stanislaus had been out of work at the time and Joyce, having enlisted help from a friend, found him a job at a school. However, the school was isolated and ‘the town of Zug nearby looked as dull as it sounded’, and so he chose not to take the job, returning to Trieste where he was eventually reinstated.⁴² Stanislaus had been married to Nelly Lichtensteiger for eight years. He had been twenty-two years older than Joyce had been when he eloped with Nora. Ellmann writes the following based on his conversation with Stanislaus:

The younger brother wanted to talk about the political situation in Italy and in Trieste, but James was impatient, ‘For God’s sake don’t talk politics. I’m not interested in politics. The only thing that interests me is style.’⁴³

Joyce’s reserved younger brother can be seen in the description of the melancholy demeanour of Taff, who for a long time had been looking in at the ‘widnows’. ‘*The relix of old decency*

³⁹ Bloom sees a hawker named Tweedy wearing the same hat he wore when he was a solicitor. ‘Has that silk hat ever since. Relics of old decency.’ (*U*, p. 116); *Annotations*, p. 340.

⁴⁰ *JJA LV*, p. 20.

⁴¹ For more on Joyce and Stanislaus’ relationship in the former’s final years, see the Introduction; *JJA LV*, p. 1.

⁴² Ellmann, *James Joyce*, p. 697.

⁴³ Fascist Italy had recently begun supporting the Nationalists in the Spanish Civil War. Ellmann, *Joyce*, p. 697.

from over draught' recall the childhood Joyce and Stanislaus shared; perpetually on the brink of financial ruin from an early age thanks to their father's alcoholism and unemployment.

When Taff speaks, he is equally distressed: 'Oh day of rath! Ah, murther of mines!'; another combination of wrath and Rathmines as seen in the Mutt and Jute episode (16.27-28). Rathmines is the area in Dublin where both Joyce and Stanislaus were born; their birthplace Brighton Square appears in the story Simon Dedalus tells the infant Stephen in the opening pages of *A Portrait* and is evocative of sentiment and early memories.⁴⁴ Butt, comparatively pragmatic, continues on the theme of the 'grizzliest manichal' Brian Boru (now 'Bruinoboroff') (340.20-21). Taff, meanwhile, is:

*illcertain, [...] pollex prized going forth on his visitations of mirrage or
Miss Horizon, justso all our fancies daintied her, on the curve of the
camber, unsheating a showlaced limbaloft to the great consternations.*
(340.28-30, emphasis in text)

His personal recollections have become a sort of fantasy, and with the 'unsheathing' of a 'limb aloft', the act of onanism may be anticipated. His attempt to get Butt to tell his story is compared with sexual frustration, and his ensuing speech is garbled, but makes several references to his job as a postman 'ye post is goang [...] my sackend is meet to sedon' (340.33-36) – possibly as a jibe at Butt's failing to deliver his story.

After these segues, Butt's speech brings the conversation back to the ostensible narrative of the piece: 'Buckily, buckily, bloodstained Boyne! Bimbambombumb. His snapper was shot in the Rumjar Journal' (341.5-7). His picture, then, was shot by the Russian General, just as he eventually shot the General with a gun. Explosives abound in 'Bimbambombumb

⁴⁴ Vivien Igoe, *James Joyce's Dublin Houses* (Dublin: Mountjoy, 1997) pp. 11-14; (*P*, p. 1).

3: Butt and Taff (II.iii)

and ‘Rumjar’, the latter of which is slang for a bomb as well as, as the word suggests, a receptacle for rum.⁴⁵ Taff’s response is short and exclamatory; ‘I trumble!’ (341.9).

Butt’s next speech ends the first part of the Butt and Taff dialogue. The stage direction sees him ‘*with the sickle of a scythe but the humour of a hummer, O, horowodies through his cholaroguled*’ (emphasis in text). ‘Horowodies’ is close to the Ukrainian for ‘speak’; *hovoryty*. Butt takes on the ironic pose of a Russian Revolutionary, brandishing a hammer and sickle but with ‘humour’, speaking through ‘cholaroguled’, or ‘collar of gold’, another reference to ‘Let Erin Remember the Days of Old’ by Thomas Moore, in which the collar was won from a ‘proud invader’.⁴⁶ Here the hammer and sickle are his prizes as he rails against the Russian General, wishing diarrhoea on him, and comparing his actions to ‘making a venture out of the murder of investment’ (341.12-14).

The dialogue is interrupted by commentary on a horserace. It is not attributed to an actor and is rather a cameo by an omniscient narrator, italicised in square brackets to imply a continuation of the interpolation rather than a return to the *Wake* proper. It opens: ‘*[Up to this curkscrew bind an admirable verbivocovisual presentment of the worldrenowned Caerholme Event has been being given by The Irish Race and World*’ (341.18-20, emphasis and parenthesis in text). ‘Verbivocovisual’ would suggest that this scene is being played on a television, a

⁴⁵ ‘Rumjar’ referred to a type of mortar used by Germany in World War I. Resembling a real rum jar, the name may also derive from the British Royal Navy’s practice of setting some of their allotted rum alight to determine its potency. See Dan Ellin, ‘Hush Here Comes a Wiz-Bang: The Etymology of Slang Names for Weapons’, *Beyond the Trenches* <<http://beyondthetrenches.co.uk/hush-here-comes-a-wiz-bang/>> [accessed 19 December 2019]. ‘Bimbambombumb’ may allude to Yeats’ poem ‘Lapis Lazuli’, which reflects on the gulf between war ‘King Billy bomb-balls’ and the gaiety of theatre. W. B. Yeats, *Collected Poems*, ed. by Augustine Martin (London: Vintage, 1992) pp. 308-309.

⁴⁶ Moore, *Irish Melodies*, pp. 25-26.

device on the cusp of commercial popularity as Joyce included this passage as part of his second typescript of the dialogue in 1937.⁴⁷ The interlude, the first of four, reveals little about Buckley or the Russian General, and less still of Butt and Taff. It does, however, remind the reader of the pub setting of the scene; unsubtly blending the stories of heroism and life during wartime with the everyday, idle gossip of drinkers. Joyce had previously used this technique in the ‘Cyclops’ chapter of *Ulysses*, in which the throwing of a biscuit tin at Bloom’s head as he leaves a pub is described in a similarly hyperbolic style over two pages.⁴⁸ The horseracing scene eventually fades back to the pair at the centre of the dialogue: ‘*This eeridreme has being effered you by Bett and Tipp. Tipp and Bett, our swapstick quackchancers, in From Topphole to Bottom of The Irish Race and World.*’ (342.30-32, emphasis and parenthesis in text).

⁴⁷ A *Time* article on the state of television in the United States reported in 1938: ‘Londoners have television in their homes, pubs and clubs. France has constructed an Eiffel Tower transmitter, expects to telecast to the public within a few months.’ ‘Television’ (23 May 1938) *Time*, p. 31. See also *JJA LV*, p. 83.

⁴⁸ See:

The catastrophe was terrific and instantaneous in its effects. [...] there is no record extant of a similar seismic disturbance in our island since the earthquake of 1534 [...] All the lordly residences in the vicinity of the palace of justice and that noble edifice itself, in which at the time of the catastrophe important legal debates were in progress, is literally a mass of ruins beneath which it is to be feared all the occupants have been buried alive. (*U*, p. 447)

A significant hint to the Butt and Taff dialogue is given in the broadcast: ‘*Backlegs*’, presumably a horse, who ‘*shirked the racing kenneldar*’ (341.28-30, emphasis in text). Earlier in the dialogue Taff was alluded to as a ‘blackseer’, here ‘(*the seers are the seers of Samael but the heers are the heers of Timothy*)’ (342.4-5, emphasis and parenthesis in text). This alludes to the Biblical story of Jacob and Esau; when their father Isaac gave his birthright to Jacob, believing he was Esau, he said: ‘The voice is Jacob’s voice, but the hands are the hands of Esau’ (Gen 27:22). If the seer is the blackseer referred to earlier, Taff is Jacob, the one to have tricked Butt out of his birthright. Butt, as analogue for Shem-Joyce-Dedalus, is the ‘voice of Esau’ as in *Ulysses*, and so this line is yet more evidence of the pairing’s alignment. That is, Shem is in the process of being usurped by Shaun in this chapter, as Esau was by Jacob.

3: Butt and Taff (II.iii)

The second part of the dialogue opens with Taff asking Butt about the story of the Russian General. His stage direction describes him as *'awary'* that a *'saggind spurts flash'* [second sports flash] might interrupt him. His speech, starting with *'And'* reflects this alacrity (342.33-343.2, emphasis in text). He recaps Butt's story for him: *'You had just been cerebrating a camp camp camp to Saint Sepulchre's march [...] scattering giant's hail over the curseway [...] Tell the coldspell's terroth!'* (342.33-343.8). He draws a parallel between this effort and the effort of Buckley *'A forward movement [...] and despatch!'* (343.11-12). This is exemplary of the fluidity of the characters throughout the book; as Shaun became the professor (who then became the Gripes) in I.vi, here Butt is becoming Buckley, the subject of his own story.

Butt's stage direction sees him draping his coat over his shoulders *'to loop more life the jauntyman'* [look more like a jaunty man]. This speaks to his anti-colonial attitude as he dons a cloak in the style of O'Connell. His reluctance to tell his story shows in his speech as he tells Taff: *'Never you brother me for I scout it, think you!'* (343.19-20). He describes his rival, the Russian General (343.23-25), the story of whose defecation begins to appear in Butt's speech with words like *'stooleazy'* and *'ultradungs'* (343.25-29). Butt describes himself as fearful, seeing the General speaking a few *'versets'* away (*verst* is an obsolete Russian unit of measurement) while reaching for his gun (or *'fifth foot'*, 343.36).

For the rest of the dialogue, Taff's replies are short and questioning, while Butt becomes more garrulous. This recalls the pattern seen in the first interpolation, in which over a third of Jute's responses were one word long. After Taff accuses him of being a *'Papaist'* (344.6), Butt begins to transform: *'his face glows green, his hair greys white, his bleyes became broon to suite his cultic twalette'* (344.8-12, emphasis in text). The source for the mystical transformation of his hair may be found in Irish mythology; in Lady Gregory's translation of *'The Hunt of Slieve Cuilinn'*, Finn McCool undergoing a similar change, which

would explain Joyce's use of a bastardisation of 'Celtic Twilight', giving his own thoughts on the movement by inserting the word *toilette*.⁴⁹ This alteration suits the speech Butt gives; it is the longest in the dialogue so far, and Tindall notes that it is 'A parody of Synge's *Playboy* [of the *Western World*] (344.12-16) remind[ing] us of another son killing his father or trying to.'⁵⁰ This starts with a send-up of Synge's use of run-on sentences and consuetudinal tense ('I do be') in writing Hiberno-English dialogue for his characters: 'But when I seeing him in his oneship' (344.12-13). *Playboy* (1907) is the story of a man having run away from his farm claiming to have killed his father; a fitting parallel with this story of Butt describing patricide in the retelling of 'How Buckley Shot the Russian General', which is finally at the forefront of his speech.

The sombre tone is juxtaposed with the act of the General lowering his trousers: 'espousing his old skinful self tailtottom by manurevring in open ordure to renewmuration with the cowruads in their airish pleasantry' (344.18-20). Despite the 'pfierce tsmell' (344.27-28), Butt sympathises with the General: 'Clumensy [clemency] if ever misused, must used you's now!' (344.32-33). He 'confesses' that he felt pity for the General as he 'rueckenased the fates of a bosser [...] achuara moucreas [*a chara mo chroí*, Irish for 'friend of my heart'] I adn't the arts to [shoot him]' (344.32-345.3).

Taff is typically straightforward in his response to this: '*as a marrer off act [...] murder effect*', saying 'Grot Zot! You hidn't the hurts [hadn't the heart]?' (345.4-8, emphasis in text). Grot Zot recalls 'Great Scot', or 'What rot'; to wit, Taff is seen to be mocking Butt, whose

⁴⁹ *Gods and Fighting Men* is not listed in Ellmann's account of Joyce's library in Trieste or Paris; he did own four other books by her. See Gregory, *Gods and Fighting Men* (London: Murray, 1904) pp. 308-309; *The Consciousness of Joyce*, p. 105.

⁵⁰ Tindall, *A Reader's Guide*, p. 198. Parenthesis in text.

3: Butt and Taff (II.iii)

defence is 'I met with whom it was too late' (342.13). The General was condemned to death, given that he was in sight of an enemy soldier, yet Butt recognises, in the General's act of defecation, his humanity. Shaun had previously used this phrasing in the guise of the Mookse talking about how he was unable to help Shem (in the guise of the Gripes): 'as we first met each other newwhere so airly' (155.12). Here it is used to show how Butt cannot help the General. Both of the literary references inherent in the claim signify a younger generation's struggle with their predecessors: Oscar Wilde was thus conflicted about his relationship with his younger lover Lord Alfred 'Bosie' Douglas; Joyce is claimed to have told W.B. Yeats, 'I have met you too late. You are too old'.⁵¹

Taff remains cynical after hearing Butt's response, saying 'Bompromifazzio!'; *bon pro me fazzi*, according to McHugh, is Triestine dialect for 'much good may it do me'.⁵² 'Trink off this scup [drink of this cup] and be bladdy orafferteed. To bug at?' (345.23-25). His apparent suggestion that Butt should take the Eucharist (to feel less guilty), or alleviate his guilt through alcohol is followed by a corruption of the Irish to 'take it easy': *tóg go bog é*. Butt follows his instruction; '*he takecups the communion of sense at the hands of the foregiver of trosstpassers*' (345.28, emphasis in text). The apotheosis of Shaun is at a new plateau, rising from the rank of Pope Adrian IV in 'The Mookse and the Gripes' episode to the Messiah.⁵³ Butt says that 'Theres scares knud in this gnarld world [there's scarce good in this gnarled world], as your very ample solvent of referacting upon me like is boesen fiennnd [bosom friend-fiend]' (345.30-33). With this action the 'Buckley' story parallels the Mutt and Jute dialogue

⁵¹ Oscar Wilde, *De Profundis and other Writings* (London: Penguin, 1986) p. 91; Cited in Ellmann, *James Joyce*, p. 103.

⁵² McHugh, *Annotations*, p. 345.

⁵³ See Chapter Two.

more than the fable of ‘The Mookse and the Gripes’; despite Shaun-Taff’s initial disdain he still offers help, as Jeff did. The Mookse, on the other hand, did not.

A second intermission breaks the dialogue from 345.34-346.13. It refers to a scene taking place elsewhere in the pub: ‘*The other foregotthened abbosed in the Mullingaria are during this swishingsight teilweisiond*’ (emphasis in text); other inhabitants of the pub, ALP and Izzy, watching television or being shown on television during the conversation. The theme of the programming is culture and geography; McHugh notes how Joyce manages references from around the world.⁵⁴ The dialogue returns with Taff; his stage direction shows ‘*they are all bealting pots to dubrin din for old daddam dombstom to womb and wamb*’ (346.15-16, emphasis in text). Drinking and death are once again brought together as they were in the story of the Norwegian Captain. When Taff speaks, he presses Butt to tell the story, or ‘How Buccleuch shocked the rosing ginirilles [...] don’t live out the sad of tearfs’ (346.19-20). He invokes Irish Republicanism, which he assumes of Buckley, to encourage him: ‘Shinfine [Sinn Féin] deed in the myrtle of the bog tway fainman [Fenians] stod op to slog’ (346.27-28).⁵⁵

Butt’s response is a page long, beginning ‘As said as would [I said I would]’ (346.36). He says that the story is of ‘another time, a white horseday’. In l.i ‘Lipoleum’ has a ‘big wide harse’, as Napoleon and King William of Orange both had; Butt is depicting his enemy, with whom he and others fight a ‘power of skimiskes’ (347.5):

⁵⁴ *Annotations*, p. 346.

⁵⁵ This recalls the anonymous nonsense poem ‘One Fine Day’:

One fine day in the middle of the night,
Two dead men got up to fight
Back to back they faced each other,
Drew their swords and shot each other

‘One Fine Day in the Middle of the Night’, The British Columbia Folklore Society <<http://folklore.bc.ca/one-fine-day-in-the-middle-of-the-night-edited-journal-version>> [accessed 10 December 2020].

3: Butt and Taff (II.iii)

when we sight the beasts [...] moist moonful date man aver held dimsdzey death with, and higheye was in the Reilly Oirish Krzerszone Milesia asundurst Sidarthar Woolwichleagues [...] somewhile in the Crimealian wall samewhere in Ayerland [...] heave a lep onwards. And winn again, blagudaroos, or lues the day (347.6-14)

This is the most lucid either character has been so far in the text. Butt confirms that he was with the 'Royal Irish'. 'Kzerszone' refers to part of the Crimean Peninsula, transliterated from Ukranian as Khersones; he fought there 'as under' Wellington (Wellesley).⁵⁶ 'Heave a lep onwards' is one of many references to Alfred Tennyson's poem 'Charge of the Light Brigade', written after a charge of the same name which occurred at the Crimea, and begins: 'Half a league, half a league, half a league onwards'.⁵⁷ Butt extolls about the 'grand day' (347.16-21). He and his fellow soldiers killed 'dead beats', notwithstanding the 'topkats and his roaming cartridges' which attack from the 'Crummwiliam wall', bringing together the present war and Oliver Cromwell (347.23-33). Butt breaks off in laughter: 'haw haw' (347.32). Taff, smoking, replies briefly but with some interest: 'Whom battles joined no bottles sever! Worn't you aid a comp [aide-de-camp]?' (347.36-348.2).

Butt, finally enthused, gives another lengthy response. He is perhaps a little drunk and becomes emotional about the 'old boyars' he fought alongside: 'this were their names for we were all under that manner barracksers on Kong Gores [Clongowes] Wood together' (348.11-32). Clongowes Wood College was James Joyce's first school; Stanislaus never attended.⁵⁸ His speech ends with 'Up Lancesters! Anathem!' (348.28), having become distracted again.⁵⁹

⁵⁶ Kerse is hidden here, a tailor of the 'Woolwichleagues' or wooly legs.

⁵⁷ Alfred Lord Tennyson, *Selected Works of Alfred Lord Tennyson* ed. by Christopher Ricks (London: Penguin, 2007) p. 354-355.

⁵⁸ See the Introduction of this thesis.

⁵⁹ See also: 'Go ahead, York! Go ahead, Lancaster!', (*P*, p. 6).

Taff is in his own reverie, about the Madam of a brothel whose workers he accuses of giving soldiers venereal diseases (348.29-349.5).

This change in subject is followed by a change in narrative form. Taff's speech is interrupted by another broadcast, but this time the interruption is an extension of his own thought process:

Is dramhead countmortal or gonorrhhal stab? [...] For zahur and zimmermines! Sing in the chorias to the ethur:

[In the heliotropical noughttime following a fade of transformed Taff and, pending its viseversion, a metenergic reglow of beaming Butt, the bairdboard bombardment screen, if tastefully taut guranium satin, tends to teleframe and step up to the charge of a light barricade. (348.6-10, emphasis and parenthesis in text)]

Angered by thoughts of deceitful women and venereal disease, Taff brings the battle to life on the television screen alluded to earlier (341.18-20). The story within a story within a story is framed on a projector screen, juxtaposed between the language of marketing ('tastefully taut') and an armed offence ('bombardment', 'barricade'). Taff is bored and frustrated with Butt's account of war, and so puts it into a more easily digestible format. For example, Butt's friend 'Danno O'Dunnochoo' is reimagined: '*Amid a fluorescence of spectracular mephiticism there caoculates [...] Popey O'Donoshough, the jesuneral of the russuates*' (349.17-20, emphasis in text).⁶⁰ The war scene appears lost to the increased religiosity that Taff-Shaun is exhibiting. The television show becomes even more surreal; something has gone technically wrong, and Popey-Danno puts himself through penance for a variety of sins, for example he 'wollops' his mother because 'he used be undering [breastfed by or having sex with] her' (349.30-32). He touches the tree of life, visits lepers, and goes *olyovyover* [all over] *the ole blucky shop.*' Finally, Taff's story is revealed to be mocking, as he exclaims '*Pugger*

⁶⁰ The word 'Jesuit' can be found in the description of Popey-Danno's position; Clongowes Wood College was a Jesuit school.

3: Butt and Taff (II.iii)

[Bugger] *old Pumpey O'Dungashiff!*', cynically perceiving that stories from battle can be used as propaganda by imperial powers (350.2-6, emphasis in text).⁶¹ He sarcastically suggests that there will be a collection for Butt's friend and brings his story to a close (350.7-9). The tension between the brothers is increasing, and as the form returns to dialogue Butt recognises this, asking for attention from his audience (350.15).

Unmoved by Taff's interjection, Butt describes the food he ate before the battle began, reminiscent of the Shem described by Shaun in I.vii (350.21-24). He says that if memory serves him correctly, he served as 'gamefellow willmate', enjoying 'hellscyown days' travelling with his company (350.25-351.20). He gets on to the subject of 'Tanah Kornalls', a higher-ranking officer, with hints of Daniel O'Connell whose style of dress Butt had previously emulated. He prides himself on his work with Kornalls, suggesting 'I never let him doom till [...] at the head of the wake, up come stumblebum (ye olde cottemptable), his urssian gemenal' (351.35-352.1, parenthesis in text); all was going well until the arrival of the Russian General. Given the preceding distraction and tangents, Butt's account of the shooting itself is relatively short, only about a third of a page, and the General-HCE's defecation is all but absent from the description (352.4-15). It is focussed rather on the shooting, Butt's patriotism echoing the desperation of Shakespeare's *Richard III* (c. 1593) 'my oreland for a rolover [...] bung goes the enemay [...] to blow the grand off his aceupper' (352.9).⁶² The Ondt and the Gracehoper, whose interpolation is the next in the novel, are present; Joyce is bringing one story to a close with a suggestion of the next, in which the speakers in the dialogue will be pitted against each other. This speech ends 'I shuttm, missus, like a wide sleever [white

⁶¹ This is in keeping with Shaun-Mutt who represented a 'native' character in the 'Mutt and Jute' dialogue discussed in Chapter One of this thesis.

⁶² 'My kingdom for a horse' (V.iv) William Shakespeare, *Richard III* (London: Penguin, 2015) p. 200.

slaver]! Hump to dump! Tumbleheaver!’ (352.15-15). For Taff, Butt’s eventual confession gives him pause for thought:

TAFF (*camelsensing that sonce they have given bron a nuhlan the volkar boastsung is heading to sea vermehlion but too wellbread not to ignore the unzemlianness of his rifal’s preceedings, in an effort towards autosotorisation, effaces himself in favour of the ideology alwise behounding his lumpy lump of homosodalism* (352.16-20, emphasis in text)

Bron and *ulan* are the Polish words for ‘weapon’ and ‘lancer’ respectively; it seems that since Butt has told (or ‘boasted’) his story, Taff is wondering whether he will soon ‘see red’, but he is too well-bred to not say something in response. He prefers effacing, and self-effacing (auto-satirising) himself with the authorisation and sodality of the Church.⁶³ Answering Butt’s claim of ‘unbeliever!’ he replies with ‘I’m believer!’, telling Butt he is ‘bullyclaver’, and calling the Russian General ‘The grand ohold spider’ (352.23-24).⁶⁴ ‘Grand old spider’ is what Parnell termed Gladstone after the latter turned against him.⁶⁵

Taff was too late; Butt is already seeing red, transforming (‘miraculing’) into a ‘warcry’: ‘he’ll umbozzle no more graves [...] His Cumbulent Embulence [HCE] [...] Dom Allaf O’Khorwan’ (352.27-34). Taff turns to faith instead of hope, ‘*failing to furrow theogonies of the domned*’ (352.1, emphasis in text) as the Mookse did with the Gripes. He asks, ‘And to the dirtiment of the curtailment of his all of man?’; that is ‘did he die?’ to which Butt replies ‘Yastsar! [...] he dared me do it [...] As bold and as madhouse a bull in a meadows’ (353.4-13). Clontarf (meaning ‘bull meadow’) was the setting of the Mutt and Jute dialogue and the battle at which Brian Boru died (16.22). In Butt’s anger, he reveals the

⁶³ ‘Bruno Nolan’, whose philosophy is credited with underpinning various ideas within the *Wake*, can be identified here and at other points in the story (334.7-10; 336.33-35; 352.16).

⁶⁴ ‘Bullyclubber’ (335.15).

⁶⁵ Author unknown, ‘Mr Parnell’s Speeches’, *The Spectator*, 13 December 1890, p. 5.

When old the wormd was a gadden and Anthea first unfoiled her limbs
wanderloot was the way the wood wagged where opter and apter were
samuraised twimbs. They had their mutthering ivies and their murdering
idies [...]. And he'll be buying buys and go gulling gells with his flossim
and jessim of carm, silk and honey while myandthys playing lancifer
lucifug [...]. So till butagain budley shoots thon rising germinal let bodley
chow the fatt of his anger and badley bide the toil of his tubb. (354.22-46)

The scene is dismantled after Butt and Taff's final speech together with an italicised insert:

'[...] *To ought find a values for. The must overlistingness. When ex what is ungiven. As ad where.* (355.5-6, emphasis in text). The narrator here is aware that the story has been dissatisfying, especially for one who wants to try and predict what might happen next, or for one insistent on finding the values of it. Joyce's algebraic comparison 'when x is ungiven' anticipates the critic's desire to know the missing elements of any given story. Yet Tindall speaks for many when he writes, 'to identify all the allusions that clot the dialogue of Butt and Taff would require more space than at my disposal.'⁶⁶ Indeed, on Margaret Solomon's suggestion that the Butt and Taff passage 'may be read in several ways', Finn Fordham writes that she has a 'disarming or naïve simplicity.'⁶⁷

⁶⁶ Tindall, *A Reader's Guide*, p. 199.

⁶⁷ Pausing to reflect on the critic rather than the text: Solomon, writing a generation or two before Fordham (and on a different subject entirely), noted in the Introduction to the book he quotes here that 'Scholarship on *Finnegans Wake* must progress through community labour'; the most notable member of her community was Adaline Glasheen. Karen R. Lawrence, writing on the history of women scholars working on Joyce, observes that 'it is interesting that much of the early work by women focused on the *Wake* or *Dubliners* rather than *Ulysses* and *A Portrait*'. The tone in Fordham's remark, however, is reminiscent of James S. Atherton, author of *The Books at the Wake* (1959), who thirty-seven years previously had commented in his review of Solomon's book that 'I hope Mrs. Solomon will not think it insufferably superior of a mere male to say that most men will be able to fill in her gaps.' This attitude, pithy though it may be intended, relevant as it seems to the reviewer, implies a coquettishness in Solomon. To label her research with terms like 'naïve' and 'disarming' in the shadow of such treatment by other men is surely ill-advised, not to mention a disheartening indictment of the importance of the work done by

3: Butt and Taff (II.iii)

Joyce's allusions to Vikings and Normans show literal invasion; Biblical usurpation is seen as in Jacob and Esau. References to the Irish Literary Revival demonstrate the tension between Irish culture and its formerly English rule, while the setting of the Crimean War consolidates these factors. At this point in the *Wake*, the source of these tensions is Shaun's ascension to new religious and – in the context of the family – political heights, following the downfall of HCE. In this new context he treats Shem as his ward, exchanging money through coyne and livery, or 'coyne in livery' (313.17). Shaun's kindness, when it does appear, is not from the kindness of his heart but out of a sense of obligation. This was how Joyce interpreted Stanislaus' financial assistance, and Stanislaus knew it. In mid-September 1908, he wrote in his diary 'for three years I have handed out every week my entire wages for the support of the house'; later in the same week he noted 'I see that I am less thanked for what I have done than if I had merely fulfilled a duty'.⁶⁸ As Taff is passive for most of this dialogue, Stanislaus was passive in allowing Joyce to take advantage of him, or made excuses for him as Joyce had a family to support and he did not.⁶⁹

This begrudging relationship between the younger and older brother extended to other areas of the latter's life. Stanislaus exhibited protectionism over Joyce's friends, especially with

previous critics. See Solomon, *The Eternal Geometer: The Sexual Universe of 'Finnegans Wake'* (Carbondale: Southern Illinois University Press, 1969) ix; Review of *The Eternal Geometer*, in *JJQ*, Vol. 7, No. 4 (Summer, 1970). Also Karen R. Lawrence, 'Building the Foundation: Women in the IJF', in *Joyce Studies Annual* Vol. 12 (2001) 164.

⁶⁸ [12 September – 16 September 1908] BoD.

⁶⁹ 'A postcard from Jim today asking for money by return post. [...] Nothing seems to help him; by the time I receive an answer to my letter the money has gone and he needs more. I swore. This time he has paid two landladies. Nora was dissatisfied with their room, it appears, so they engaged a second before leaving the first.' [20 February 1907] BoD.

regards to Oliver St. John Gogarty with whom the latter lived in the Martello Tower, writing 'Gogarty is treacherous in his friendship towards Joyce'.⁷⁰ In Trieste, three years later, he records the that after a 'rambling, complaining' letter from their younger brother Charlie, Joyce asks Stanislaus if he might have written it while drunk:

I answered angrily that Jim had done well to bring Charlie into the drinking set of medical students in Dublin, so that he ended with a week in jail – had done well to make a helot of him for Cosgrave and Gogarty, and to teach the poor fool to 'touch' – a game Gogarty started to induce Jim to ruin himself financially.⁷¹

The Butt and Taff dialogue, like the interpolations before it, shows the obverse of 'touching', painting Shaun as a paternalistic almsgiver with a Victorian attitude towards the deserving and undeserving poor, a criticism which speaks to his increasing religiosity. Shem-Butt's retelling of 'How Buckley Shot the Russian General' meanwhile employs his knowledge of all the things which disinterest the pragmatic, practical Shaun-Taff.

On the familial level, Stanislaus unsettled Joyce's position as an only son, as the second son born to a Joyce after three generations of only sons. His success was in his financial security and his steadiness, and he is remembered mostly as the younger brother who supported James Joyce at the start of his career. Overlooked in this portrayal of their relationship is the fact that Stanislaus furnished Joyce with material for his works both directly and indirectly.⁷² Stanislaus' principled severity can be seen in the relationship the author had with his own brother, who faced similar quandaries as Shaun does throughout the interpolations:

Nora advised me not to give him [Joyce] the money any more. That might prevent him drinking – if I became his keeper – but it would not kill my consciousness of the fact that he is a drunkard under restraint, wanting only

⁷⁰ [10 April 1904] *CDD*, p. 25.

⁷¹ [1 November 1907] *BoD*.

⁷² See the Introduction for more on Stanislaus' retelling of the story which became 'A Painful Case', and his contributions of titles for books, stories, and Joyce's poetry collection.

3: Butt and Taff (II.iii)

on occasion, a little money or greater poverty, a success or a failure, to break out.⁷³

If Joyce was physically dependent on Stanislaus, Stanislaus was intellectually dependent on Joyce, shown in the ‘Butt and Taff’ dialogue as the latter becomes a pupil of the former. This hermetic relationship is a microcosm of the *Wake* itself, in which, despite humanity’s collective prior knowledge, no one individual is guaranteed to refrain from making the same mistakes again. Joyce draws on his relationship with his brother to create in his novel archetypal opponents, whose differences go beyond surface beliefs to the epistemologies on which they are founded.

⁷³ [19 September 1907] BoD.

4: The Ondt and the Gracehoper (III.i)

4: The Ondt and the Gracehoper (III.i)

'We are Wastenot with Want, precondamned, two and true'
(418.30, emphasis in text)

In III.i of *Finnegans Wake* (1939), James Joyce tells the story of 'The Ondt and the Gracehoper'. It is the fourth time he interrupts the *Wake* with a story about the relationship between the brothers Shem and Shaun, and the second time he has Shaun, who is keen to defend himself and his reputation, tell a fable by means of explaining a difficult subject. 'Mutt and Jute' and 'Butt and Taff' showed Shem and Shaun having amicable albeit stilted conversations in which the former attempted to explain aspects of history to the latter.¹ In 'The Mookse and the Gripes', however, Shaun had become a condescending lecturer in whose belief system his brother stood for lowliness. For Shaun, after Wyndham Lewis, 'space' was of chief concern rather than the obsession with 'time' he saw in Shem, and Lewis saw in Joyce.² However, the fable he told there fell apart. The brothers' sister Izzy intervened, in the guise of 'Nuvoletta', while the Mookse and the Gripes were carried away (157.8-159.5). 'The Ondt and the Gracehoper' marks a return to the fable form. Inspired by Æsop's fable of the 'Ant and the Grasshopper', in which the lazy Grasshopper relies on the work of others such as the Ant, Shem as the Gracehoper wiles his days away while Shaun, the Ondt, serves as an official he approaches for help.

¹ 'Mutt and Jute' and 'Butt and Taff' are the subjects of Chapters One and Three of this thesis respectively. 'The Mookse and the Gripes' is the subject of Chapter Two.

² See 'An Analysis of the Mind of James Joyce' in Wyndham Lewis, *Time and Western Man* (Santa Rosa: Black Sparrow, 1993) pp. 81-82.

4: The Ondt and the Gracehoper (III.i)

This thesis seeks to observe how Joyce used the personality of his younger brother Stanislaus in developing Shaun and his alter-egos through these vignettes, or ‘interpolations’ as Michael H. Begnal termed them.³ Joyce and Stanislaus navigated impoverishment together from their adolescences in Dublin to their time in Trieste, and are a fitting parallel to the Æsop original. In Joyce’s retelling, the Ondt’s solemnity is informed by Stanislaus’ own demeanour, and his selfishness informed by the selfishness Joyce perceived in his younger brother. The Ondt, like the Mookse in I.vi, is also supplemented by the figure of Lewis, a contemporary of Joyce and his sometime-rival.⁴ This chapter will first review the events in the *Wake* between ‘Butt and Taff’ and ‘The Ondt and the Gracehoper’, giving background on the ‘Ant and the Grasshopper’ before examining Joyce’s version.

The space between the ‘Butt and Taff’ dialogue, and the fable of ‘The Ondt and the Gracehoper’, is the shortest between any two of the five interpolations at sixty-nine pages; in the interim there is only one full chapter (II.iv), bookended by those which contain the interpolations. ‘Butt and Taff’ took place in the pub which is also the residence of the Earwicker family: HCE, his wife ALP, their sons Shem and Shaun, and their daughter Izzy. After the dialogue, the narrator returns to the subject of whether HCE sexually assaulted two young women in Phoenix Park, an accusation which has dogged him throughout the book (357.13-

³ Begnal, Michael H. and Grace Eckley, *Narrator and Character in ‘Finnegans Wake’* (Lewisburg: Bucknell University Press, 1975) p. 83. See the Introduction to this thesis for more on Begnal’s theory of interpolations.

⁴ See William F. Dohmen, “‘Chilly Spaces’: Wyndham Lewis as Ondt’ in *JJQ*, Vol. 11, No. 4 (Summer, 1974) p. 368. Padraic Colum notes: ‘Wyndham Lewis, Joyce went on to say, had come in handily when he was composing the episode of *Work in Progress* that was now out in *transition*, a version of the fable of the Ant and the Grasshopper – in Joycean, the Ondt and the Gracehoper. He had wanted certain features for the ungracious and purposeful Ondt, and Lewis had provided them.’ Padraic Colum and Mary Colum, *Our Friend James Joyce* (New York: Doubleday, 1958) p. 145.

14). He alludes to the Ondt and the Gracehoper with 'Let's sit on the anthill [...] before our groatsupper serves to us Panchomaster' (360.34-36).⁵ The pub eventually closes ('they all pour forth' 372.5-6), and HCE finds himself on trial for his indiscretions again, possibly by his own patrons:

Hung Chung Egglyfella now speak he tell numptywumpty topsawys
belongahim pidgin. Secret things other persons place there covered not.
How you fell from story to story like a sagasand to lie. On the because
alleging to having a finger in fudding in pudding and pie. (374.34-375-2)⁶

HCE's transgression is now publicly known. He fell from 'story to story', a nod to the eponymous builder in 'Lots of Fun at Finnegans Wake' who fell from a ladder, and HCE's own metaphorical fall from a place of respect, to the subject of gossip in his own pub.⁷ II.iii ends with the image of a ship: 'So sailed the stout ship *Nansy Hans*. From Liff away. [...] Now follow we out by Starloe!' (382.27-30, emphasis in text).

II.iv is also referred to as 'Mamalujo', a take on Matthew, Mark, Luke and John of the Gospels; they are also referred to as the 'Four Masters'.⁸ Joyce dedicates a paragraph or more to each. Adaline Glasheen and William York Tindall interpret II.iv as the four taking on the role of King Mark of Cornwall spying on Tristan and Iseult: 'peering in [...] through the steamy windows, into the honeymoon cabins'; the cabins on board the ship described in II.iii (395.7-9).⁹ Iseult is played by Izzy, while Tristan's identity is harder to discover. Allusions are made

⁵ In *Ulysses*, Stephen Dedalus describes himself performing as 'A jester at the court of his master' when entertaining friends. *U*, p. 29.

⁶ HCE had previously been on trial in I.iii; see 58.16-29.

⁷ O Lochlainn, Colm, ed., *Irish Street Ballads* (London: Pan, 1978) pp. 180-181.

⁸ See Adaline Glasheen, *Third Census of 'Finnegans Wake'* (California: University of California Press, 1977) *lvi*.

⁹ William York Tindall, *A Reader's Guide to 'Finnegans Wake'* (New York: Syracuse University Press, 1996) p. 211. Also Glasheen, *Third Census*, *lvi*.

4: The Ondt and the Gracehoper (III.i)

to the fact that he is her sister, through ‘oscar sister’ and ‘sister soul in brother hand’, narrowing the candidates to either Shem or Shaun (384.22; 394.24).¹⁰ At the end of II.iv, Mamalujo say goodbye. The closing sentence is ‘Their lot is cast. So, to john for a john, johnajams, led it be!’ (399.34). John is the anglicisation of Shaun, as well as Stanislaus Joyce’s forename. ‘Jeams’ refers to Joyce and Shem. A John-a-dreams is an obsolete term for a fantasist or dreamer, something Hamlet refers to himself as when he deliberates over whether to act on his father’s murder:

[I am] like John-a-dreams, unpregnant of my cause,
And can say nothing; no, not for a king,
Upon whose property and most dear life
A damn'd defeat was made. Am I a coward?¹¹

Hamlet’s primary objective is to avenge his father’s murder by killing Claudius; the act would also leave him as the sole male heir to the throne. HCE, whose downfall is in progress, leaves behind him two male sons whose possible ascensions Joyce hints at here. If HCE’s own reputation cannot be redeemed, either Shem or Shaun may try and redeem the reputation of the family line.

Book III opens with the narrator falling asleep ‘somepart in nonland’, reminiscent of I.viii when washerwomen took care of HCE and his wife ALP’s dirty laundry: ‘darkling adown surface of affluvial flowandflow as again might seem garments of laundry’ (403.18-404.1-2).¹² This hints at the interrogation Shaun is about to face, surrounded as the narrator is by his family history and secrets. He is called to appear:

¹⁰ Oscar Wilde’s sister Isola died at the age of nine; see the Introduction for how Joyce rewrote the story of his brother George’s death to be about Stephen Daedalus’ sister Isabel in *Stephen Hero*. Richard Ellmann, *Oscar Wilde* (London: Penguin, 1987) p. 13.

¹¹ William Shakespeare, *Hamlet* (London: Penguin, 2015) p. 45.

¹² For more on I.viii, see Chapter Three of this thesis.

As I was jogging along in a dream as dozing I was dawdling, arrah,
methought broadtone was heard and the creeper and the gilders and
flivvers of the earth breath and the dancetongues of the woodfires and the
hummers in their ground all vociferated echoating: Shaun! Shaun! Post the
post! with a high voice. (404.3-7)¹³

The light from Shaun’s lamp appears first, and as its owner comes into view the narrator describes his outfit at length: he is ‘dressed like an earl’, and wears a shirt embroidered with a Royal Mail insignia (404.16-405.2). Given that II.iv ended with a call for HCE’s successor to make himself known, it seems that Shaun is the narrator’s choice. He is given a lengthy introduction, and described as ‘looking grand, so fired smart, in much more than his usual health’ (405.15-16). Shaun had come from a feast where he ‘recruited his strength’, and the narrator describes the food he ate there: many courses of fine meats and rich desserts, ‘and the best of wine’ (405.32-406.2). Then follows a celebration of Shaun as a religious figure: ‘He’s

¹³ With its dream-like forest setting and tripping quality, the anticipation for Shaun’s entrance parallels Lewis Carroll’s ‘Jabberwocky’, which serves as part of the introduction to Alice’s adventures in the mirror-world in *Through the Looking-Glass, and What Alice Found There*. Alice finds a poem in a book which has been written backwards, and holds it up to a mirror:

’Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.
[...]
One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

Lewis Carroll, *Through the Looking-Glass, and What Alice Found There* (London: Penguin, 1994) p. 12. Comparisons between the *Wake* and the works of Carroll have been made almost since the former’s publication, mostly notably by James S. Atherton. He is best known for his thesis *The Books at the Wake* (1959) which discusses the Carroll-Joyce connection, and had also published on the topic seven years earlier. See Atherton, ‘Lewis Carroll and ‘*Finnegans Wake*’ in *English Studies*, Vol. 33 (Spring, 1952) p. 6. That the ‘Jabberwocky’ is assumed to be set in a forest may be a result of John Tenniel’s illustration which accompanied the poem.

4: The Ondt and the Gracehoper (III.i)

deeply draiming! Houseanna. Tea is the Highest! For auld lang Ayternitay. Thus thicker will he grow now, grew new' (406.27-29). This may be contrasted with Shaun's 'vociferous' account of Shem in I.vii, who shunned meat to become a 'virgitarian', subsisting mostly on fruit juice (171.3-18). It is not just Shaun's personality that is more palatable than his brother's, but his tastes as well.

Shaun appears as though he is on stage: a 'general address rehearsal'. He sings a scale and clears his throat (407.26-27).¹⁴ When he speaks, it is to complain that he is not worthy to be the postman anymore, and he suggests that his brother should have got the role instead:

How all too unwordy am I [...] to be the bearer extraordinary of these postoomany missive on his majesty's service [...] Weh is me, yeh is ye! I, the mightifbeam maircanny, which bit his mirth too early or met his birth too late. It should have been my other with his leickname for he's the head and I'm an everdevoting fiend of his. [...] We shared the twin chamber and we winked on the one wench and what Sim sobs todie I'll reeve tomorry. [...] I'm very fond of that other of mine. [...] I ought not to laugh with him on this stage. But he' such a game loser! (408.10-29)

This passage shows some of the complexity of the brothers' relationship. Even though they share so much personal history, have similar interests and even similar names, Shaun implies that his brother is more wordy and worthy. Oscar Wilde, who believed he had met his lover Lord Alfred 'Bosie' Douglas 'either too late or too soon' is alluded to as in 'The Mookse and the Gripes' and 'Butt and Taff' (155.12; 342.13). Shaun claims that what his brother sows, he must reap – foreshadowing the fable to come – but then says that Shem is a loser. He returns to this theme in the closing of his speech, explaining that Shem *would* have been the postman were it not for his own faults:

But Gemini, he's looking frightfully thin! I heard the man Shee shinging in the pantry bay. Down among the dustbins let him lie! [...] Yet I cannot

¹⁴ Roland McHugh notes the common solfège 'Do-Re-Mi' in his first utterance. *Annotations to 'Finnegans Wake'* (Maryland: Johns Hopkins University Press, 1991) p. 407.

on my solemn merits as a recitater recollect ever having done of anything
of the kind to deserve of such. Not the phost of a nation. (409.1-6)

Shaun's original claim that he was unworthy to be postman was lip-service; false humility deriving from the fact that the alternative, his own brother, is a down-and-out and incapable of the responsibility. 'Phost of a nation' suggests Frank O'Connor's short story 'Guests of the Nation' (1931), in which members of the Irish Republican Army execute two Englishmen they hold captive.

For each of Shaun's eight speeches between this passage and 'The Ondt and the Gracehoper', he receives a question in return, chiefly about how he got his job. The questioners speak in the second person, and their identity is not revealed. Shaun's stage may be a stand whereat he is on trial like his father before him, or it may be that he is being assessed before he takes his father's place. First, his audience asks who it was who gave Shaun permission to be postman (409.8-10). Shaun 'with a voice pure as a churchmode', replies, after some digression, that the permission came from 'Hagios Colleenkiller's prophecies'.¹⁵ The amorphous public rephrase the question, and Shaun avoids answering it directly. After asking where he can work, they ask whether it was he who had painted Dublin green (410.28-24). Under the government of the Irish Free State, the previously red post-boxes were painted green; here and with 'phost of a nation', Shaun's job is aligned with Irish self-determination – a far cry from the 'Mutt and Jute' episode where he was configured as an outsider to Ireland while Shem was a native. Shaun's audience ask him 'whether furniture would or verdure varnish?'; that is, whether the post-boxes and thus Ireland's sovereignty will remain. He begins to anger, 'That is more than

¹⁵ Several prophecies were attributed to St Colmcille, also known as St Columba, by his biographer Adomnán. Joyce had previously used the prophecies of St Malachy throughout 'The Mookse and the Gripes' episode.

4: The Ondt and the Gracehoper (III.i)

I can fix, for the team bihan, anyway. So let I and you now kindly drop that, angryman!’
(412.11-19).

The last question concerns both Shaun’s uniform and his own ‘autobiography’; again relating to his qualifications to be postman. He responds:

Some rhino [...] was handled over spondaneously by me [...] in the
ligname of Mr van Howten of Tredcastles [...] among my prodigits nabobs
and navious of every subscription [...] what I say is [...] I never spent it.
Nor have I the ghuest of innation on me the way to. It is my rule so [...] I
am as plain as portable enveloped. (413.30-413-11).

Shaun implies in his answer that the cost of his uniform was sponsored by one of the recipients of the post he delivers; i.e. his neighbour, and in the last line appears to pre-emptively defend himself from any accusation of pocketing this money for his own gain. Amongst this is another reference to O’Connor’s ‘Guests of the Nation’; Shaun’s defensiveness may belie the fact that he is a guest, an Englishman as he was in ‘The Mookse and the Gripes’ in disguise. The questioning over, the public demands that Shaun sings a song; he prefers to tell a story instead (414.14-16). Thus, just as the story of ‘The Mookse and the Gripes’ in I.vi was Shaun’s response to a question he struggled to answer, so ‘The Ondt and the Gracehoper’ begins. There, he held that it was not his obligation to save a poor man’s soul, and his argument was that some people’s belief systems are so different that the question of saving their soul is moot; here he is set to argue that some people choose lifestyles that interfere with the rest of society, and thus render themselves undeserving of sympathy.

In ‘The Mookse and the Gripes’, Shem and Shaun became rivals in a story inspired by two of the conflicts seen in Æsop’s fables: ‘The Fox and the Grapes’ and ‘The Lion and the Mouse’. That story is as uncertain in its conclusion as it is in its foundation, with only implicit similarity to either fable and no moralistic punchline for catharsis. ‘The Ondt and the Gracehoper’, on the other hand, more firmly resembles ‘The Ant and the Grasshopper’. Joyce owned a copy of V. S. Vernon Jones’ translations of Jean de la Fontaine’s versions of Æsop’s fables. Jones’ account, titled ‘The Grasshopper and the Ants’, is as follows:

One fine day in winter some Ants were busy drying their store of corn, which had got rather damp during a long spell of rain. Presently up came a Grasshopper and begged them to spare her a few grains, 'For,' she said, 'I'm simply starving.' The Ants stopped work for a moment, though this was against their principles. 'May we ask,' said they, 'what you were doing with yourself all last summer? Why didn't you collect a store of food for the winter?' 'The fact is,' replied the Grasshopper, 'I was so busy singing that I hadn't the time.' 'If you spent the summer singing,' replied the Ants, 'you can't do better than spend the winter dancing.' And they chuckled and went on with their work.¹⁶

The moral of the story is that the Grasshopper ought to have worked throughout the summer, and that she brought her starvation upon herself.

At the end of the nineteenth century, the Grasshopper was invoked in art by several Parisian painters. Jehan Georges Vibert depicts a shivering man with a theorbo over his back, pleading with a rotund man dressed in furs in 'La Cigale et la Fourmi' (1875); see *Fig. 2*. Edouard Bisson's 'La Cigale' (1890) imagines the Grasshopper as a mournful-looking woman stood among falling snow, her shoulders bare and hands clutching a lute. Frederick Arthur Bridgman, an American who lived in Paris, also painted the Grasshopper as an under-dressed woman holding a lute and fighting the cold in 'La Cigale' (1890). His version is presented as a diptych, with the other panel showing the Grasshopper singing in a field in the summer and surrounded by hay bales.

The story was also adapted for the stage several times, and in the 'Circe' chapter of *Ulysses* (1922) Mrs Yelverton Barry accuses Leopold Bloom of sexually harassing her at a performance of *La Cigale* at the Theatre Royal in Waterford (*U*, p. 591); incidentally, *La Cigale* is also the name of a Parisian venue which opened in 1887. *Ulysses* annotator Don Gifford writes:

¹⁶ *Æsop, Æsop's Fables: A New Translation*, trans. by V. S. Vernon Jones (London: Heinemann, 1916) p. 125; also Thomas E. Connolly, *James Joyce's Books, Portraits, Manuscripts, Notebooks, Typescripts, Page Proofs, Together with Critical Essays About Some of His Works* (New York: Lewiston, 1997) p. 34.

4: The Onda and the Gracehoper (III.i)

La cigale could either be a three-act comedy from the French of Henry Meilhac (1831-1908) and Ludovic Halévy (1834-1904), translated and adapted for the American stage by John H. Delafield (1879), or the light opera *La cigale et la fourmi* (The Grasshopper and the Ant), by Henri-Alfred Duru (1829-89) and Henri Chivot, music by Edmond Andran (1840-1901), adapted into English by F. C. Burnand (1890).¹⁷

The fable of the ‘Ant and the Grasshopper’, passing from Greek, to French, to English, and through a variety of formats, speaks to Joyce’s interest in cultural archetypes which become embedded in the arts and makes for an apposite inclusion in the *Wake*.



Figure 2: Jehan Georges Vibert, 'La Cigale et La Fourmi' (1875)

¹⁷ Don Gifford with Robert J. Seidman, *'Ulysses' Annotated: Notes for James Joyce's 'Ulysses'* (California: University of California Press, 1974) p. 465. Parenthesis in text.

The parallels with ‘The Mookse and the Gripes’ are a function of Joyce’s design of the *Wake*, which shows a mirror image in the styles of the different interpolations.¹⁸ Having passed the middle story, ‘Butt and Taff’, and all the interpolations thus far having taken different forms, a pattern begins to emerge with similarities between ‘The Mookse and the Gripes’ and ‘The Ondt and the Gracehoper’. The stories begin with a description of the temperament of one of the main characters, and taken together they are at odds with each other: compare: ‘The onesomeness wast alltolonely [...] and a Mookse he would a walking go’ with ‘The Gracehoper was always jiggig ajog, hoppy on akkant of his joyicity’ (152.17-18; 414.22-23).

As much of the story is told from Shaun’s perspective, his vilification of the Shem-Gracehoper character is vindicated by an historic abuse of Shaun-Ondt’s goodwill. Stanislaus and Joyce’s time together teaching at the Berlitz School (later ‘beerlitz’, 182.7) in Trieste was marked by the same problems faced by the characters. Stanislaus’ unpublished diary, the self-titled ‘Book of Days’ illustrates not just the monetary problems Joyce caused but their seasonal quality too; rather than the winter, Joyce was unable to save money for the summers while the students were away.¹⁹ Stanislaus often attempted to check his brother’s optimism about the money the latter should save, and the money he should spend for the purposes of stability rather than pleasure. On Joyce’s return to Trieste after a sojourn in Rome, the pair sat down and devised a way to work at the school together:

¹⁸ See the Appendix.

¹⁹ Richard Ellmann noted in his introduction to Stanislaus’ memoirs: ‘When [Joyce] revamped in *Finnegans Wake* the fable of the dancing grasshopper and the saving ant, who had a seasonal problem too, he drew upon his experience with his brother by letting the improvident grasshopper carry the day.’ Ellmann, ‘Introduction’, *MBK*, p. 21.

4: The Ondt and the Gracehoper (III.i)

Jim clapped me on the back and said; ‘Well, you know, you’ve got forty-five crowns a week [...] I left the bank to have leisure for writing; I haven’t put pen to paper for nine months.’ ‘Yes, but how do you expect we’ll live on seventy crowns a week, when we couldn’t live on 80 last year? ... And now the summer is coming on’ ‘Oh, that’s all right. We lived too expensively.’ ‘Do you think you’ll be able to live less expensively now?’ ‘Yes’.²⁰

Stanislaus’ concern borders on the paternalistic in this instance, but judging by his other diary entries, the advice was well-intentioned. Just a fortnight earlier he had written to Joyce ‘Do you prefer to pay landlords rather than to eat?’ in response to having to withdraw his wages early and send half to his brother. He subsequently felt so bad about this question his ‘soul wished to post itself and overtake the card and tear it up in the postman’s bag before it could be delivered’.²¹ Despite the word of caution, however, within six weeks Joyce was back to his old ways, and Stanislaus told him ‘You know the way money is but you don’t make the least effort to save’.²²

The theme of brothers working either together or against each other is woven into the very introduction of Joyce’s retelling of ‘The Ant and the Grasshopper’. Shaun tells his audience he will not sing: ‘I would rather spinooze you one from the grimm gests of Jacko and Esaup, fable one’ (414.16-17). Here the fabulists Jacob and Wilhelm Grimm are invoked. So too are the Biblical twins Jacob and Esau, who fight in their youth but reconcile in later years.²³

²⁰ [8 March 1907] BoD. Emphasis in text.

²¹ [21 February 1907] BoD.

²² [20 April 1907] BoD.

²³ In her diary, Helen Nutting (wife of the artist Myron Nutting) records a conversation with Joyce which brings together the fable and the theme of fraternal conflict: ‘He remarked that an old legend recounted that Cain got the idea of burial from watching an old earwig beside his dead brother Abel. They discussed also the white ant, which Joyce had read about for his fable of ‘The Ondt and the Gracehoper.’ Cited in Ellmann, *James Joyce*, p. 570.

The philosopher Baruch Spinoza ran a firm with his brother Gabriel until he extricated himself from the business before his *herem*, or excommunication from Judaism, later that same year. Gabriel would have faced excommunication himself if he attempted to run the business with his brother, and so the firm continued without Baruch.²⁴

Joyce’s retelling opens with Shem, as the Gracehoper: ‘jigging ajog, hoppy on akkant of his joyicity’ (414.22-23). With ‘Joyicity’, Joyce aligns himself with his character. The Gracehoper uses ‘findlestilts’ as he goes along, as Joyce, and Stephen Dedalus, used an ashplant before him (*P*, p. 243, *U*, p. 20).²⁵ The rest of the introduction serves to describe the Gracehoper’s day-to-day life. He is lascivious, ‘making ungraceful overtures [...] commenc[ing] insects’ with Floh, Luse, Bienie and Vespatilla. He furnishes the women in ‘Spinner’s housery’ (414.22-33); references to entomology abound.²⁶ When he is not making

Warring brothers are common to both Aesop’s Fables and the Bible. The premise is perennial, confused for comic effect here as in an episode of the sitcom *Seinfeld*:

Jerry: I just think if you borrow my blender, you should return it.
Kramer: Well, what’s the difference? Come on – we’re like Cain and Abel.
Jerry: Yeah, you know Cain slew Abel.
Kramer: No, he didn’t. They were in business together... it was drywall or something.
Jerry: Oh, no-
Kramer: All right then, what was it?
Jerry: Well, I think Abel worked hard all summer harvesting his crops, while Cain just played in the field. Then, when winter came, Abel had all the nuts. Cain had no nuts, so he killed him.
Kramer: The way I remember it, Cain – he was a successful doctor – but when he took this special formula, he became Mr Abel.
Jerry: You broke my blender, didn’t you?

Seinfeld, NBC, 6 November, 1997, 21:30.

²⁴ Steven Nadler, *Spinoza: A Life* (Cambridge: Cambridge University Press, 1999) p. 87.

²⁵ Ellmann, *James Joyce*, p. 149.

²⁶ The second of these statements, with ‘spinner’s house’ read as ‘cobweb’, references Leopold Bloom in *Ulysses* reminiscing about a mannequin in a shoe shop when he was younger: ‘Even their wax model Raymonde I visited daily to admire her cobweb hose’ *U*, p. 643.

4: The Ondt and the Gracehoper (III.i)

love, he is dancing, ‘striking up funny funereels with Besterfather Zeuts, the Aged One’ (414.35-36). HCE is intended here: Shem and Shaun’s father whose funeral begets the *Wake* as in the poem after which it is named.²⁷

In addition to Floh, Luse, and the others, Shaun now names Dehlia, Peonia and Auld Letty Plussiboots, the last of whom recalls ALP, the brothers’ mother. It appears that the Gracehoper is always surrounded by women. Shaun describes insects playing ‘with tambarins and cantoridettes soturning around his eggs-hill’ (415.9-10). ‘Eggs-hill’, here, hints at Joyce, in whose life and work ‘exile’ is a recurring theme; himself and his characters Stephen Dedalus and Richard Rowan are all artists who felt they must leave Ireland: to Pula, Paris, and Rome respectively. The dance develops into a party scene with singing, and, peculiarly, boxing. Shaun describes the attendees ‘beck from bulk, liked fantastic disossed and jenny April, to the ra, the ra, the ra, the ra, longsome heels and longsome toesis’ (415.10-12). A reference to Valentin le Désossé, a French can-can dancer popular in the 1890s, is hidden here, suggesting that Joyce is drawing from the *fin de siècle* spirit of decadence in shaping his Gracehoper’s persona.²⁸ The boxing match is between ‘Mutter’ and ‘Doffer’, a nod to the arguments between the brothers which occur elsewhere in the novel.²⁹

One of the songs the partygoers sing, ‘*Ho, Time Timeagen, Wake!*’ is another nod to the title of the book and the fall of HCE. By inserting the word ‘Time’, Joyce hints at the space-

²⁷ O Lochlainn, *Irish Street Ballads*, pp. 180-181. In an interesting parallel with the Joyce family, Ellmann reports that John Joyce sold his piano to raise money for bills. Stanislaus records in his diary: ‘Jim called Pappie “that little whore up in Cabra” before Elwood for selling the piano on him.’ The musical passion shared by father and son is here reinterpreted in its former glory. [3 April 1904] *CDD*, p. 31; Ellmann, *James Joyce*, p. 151.

²⁸ McHugh, *Annotations*, p. 415.

²⁹ ‘Muta and Juva’ is the subject of Chapter Five of this thesis.

time dichotomy which divided himself from Lewis, and the Mookse from the Gripes. Shaun, as narrator, pauses here to reflect on the events:

For if sciencium (what’s what) can mute uns nought, ‘a thought, abought the Great Sommboddy within the Omniboss, perhaps an artsaccord (hoot’s hoot) might sing ums tumtim about the Little Newbuddies that ring his panch. A high old tide for the barheated publics and the whole day as gratiis! (415.14-19)

Speaking through the Gracehoper, Shaun argues that science renders us silent. Art, on the other hand, is something worth singing about. At the end of the party scene, the reader is told ‘O’Cronione lags acrumblin in his sands but his sunsunsuns still tumble on. Erething above ground [...] so as everwhy, sham or shunner, zeemliangly to kick time’ (415.22-24). HCE has become ‘O’Cronione’, who is lagging while his sons tumble on.

The Ondt – Shaun by another name – is not having a good time at all. The perspective switches to him as he vents ‘What a zeit for the goths!’. The Ondt, ‘not being a sommerfool, was thothfully making chilly spaces at hisphex affront of the icinglass of his windhame’ (415.26-29).³⁰ While the word ‘time’ was inserted into the Gracehoper’s playlist, here the Ondt is aligned with ‘space’, as in the dispute between the Mookse and the Gripes; ‘windhame’, recalling Wyndham, emphasises this. The Ondt declares that he will not attend the party, nor any other social event. He then prays that his ‘realm shall flourish’ (415.30-416.2).

³⁰ As ‘Thoth’ suggests, the Egyptian ‘Book of the Dead’ is employed by Joyce throughout ‘The Ondt and the Gracehoper’ passage via the dung beetle, which was sacred in Ancient Egypt. James S. Atherton documents Joyce’s use in *The Books at the Wake* (Illinois: Southern Illinois University Press) pp. 191-200. Thornton Wilder and Adaline Glasheen also remark on Joyce’s use of the Egyptian Book of the Dead in their letters which contributed towards Glasheen’s *Census*. See [? April–May 1963] Edward M. Burns and Joshua A. Gaylord, eds., *A Tour of the Darkling Plain: The ‘Finnegans Wake’ Letters of Thornton Wilder and Adaline Glasheen* (Dublin: University College Press, 2001) p. 421.

4: The Ondt and the Gracehoper (III.i)

A description of the Ondt ‘a weltall fellow’, follows. His disposition is familiar: ‘He was sair sair sullemn and chairmanlooking when he was not making spaces in his psyche’; this description aligns with what Stanislaus reports in his memoirs that Joyce said about him: ‘I reminded him of a sluggish saurian, whose scaly hide occasionally reflected glints of light’ (416.5-7).³¹ This scene, depicting the abstaining male character looking in at the rest of society, recalls James Duffy in ‘A Painful Case’ in *Dubliners* (1914): the ‘typical male celibate’, a character for which Stanislaus claimed he ‘served as model.’³² The focus of the narration returns to the Gracehoper, whose fun is coming to an end: ‘[he] had jingled through a jungle of love and debts [...] horing after ladybirdies [...] he fell joust as sieck as a sexton and tantoo pooveroo quant a churchprince.’ (416.8-13).³³ The implication is that the Gracehoper has contracted a venereal disease; Joyce is rumoured to have suffered from one as a result of visiting prostitutes.³⁴ Joyce’s use of the word ‘horning’ may also have a personal connection.³⁵ He had never used the word ‘whoring’ or any variant of it until this point in his fiction, despite

³¹ *MBK*, p. 149.

³² *MBK*, pp. 54, 159. Taff, who had earlier been seen struggling for a ‘wife in the rut of the past through the widnows in effigies keening after the blank sheets in their faminy’ can also be identified here (340.13-15).

³³ There are two references to the French author François Coppée here: in ‘pooveroo’ (416.13) and ‘coppeehouses’ (416.36). He wrote *Toute une jeunesse* (‘A Romance of Youth’, 1890). Ellmann’s accounts of the contents of Joyce’s libraries in Trieste and Paris make no mention of the book, however as Joyce is describing the Gracehoper’s portrait as a young man, Coppée’s *Bildungsroman* makes a fitting parallel. He follows his protagonist from infancy to disillusionment with society; roaming the streets of Paris, no less, ‘What solitude! The poet had not one friend’. Stanislaus makes a note of Joyce first beginning to drink absinthe in his diary; Coppée’s portrait has a chapter entitled ‘The Demon Absinthe’. Coppée, *The Romance of Youth*, trans. anon. (Paris: Maison Mazarin, 1907) p. 225. [6 April 1907], BoD.

³⁴ Brenda Maddox, *Nora: The Real Life of Molly Bloom* (New York: Mariner, 2000) p. 32.

³⁵ McHugh points out that the Danish *hor* for adultery is evident here, McHugh, *Annotations*, p. 416.

the fact that a large portion of *Ulysses* is set in a brothel, and nor would he use it in the rest of the *Wake*. Interestingly, Stanislaus used the word in his diary – which Joyce regularly read – to distinguish himself from his brother.³⁶ He writes:

In some things, however, I have never followed him. In drinking, for instance, in whoring, in speaking broadly, in being frank without reserve with others, in attempting to write verse or prose or fiction, in manner, in ambition.³⁷

Another use of the word in Stanislaus’ Dublin diary describes how he believed their younger brother Charlie was following in Joyce’s footsteps, while a third criticises Joyce’s pursuit of pleasures of the body rather than the mind.³⁸ Its use in the *Wake* plays on Stanislaus’ prudishness; both Stanislaus and Shaun use the word while describing their brother to distinguish themselves from him and to suggest that he is inferior. It emphasises the thrust of Shaun’s fable: that his brother lacks the moral fibre to succeed their father. He cannot sustain himself, having ‘Not one pickopeak of muscowmoney to bag a tittlebits of beebread!’ (416.17-18).³⁹

The fable goes on to describe the Gracehoper’s descent into poverty: he eats up the wallpaper, ‘swallowed the lustres’ and devours the staircase (416.21-22). The description echoes the impoverished state of the Joyce family after May Joyce’s death: ‘the house was in

³⁶ [13 August 1904] *CDD*, p. 53.

³⁷ [31 July 1904] *CDD*, p. 47.

³⁸ [29 February 1904; 3 April 1904] *CDD*, pp. 13, 34. As noted in the Introduction to this thesis, a fellow teacher in Trieste later described Stanislaus as ‘cute’ for never going ‘whoring’, which Stanislaus dutifully recorded in his diary. [16 April 1907] *BoD*.

³⁹ ‘Jim took no lunch, gave Nora no money for lunch [...] and told me to look out for myself.’ [28 August 1908], *BoD*.

4: The Ondt and the Gracehoper (III.i)

disrepair, the banister broken, the furniture mostly pawned or sold'.⁴⁰ As Christmas approaches, the Gracehoper leaves his house and goes for a stroll. He walks a great distance: the narrator asks, 'Was he come to hevre with his engiles or gone to hull with the poop?', and snow whirls around him (416.26-36). The next paragraph announces that the Gracehoper was now 'blind as batflea', recalling Joyce himself. He is an intelligent figure who knew 'not a leetle beetle', yet that knowledge is for nought in his current state (417.3-5). He wonders 'wheer would his aluck alight [...] and the next time he makes the aquinatanse of the Ondt after this they have met themselves, this mouschical umsummables, it shall be motylucky if he beheld not a world of differents'; that is, the Gracehoper hopes to make the Ondt's acquaintance so the latter can help him. 'His Gross the Ondt', as he is now known, reposes upon a throne. Despite the luxury of 'Hosana cigals', Shaun describes the Ondt as 'a conformed aceticist and aristotaller'; he lives simply and does not drink. He furnishes his description with references to philosophy, or 'phullupsuppy', through 'plate o'' and 'confucion' (417.15-16). The Ondt is no longer alone in his house, but surrounded by women 'with Floh biting his leg thigh and Luse lugging his luff leg and Bienie bussing him under his bonnet'; the women who earlier partied with the Gracehoper now give the Ondt their affections (417.17-20).

As with 'The Mookse and the Gripes', Shaun's fable is beginning to fray. The original fable portrays the Ant(s) as industrious; loathe to stop working even in winter to talk to the Grasshopper. The Ondt, meanwhile, has become a ruler between summer and winter, with no explanation given for this other than his prayer earlier in the story. The Gracehoper, however, stays true to the limited characterisation given to the Grasshopper in de la Fontaine's version. He enters with a sneeze, exclaiming 'what have eyeforsight!'; simultaneously 'a sight for sore eyes' and a lamentation that he had had no foresight to avoid his predicament; it had been an

⁴⁰ Ellmann, *James Joyce*, p. 143.

oversight. The Ondt, Shaun continues, is a ‘true and perfect host’; not to the Gracehoper but to his lovers (414.24-32). Eventually, he cannot avoid his visitor:

The veripatetic imago of the impossible Gracehoper on his odderkop in the myre, after his thrice ephemeral journeeyes, sans mantis ne shooshooe, featherweighed animule, actually and presumtuably sanctifying chronic’s despair, was sufficiently and probably coccoo much for his chorus of gravitates (417.32-418.1)

The impoverished Gracehoper here resembles the Gripes, whom the Mookse had encountered when ‘his pips had been neatly all drowned on him; his polps were charging orders every older minute [...] the Mookse had never seen his Dubville brooder-on-low so nigh to a pickle’. Then, the Gripes had asked for the time, saying he was ‘till infinity obliged’ to the Mookse (153.13-154.14). Here, the Ondt is given a chance to reflect before the Gripes makes his plea. He notes ‘a darkener of the threshold’; mirroring how Mutt had wandered into Jute’s cave in I.i, concluding ‘So be it! Thou-who-art, the fleet-as-spindhrift, impfang thee of mine wideheight. Haru!’ (16.2; 418.5-8). This incorporates the German *meine Weisheit* – ‘my wisdom’ and shows that the Ondt is already aware of the Gracehoper’s poverty by alluding to him as a spendthrift.

The Ondt never gets to say his piece. What follows, and finishes the tale, is an italicised poem of thirty-five lines, made up of rhyming couplets after an anomalous first line.⁴¹ First, the Ondt starts laughing at the Gracehoper, so uproariously that the Gracehoper thinks he might lose control of his bowels (418.9-11). The Gracehoper cries that he forgives the Ondt, and the rest of the poem is told from his perspective. It transpires that he is forgiving the Ondt for coaxing away his girlfriends, and for several lines gives him advice about them: ‘*Teach Floh and Luse polkas*’ (418.6). Then he edges towards the theme of his visit: ‘*As once I played the*

⁴¹ The form is reminiscent of Jean de la Fontaine’s version of the fable, which is written in rhyming couplets and ends with a quip.

4: The Ondt and the Gracehoper (III.i)

piper I must now pay the count’; ‘count’ here stands for the act of counting out money as it does for an anonymous landlord or debt collector. He knew he must make the journey, stating ‘*So saida to Moyhammet and marhaba to your Mount!*’ after the proverb ‘If the mountain will not come to Mohammed, Mohammed will go to the mountain.’

The Gracehoper realises his imprudence as he asks for money: ‘*I pick up your reproof [...] for the prize of your save is the price of my spend*’. This phrase demonstrates the zero-sum nature of the brothers’ dispute, as one will always succeed where the other fails. The Gracehoper admits this tension, asking ‘*Can castwhores pulladeft kiss if oldpollocks forsake ‘em? | Or Culex feel etchy if Pulex don’t wake him?*’ (418.20-23). First, he asks how sex-workers might cope when their clients leave and invokes the twin half-brothers Castor and Pollux in Greek mythology, who together form the brightest stars in the Gemini constellation.⁴² Rather than the combative tone the Ondt had assumed, the Gracehoper’s request for aid comes from a place of equanimity. A similar theme is made of the brothers Aquilant and Gryphon from the epic poem *Orlando Furioso* (1532) by Ludovico Ariosto (418.26-27).⁴³

The Gracehoper moves away from this reconciliatory tone towards universal themes in the last third of his speech:

*We are Wastenot with Want, precondamned, two and true,
Till Nolans go volants and Bruneyes come blue.
Ere those gidflirts now gadding you quit your mocks for my gropes
An extense must impull, an elapse mus elopes* (418.30-33)

⁴² The first of these lines recalls an early scene in Shakespeare’s *Measure for Measure* (c. 1603), in which Mistress Overdone asks what will become of her now the interim Duke Angelo has banned brothels: ‘Why, here’s a change indeed in the commonwealth! What shall become of me?’ (I.ii). William Shakespeare, *Measure for Measure* (London: Penguin, 2010) p. 5.

⁴³ McHugh, *Annotations*, p. 418.

McHugh notes the Latin *nolens volens*, meaning 'willy-nilly'; even when all is asunder, and brown eyes are blue, Shem and Shaun's dispute will remain unchanged.⁴⁴ The Gracehoper accuses the Ondt of mocking him, alluding to 'The Mookse and the Gripes'. Still, expanses must shrink, and time must elapse; the Mookse-Ondt will remain obsessed with space and believe that the Gripes-Gracehoper is obsessed with time. The Gracehoper senses that the Ondt is starting to lose attention and returns to his subject: '*As I view by your farlook hale yourself to my heal. | Partiprise my thinwhins whiles my blink point unbroken | on your whole's whercabroads*' (418.35-419.2). In this, the Gracehoper asks the Ondt to look at his 'thin wings', while the Gracehoper looks unblinkingly back at all that the Ondt owns.

The Gracehoper delivers his final lines:

*Your whole's whercabroads with Tout's tightyright token on.
My in risible universe youdly haud find
Sulch oxtrabeeforeness meat soveal behind.
Your feats end enormous, your volumes immense,
(May the Graces I hoped for sing your Ondtship song sense!)
Your genus its worldwide, your spacest sublime!
But, Holy Saltmartin, why can't you beat time?
(419.2-8, parenthesis in text)*

In talking about his enormous feats and volume, the Gracehoper is flattering the Ondt as the Mookse had spoken about himself earlier: 'Now estimate my capacity' (154.25). The end of the poem, and thus the story of 'The Ondt and the Gracehoper', is a play on the end of Æsop's fable; if the grasshopper could spend the summer singing, he could spend the winter dancing. Joyce turns this on the Ondt by asking why *he* cannot 'beat time' – i.e., follow a rhythm, or, indeed, dance. He has spent the story lounging around, with the Gracehoper having to instruct him that his girlfriends like to dance. In this way he criticises the Ondt as being socially inept; by his own logic, that would render the Gracehoper completely socially at-ease. Another criticism is that the Ondt is limited by his understanding of space-time.

⁴⁴ *Ibid.*

4: The Ondt and the Gracehoper (III.i)

In ‘The Mookse and the Gripes’, an argument had started by accident when the Gripes had asked the Mookse the time; here the Shem-analogue has turned time into a weapon against the Ondt. This all becomes a function of the fact that Shaun has been usurped while telling his own story, by one of his own characters. Begnal wrote that:

The attribute of Shem that is most irksome to Shaun is the former’s ability as a writer (though we never hear of anything he has published). Shaun cannot see that without the presence of [Shem] the Penman his own symbolic role as the Post is meaningless. [...] Shaun, however, harps upon and denigrates Shem’s talent in passage after passage [...] He insinuates that all the ideas are his (as did Stanislaus Joyce). [...] The stories he does tell to humiliate Shem – the Mookse and the Gripes, Burrus and Caseous, and the Ondt and the Gracehoper – all backfire and make him look ridiculous.⁴⁵

Earlier, Shaun had attempted to write a fable which fell apart as it had no discernible moral. Here, Shem has used his own talents as a writer to create a new moral for a pre-existing fable, as earlier Shaun himself noted his brother ‘treasuring with condign satisfaction each and every crumb of trektalk, covetous of his neighbour’s word’; as Joyce described himself as a ‘scissors and paste man’ (172.29-30).⁴⁶

Shaun had told ‘The Ondt and the Gracehoper’ to evade the questions the public had been asking him about his job. He concludes: ‘In the name of the former and of the latter of their holocaust. Allmen’; *fourmi* is French for ‘ant’ (419.9-10). The public congratulate his storytelling, and then attempt to find out more about the contents of the letter which has been the subject of much curiosity throughout the novel:

Now? How good you are in exposition! How farflung is fokloire and how veltingeling your volupkabulary! [...] It falls easily upon the earopen [...] The blarneyest blather in all Corneywall! But could you [...] read the strangewrote anaglyptics of those shemletters patent for His Christian’s Em? (419.11-19)

⁴⁵ Begnal, *Narrator and Character*, p. 54. Parenthesis in text.

⁴⁶ [3 January 1931] *LII*, p. 297.

Describing himself first as 'letter potent', Shaun is indignant about having to read the letter, saying it is 'a pinch of scribble, not wortha bottle of cabbis. Overdrawn! Puffedly offal tosh! Besides its auctionable, all about crime and libel!' (419.20-32). Despite this, he goes into some detail about the letter's contents and journey. It is all about HCE's crime involving two girls, looked on by three soldiers, in Phoenix Park, which Shaun describes:

How they wore two madges on the makewater. And why there were treefellers in the shubrubs. Then he hawks his handmud figgers from Francie to Fritzie down in the kookin. [...] And the Dutches dyin loffin at his pon peck de Barec. (420.7-14)

Then he moves on to the authorship of the letter, believing it was written by Shem and dictated by ALP: 'Letter, carried of Shaun, son of Hek, written of Shem, brother of Shaun, uttered for Alp, mother of Shem, for Hek, father of Shaun. Initialled' (420.17-19). He talks about how the letter was taken on a circuitous trip through the postal service, with several references to Joyce's previous addresses.⁴⁷

Shaun's audience asks him about his writing skills compared to his 'cerebrated brother', at which he recoils and says he has 'no room for that fellow on my fagroaster, I just can't' (421.15-31). They ask him for 'an esiop's foible, as to how?' to which he responds that the story he has told is 'partly my own' (422.19-23). For several pages Shaun and his audience go back and forth, with him avoiding their questions about the letter, and instead talking about Shem, who 'swigged a slug of Jon Jacobsen from his treestem sucker cane' (424.27-28), as the Gracehoper had a pair of findlestilts and Joyce had his ashplant. He appears to allude to Stanislaus' 'Book of Days', which Shaun describes as:

my trifolium libretto, the authordux Book of Lief, would, if given to daylight, (I hold a most incredible faith about it) fay exceed what that

⁴⁷ For example '8 Royal Terrace', where Joyce lived from 1900-1901, is listed as '8 Royal Terrors' (420.28); see Vivien Igoe, *James Joyce's Dublin Houses and Nora Barnacle's Galway* (Dublin: Wolfhound, 1997) p. 132.

4: The Ondt and the Gracehoper (III.i)

bogus bolschy of a shame, my soamheis brother, Gaoy Fecks, is conversant
with in audible black and prink. (425.20-24, emphasis in text)

That is, the diaries and factual evidence kept by the likes of Stanislaus and Shaun are of more value than the fiction written by Shem and Joyce himself. They reveal things about those authors that the authors want hidden or might not believe to be true about themselves. Apropos of nothing, Shaun starts to cry about his and Shem's mother ALP: 'he virtually broke down on the mooherhead' (426.8). He 'rolled bouyantly backwards [...] disappaled and vanessed' (426.34-427.7). The narrator returns to the dreamlike mood he had created at the beginning of III.i. Dusk falls, as it had in the Mookse and the Gripes, and the lamp goes out. The last paragraph describes Shaun as a 'walking saint' who performs 'deeds of goodness'. The narrator misses his smile already (427.16-36). He instructs the absent Shaun to think on what he has been asked: 'scrimmaging through your scruples to collar a hold of an imperfection being committled'.⁴⁸

In 'The Ondt and the Gracehoper', Shaun attempts to prove his worth by telling a parable which ought to showcase his reliability in contrast to his brother Shem. The story ends with the antagonist literally having the last word. The original fable draws on the idea of an ant, which in real life can carry great weights, or build whole networks of habitation, versus a grasshopper, known for destroying crops and making music with their legs. 'The Ant and the Grasshopper', like many of Æsop's fables, anthropomorphises animals and suggests that their

⁴⁸ Note here a reference to Thomas Moore's poem 'Let Erin Remember the Days of Old', in which Moore describes the 'collar of gold' as an item that a rival of Brian Boru won from two Danish champions. It had previously made an appearance in the 'Mutt and Jute' and 'Butt and Taff' episodes. Thomas Moore, *Irish Melodies* (London: Longman, 1856) <<https://archive.org/details/irishmelodies00moorgoog>> [accessed 10 December 2020] p. 25n1.

characters are innate. To Shaun's detriment, his opponent in the fable he has chosen is one with much more artistry than himself. Tindall writes:

unable there [I.vi] to convince by discourse, he resorts to fable, the Mookse and Gripes. Here, unable to make the same points, he resorts to another fable [...] The Ondt and the Gracehoper. The results, as usual, are the same. Exposing his 'other', Shaun-Jones exposes himself.⁴⁹

Though one of the original fable's major themes is the virtue of work, the Ondt and the Gracehoper avoids the subject even when the focus of the story is the Ondt in summertime. The fact that popular culture dictates that the Grasshopper is an artist negates the need for Joyce to include much of that either. With the symbols of work and artistry thus in the background, he turns his attention to the popularity and lasciviousness of the Gracehoper, in contrast with his dour and introvert brother. Shem-Gracehoper's insult that the Ondt cannot beat time is given as a pithy statement which demonstrates, in his view, that wit, humour, and the ability to have a good time are more important than the material wealth one has accrued, even if one's life depends upon it.

The character of the Gracehoper inhabits the persona of a single-minded artist who eschews the function of work to pursue his own pleasures and ambitions. Writing about the period in which Joyce was composing *Ulysses*, Stanislaus observes in his memoir that:

[Joyce] always held that he was lucky to have been born in [Dublin]; and he believed that circumstances of birth, talent, and character had made him its interpreter. To that duty of interpretation he devoted himself with a singleness of purpose that made even the upheaval of world wars seem to him meaningless disturbances.⁵⁰

Stanislaus' analysis is more sympathetic here than it had been when he and his brother were young men, understandable given the hindsight of several decades and Joyce's death in the interim. A year after Stanislaus' death, and not long before the publication of *My Brother's*

⁴⁹ Tindall, *A Reader's Guide*, p. 225.

⁵⁰ *MBK*, p. 42.

4: The Ondt and the Gracehoper (III.i)

Keeper in full, Richard Ellmann wrote an article about the brothers. He called it ‘The Grasshopper and the Ant’. Speaking of Stanislaus’ reception to the *Wake*, Ellmann writes: ‘his brother seemed to him so sure of sycophantic praise for whatever he did that he had lost interest in communication with the rest of humanity’.⁵¹ In his retelling of Æsop’s fable, Joyce acknowledges his esoteric way of living which was often at the expense of others, and that his work was not always palatable to his would-be readers. For Sam Slote, the conclusion to ‘The Ondt and the Gracehoper’ is ‘an indication of the mutually incomplete nature of the Ondt and the Gracehoper: each needs the other to exist, but, at this point, only the Gracehoper has realised this’.⁵² In I.vii, Shaun saw no redeeming qualities in Shem; here Shem-Gracehoper’s wit is evident, even triumphant, yet with the offer of an olive branch if they could only, to put it glibly, agree to disagree. As much as Shaun-Ondt is made a figure of fun in this passage, it is due to Stanislaus’ involvement with Joyce’s financial affairs that he features at all. The brotherly relationship that they had towards the end of the latter’s life was much more peaceable than it had been previously: Stanislaus no longer felt the burden of caring for Joyce, and Joyce no longer felt the need to justify his experimental writing. With one interpolation remaining, and with more sophisticated methods in their arsenal, the brothers in the *Wake* are still in conflict, yet show an increased understanding of each other beneath their disagreements.

⁵¹ Ellmann, ‘The Grasshopper and the Ant’, *The Reporter*, 1 December 1955, p. 37.

⁵² Slote, ‘The Prolific and the Devouring in “The Ondt and the Gracehoper”’, *Joyce Studies Annual* Vol. 1 (2000) p. 55

5: Muta and Juva (IV)

‘we shall pass back to the spirit of appeasement?’ (610.26-27)

The final part of James Joyce’s *Finnegans Wake* (1939), Book IV, is made up of one chapter of thirty-five pages. It contains a dialogue between Muta and Juva: the brothers Shem and Shaun by other names, respectively. ‘Muta and Juva’ is the fifth of five vignettes which position the brothers at the forefront of the narrative in their own conversation or story. Michael H. Begnal termed these vignettes ‘interpolations’, each ‘a microcosm containing elements of the major themes and concepts that constitute the macrocosm of *Finnegans Wake*’.¹ In ‘Muta and Juva’, the prefix ‘micro’ is apposite; it is the shortest of the interpolations at only forty-five lines.² The conversation between the two is brief, yet contains references to all of the interpolations before it, and suggests a peaceable conclusion to the fraternal pair of Shem and Shaun. Chapter Four of this thesis discussed the mirror-imaging of the interpolations in the *Wake*; ‘Mutt and Jute’ was a dialogue; ‘The Mookse and the Gripes’ a fable; ‘Butt and Taff’ took the form of a play. ‘The Ondt and the Gracehoper’ showed a return to the fable form and so ‘Muta and Juva’ is a return to the style of ‘Mutt and Jute’.³ The two figures that it presents have no backstory, little characterisation, and nothing to do; all is contained within their speech. This chapter will proportionately reflect the relatively shorter passage it discusses; not least because the list of characters Muta and Juva represent is shorter than in, for example, ‘Mutt and Jute’ or ‘The Mookse and the Gripes’ yet is also afforded the space of analysing ‘Muta and Juva’ line by line.

¹ Michael H. Begnal, ‘The Dreamers at the Wake’, in Begnal and Grace Eckley, *Narrator and Character in ‘Finnegans Wake’* (Lewisburg: Bucknell, 1975) p. 83.

² The second shortest is ‘Mutt and Jute’, the subject of Chapter One of this thesis.

³ For a full list of the locations, characterisation and form of the interpolations, see The Appendix.

5: Muta and Juva (IV)

There is a gap of some 190 pages between ‘The Ondt and the Gracehoper’ and ‘Muta and Juva’, which spans III.ii, III.iii, III.iv, and some way through IV. This interim is host to important revelations about Shaun especially, which must be discussed before an analysis of ‘Muta and Juva’ itself. After that analysis, this chapter will conclude with an overview of the events between the end of the dialogue and the end of the book and their bearing on the relationship between Shem and Shaun. As this thesis seeks to locate Joyce’s younger brother Stanislaus in the roster of characters that inhabit Shaun, in ‘Muta and Juva’ his presence is sublimated through the references to previous interpolations that are found throughout. Joyce hints at this sublimation through the phrase ‘stane-glass on stone-gloss’ in the preface to ‘Muta and Juva’ to be discussed below (609.15).

The previous chapter of this thesis reviewed ‘The Ondt and the Gracehoper’, which fell towards the end of III.i; the ‘First Watch of Shaun’. That chapter had ended with Shaun disappearing after being quizzed about the contents of a letter that he delivered regarding his father HCE’s crime (426.33-427.8). In III.ii, ‘The Second Watch of Shaun’, there is also little action. The chapter shows Shaun – going by the name Jaun – sermonising to a group of girls including his younger sister. Chapter Six of this thesis, which focusses on passages including the one or both brothers outside the interpolations, discusses this chapter in more detail with regards to Shaun and the sexualisation of his charges. By III.iii, Shaun – now Yawn – is the subject of an interrogation by the Four Masters, also known as Mamalujo. They ask him about his relationship with his and Shem’s father, HCE, whose fall was thanks to his own sexual transgressions with two girls in Phoenix Park (478.28). Mamalujo believe Shaun-Yawn’s story might be influenced by his brother: ‘The gist is the gist of Shaum but the hand is the hand of Sameas’ (483.3-4). A reference to the Biblical story of Jacob and Esau which Joyce had woven into the beginning of ‘The Ondt and the Gracehoper’, here the fraternal relationship is so close as to baffle Mamalujo (414.17). They doubt Shaun-Yawn’s account of his father throughout

III.iii, and he tries to ward their questions off by arguing first that 'I'm not meself at all', and then that they ought to speak to his brother. (487.18-488.21). The conciliatory tone he has adopted towards his brother continues on the next page, where he describes their relationship as 'like bro and sis over our castor and porridge'; this again refers to the Gracehoper's closing statement in the previous interpolation that they are like Castor and Pollux (489.16; 418.23). More information, Shaun-Yawn instructs Mamalujo, can be found in Shem's 'nonday diary'; a possible hint at Stanislaus' own 'Book of Days' (489.35).

After some more fruitless back-and-forth between Shaun-Yawn and Mamalujo, the scene shifts and HCE appears to wake among a throng of voices: 'The dead giant manalive!' (500.1-2). The rest of the chapter takes the form of a trial, as William York Tindall describes it: 'This is a coroner's inquest which anciently had jurisdiction not only over violent, unexplained crimes like the deaths of Adam and Tim Finnegan, but also over treasure-troves and royal fish'.⁴ One witness is asked about a fight they witnessed between two men, and references to Shem and Shaun abound: 'Did one scum them in the auradrama, the deff, after some clever play in the mud, mention to the other undesirable, a dumm [...]?' Here Shem, Jute, and Mutt can be identified, 'drama' recalls the forms of their previous interactions and their physical limitations – Mutt presumed Jute to be mute – can be read in 'dumm' (517.2-4). They are fighting, the inquest learns, because 'they did not know the war was over and were only berebelling or bereppelling one another by chance or necessity' and were like an 'Irish Ruman to sorowbrate the expeltsion of the Danos' (518.12-23). As Shaun's tone has suggested, here it appears to be confirmed that Shem and Shaun have quit fighting each other. Earlier, Shaun had been the Jute who represented the invasion of Ireland, with Mutt teaching him about

⁴ William York Tindall, *A Reader's Guide to 'Finnegans Wake'* (Syracuse: Syracuse University Press, 1996) p. 267.

5: Muta and Juva (IV)

his history. Here, both Shem and Shaun, though unnamed, may as well both be on the side of the Irish.

The inquest continues unsuccessfully on the theme of HCE's crime. Eventually, the prosecution, such as it is, calls HCE himself. He appears alongside a reference to 'Shitric Shilkanbeard' as Mutt had referred to him in I.i as 'Cedric Silkyshag' (532.8; 16.34). HCE protests his innocence: 'I promise there is luttrelly not one teaspoonspill of evidence at bottomlie to my babad' (534.9-10). The rest of the chapter is taken up with HCE's defence. Sequestered in his sense of self, he talks mostly on the successes of his relationship ('did her I worship' 547.27); his speech and the chapter end with his plans to create a garden for ALP, still seemingly ignorant of the ramifications his actions have had on his sons.

III.iv is the last chapter before IV. It is, for all intents and purposes, a bedroom scene which shows the Earwickers in a more familial guise than Joyce has previously portrayed in the *Wake*. The narrative level is that of the family who live in a pub in Chapelizod; the narrator reflects on the children 'Kevin Mary', 'Jerry Godolphing', and 'Saintette Isabelle'; Shaun, Shem, and Izzy by other names (555.16-556.7). The narrator describes the house over several pages; Shem and Shaun in their beds are 'two very blizky little portereens after their bredscrums, Jerkoff and Eatsup' ('Jacob and Esau'; 563.23-24). The house becomes a stately court for a while; HCE is reimagined 'Is rich Mr Pornter, a squire, not always in his such strong health?' (570.15-16). In the last part of III.iv, HCE and ALP are back in the bedroom and have sex: 'Withdraw your member' (585.26). Their lovemaking is described in typically obtuse fashion over the final pages of the chapter, which ends 'Tiers, tiers and tiers. Rounds' (590.30).

IV shows the *Wake* return to its beginning; not only does the final sentence begin the first sentence of the book, but the chapter itself resembles I.i.⁵ In one of the earliest critical texts on the *Wake*, *A Skeleton Key to 'Finnegans Wake'* (1947), Joseph Campbell and Henry Morton Robinson give an enduring description of its events. Giving the Book the subtitle 'Recorso', they write:

This youth who will carry the burdens of tomorrow will be actually a lumpish chip of the old block [*sic*], another incarnation of HCE. Book IV will show his incipient power seeding forth. The father [...] will shift into the position of the comic old-timer Finnegan. [...] The cyclic plan of *Finnegans Wake* is made clear when we realise that Kevin (Shaun) will presently occupy the central position of Book II and generate his own Finnegan dream of a past and future.⁶

The narrator introduces this theme with the lexis of renewal: 'We anew. Our shades of minglings mengle them and help help horizons. A flasch and, rasch, it shall come to pash, as hearth by hearth leaps live' (594.15-17). Dawn is coming; 'the urb it orbs' (598.28). HCE and ALP are now put to one side: 'Homos Circas Elochlannensis! His showplace at Leeambye. Old Wommany Wyes. Pfi!' (600.29-30). *Lochlannach* is Irish for Scandinavian, Norse, or Viking, while Lambay Island is off the east coast of Ireland. HCE is here positioned as an historical figure, sentenced to a place in-between his Scandinavian heritage and the Irish home he chose. Soon after this is the first mention of Shaun-Kevin through 'Coemghen', a variation of the Old Irish *Cóemgen*; he is 'A woodtoogooder [...] His face is the face of a son' (602.12).

⁵ Finn Fordham holds that I.i and IV parallel one another as an 'Overture' and Epilogue' respectively. For him, the St Kevin sequence is a set piece which operates as the Willingdone Museyroom had in I.i, before the dialogue 'Muta and Juva' which recalls 'Mutt and Jute' (600.5-606.12; 8.9-10.23) Finn Fordham, "'The End"; "Zee End": Chapter I.1' in Luca Crispi and Sam Slote, eds., *How Joyce Wrote 'Finnegans Wake'* (Wisconsin: University of Wisconsin Press, 2007) pp. 462-471.

⁶ Joseph Campbell and Henry Morton Robinson, *A Skeleton Key to 'Finnegans Wake'* (London: Faber and Faber, 1947) p. 277. Parenthesis in text.

5: Muta and Juva (IV)

In her *Census of 'Finnegans Wake'*, Glasheen cites a letter from Joyce which describes his formulation of IV as a triptych of stained-glass windows:

Representing on one side the meeting of St Patrick (Japanese) and the (Chinese) Archdruid Bulkely (this by the way is all about colour) and the legend of the progressive isolation of St Kevin, the third being St Lawrence O'Toole, patron saint of Dublin, buried in Eu in Normandy.⁷

Here the reader can perceive Kevin, about whom the narrator asks questions: principally 'What do [does] Coemghen?' (602.9; 603.34). Shaun-Kevin has been quizzed throughout the *Wake*, to no avail, and here the questions continue in his absence. The story of St Kevin's 'progressive isolation'; his turn towards asceticism, is told with the same religious cadence of the Mookse in I.vi. Here, his pride has been muted, as it were, given his increased sincerity:

The Mookse he would a walking go [...] so one grandsumer evening [...] he put on his impermeable, seized his impugnable, harped on his crown and stepped out of his immobile *De Rure Albo* [...] He had not walked over a pentiadpair of parsecs from his azylium when at the turning of the Shinshone Lanteran near Saint-Bowery's-without-his-Walls he came [...] upon the most unconsciously boggylooking stream he ever locked his eyes with.

152.20-153.4, emphasis in text.

voluntarily poor Kevin, having been graunted the paviloge of a priest's postcreated portable *altare cum balneo*, [...] at matin chime rose and westfrom went and came in alb of cloth of gold to our own midmost Glendaloughle-vert by archangelical guidance where ammiddle of meeting waters of river Yssia and Essiar river on this one of eithers lone navigable piously Kevin

605.6-13, emphasis in text.⁸

⁷ Date unknown; cited in Glasheen, *Third Census*, lxviii. Parenthesis in text.

⁸ Roland McHugh identifies a litany of ecclesiastical references here. *Annotations to 'Finnegans Wake'* (Maryland: Johns Hopkins University Press, 1991) p. 605.

Each passage describes Shaun journeying to places with names reminiscent of English towns, while the use of Latin gives him an erudite air.⁹ Shaun-Kevin, having reached peace with himself and with his brother, chooses asceticism and solitude in the later passage rather than the argument which is part of 'The Mookse and the Gripes'. Here, he gets into a bath: 'keeper of the door of meditation, memory *exetempore* proposing and intellect formally considering' (606.8-9).

As Shaun-Kevin meditates, the narrator discusses matters more general to the *Wake*, such as 'the first exploder to make his ablations in these parks was indeed that lucky mortal which the monster trial showed on its first day out' (606.23-25). HCE, that is; there is a consecrating quality to Shaun-Kevin's bath. He recollects the members of the Earwicker family one-by-one, excluding Izzy, by the names 'Old Toffler', 'Panniquanne', 'Jacob van der Betherl', 'Essav of Messagepostumia'; a metareferential comment on the mutability of Joyce's characters can be read into 'The first and last rittlerattle of the anniverse; when is a nam nought a nam whenas it is a' (606.29-607.12); 'When is a name not a name?'

The rising sun is noted: 'Dayagreening gains in schliminging' (607.24). The narrator notes that the long sleep is coming to an end, and Joyce appears to reference IV itself as the space between sleep and waking life: 'Passing. One. We are passing. Two. From sleep we are passing. Three. Into the wikeawades warld from sleep we are passing. Four. Come, hours, be

⁹ The use of Latin in this context recalls the introduction to Buck Mulligan in *Ulysses*: 'Stately, plump Buck Mulligan came from the stairhead, bearing a bowl of lather on which a mirror and a razor lay crossed. A yellow dressing gown, ungirdled, was sustained gently-behind him by the mild morning air. He held the bowl aloft and intoned: - *Introibo ad altare Dei.*' *U*, p. 1. The impression is that of a pompous man, if not insufferably so. Margot Norris compares the two characters of Shaun and Buck Mulligan in 'The Last Chapter of '*Finnegans Wake*': Stephen Finds His Mother', in *JJQ* Vol. 25, No. 1 (Autumn 1987) p. 17.

5: Muta and Juva (IV)

ours! | But still. Ah, diar, ah diar! And stay' (608.33-36). There are two paragraphs between here and the 'Muta and Juva' dialogue. In the first, the narrator touches on the argument that previously separated the brothers: 'It was also agreeable in our sinegear clutchless, touring no placelike no timelike absolent'; the proverb 'there is no place like home' is mixed with references to time and space, through 'place'. The Mookse was consumed with space, via Wyndham Lewis. He perceived the Gripes as being too attached to a theory of time; later the Gracehoper had used this against him. 'Absolent' suggests absolute and obsolete; 'space and time' are the sum of all things, the idea of the division between them is no longer relevant in this new, enlightened age of the *Wake*.

The narrator turns in the second paragraph towards the stained-glass window again. Described first as though inside a church, it is revealed to be HCE's pub:

And house with heaven roof occupanters they are continuingly attraverse of its milletestudinous windows, ricocoursing themselves, as staneglass on stonegloss, inplayn unglish Wynn's Hotel (609.13-14).¹⁰

'Testudinous' can be discovered here, referring to a tortoise or a tortoise's shell. Light comes through the windows of the house, with different panels of light overlapping one another. 'Staneglass on stonegloss' refers to the colours reflecting onto the floors inside the house, while 'Stanislaus' is also readable here as inhabiting both the light and the house; the former through the apotheosis of Kevin and the latter through his origin as Shaun.

McHugh then identifies references to locations from Marcel Proust's *A la recherche du temps perdu* (1931), a by-word for the influences and impressions of youth, given to stand for the different branches of the Hotel (609.16-18).¹¹ The narrator speaks about 'the messenger

¹⁰ It is named after Nora's place of work, 'Finn's Hotel', where she met Joyce. Richard Ellmann, *James Joyce* (Oxford: Oxford University Press, 1982) p. 156.

¹¹ McHugh, *Annotations*, p. 609.

of the risen sun, (see other oriel)’; sun and son coming together in Shaun, who brings the dawn as he brings the post. Oriel means Earwicker through the French for ‘earwig’, *perce-oreille*, and here he refers to Shem who about to appear in the guise of Muta (609.19-20, parenthesis in text). An intertextual reference to ‘Mutt and Jute’ comes via ‘Hoohoo managers the thingaviking. Obning shortly’. At the end of that dialogue, Mutt had asked Jute if he was ‘astoneaged’; he had replied ‘Oye am thonthorstrok, thing mud’ (18.12-16). Thingmote was a Norse assembly place in Dublin, situated near to what is now College Green.¹² There, the use of the word had consolidated Joyce’s use of historic and civic history throughout the passage – Mutt and Jute were an assembly of two, historical prototypes for Shem and Shaun who are themselves, as that passage revealed, the sons of the Viking HCE (or ‘Cedric Silkyshag’ 16.34). Here, the reference to the Thing nods at the coming of another assembly, ‘opening soon’. The mirroring of the earlier dialogue in this way hints at the fact that both interlocutors come to this meeting better prepared, as the opening lines also reveal.

The messenger of the risen sun ‘shall give to every seeable a hue and to every hearable a cry’; the Gripes had accused the Mookse of being deaf; the Mookse had told the Gripes he was blind, and here each will be provided for according to their strengths (156.19-23; 609.19-21). The last lines before Muta and Juva are: ‘The while we, we are waiting, we are waiting for. Hymn.’ Shaun-Juva and Shem-Muta, the son and his other, are here (609.22-23).

‘Muta and Juva’ is most like ‘Mutt and Jute’ among the interpolations in its presentation as a dialogue, but there are slight differences between the two. Firstly, ‘Mutt and Jute’ is prefaced by a paragraph in which the narrator sees a man from afar, recognises him as a Jute, and attempts to ascertain what language he speaks. The speech is given thus, compared alongside the first two line of ‘Muta and Juva’:

¹² George A. Little, ‘The Thingmote’ in *Dublin Historical Record*, Vol. 41, No. 3 (June, 1988) p. 123.

5: Muta and Juva (IV)

Jute. – Yutah!
Mutt. – Mukk’s pleased.

Muta: Quodestnunc fumusiste volhvuns
ex Domoyno?

Juva: It is Old Head of Kettle puffing
off the top of the mornin.

16.10-12

609.24-25, emphasis in text here and in
future appearances of Muta and Juva’s
names.

The narrator had earlier noted in the *Wake* that others criticised Shem, inferring ‘from the nonpresence of inverted commas (sometimes called quotation marks) on any page that its author was always constitutionally incapable of misappropriating the spoken words of others’ (108.33-36; parenthesis in text). In Mutt and Jute, Joyce uses the dash (–) that in his other novels, and elsewhere in the *Wake*, denotes speech by a character, there adding their names for additional clarity. Butt and Taff’s names were capitalised, followed by their stage directions in parenthesis and italics, followed by a full stop as though written for the stage. With the lack of characterisation, and the use of a colon to separate speech from speaker – new to Joyce’s work – the ‘Muta and Juva’ passage presents characters whose identities are of less importance than their predecessors. The impression is that their speech is more presented than spoken. The decreasing importance of identity is also seen in the characters’ names, which are blending into one another. The Latin for ‘change’ is *Muta*, while ‘Juva’ is one letter away from the Latin for ‘help’, *iuva*.

The opening lines above reveal the newfound maturity with which each speaker is equipped. Indeed, the opening to ‘Mutt and Jute’ was full of questions about Jute’s nature: 15.29-16.9, the paragraph immediately preceding it, asked six of them, four of which pertain to the language that Jute speaks. It spoke to Joyce’s interest in Giambattista Vico, who wrote: ‘The vulgar tongues should be the most weighty witnesses concerning those ancient customs

of the peoples that were in use at the time the languages were formed’.¹³ Between them, Mutt and Jute’s greetings had been but three words, and beyond those they spent the first third or so of the dialogue trying to understand each other. Jute, having been hypothetically questioned by the narrator, had turned the quizzing onto Mutt, asking him if he was deaf or mute, and how he had come by his stammer. The contrast with Muta’s opening question, given in Latin, is stark.

McHugh translates Muta’s question as: ‘what now is that smoke rolling out of the Lord?’, identifying the story of St. Patrick lighting a ‘paschal’ fire at Slane.¹⁴ P.W. Joyce, in his *Illustrated History of Ireland* (1919), a book Joyce is known to have owned, describes St. Patrick’s fire thus:

The saint and his little company arrived at the hill of Slane on Easter Eve, A. D. 433. Here he prepared to celebrate the festival; and towards nightfall, as was then the custom, he lighted the Paschal fire on the top of the hill. It so happened that at this very time the king and his nobles were celebrating a festival of some kind at Tara; and the attendants were about to light a great fire on the hill, which was part of the ceremonial. Now there was a law that while this fire was burning no other should be kindled in the country all round on pain on death [...] [On seeing the fire] the monarch instantly called his druids and questioned them about it; and they said: - ‘If that fire which we now see be not extinguished to-night, it will never be extinguished, but will overtop all our fires: and he that has kindled it will overturn thy kingdom.’¹⁵

Peculiarly, P. W. Joyce does not specify whether the fire was put out that night or not, but St Patrick was invited to Tara to give an account of himself. This is the interface between St Patrick and druid that (James) Joyce alludes to in his letter to Budgen; not occurring between

¹³ Giambattista Vico, *The New Science of Giambattista Vico*, trans. by Thomas Goddard Bergin and Max Harold Fisch (Cornell: Cornell University Press, 1970) p. 23.

¹⁴ McHugh, *Annotations*, p. 609.

¹⁵ P. W. Joyce, *An Illustrated History of Ireland* (Dublin: Educational Company of Ireland, 1921) p. 71. See also Thomas E. Connolly, *The Personal Library of James Joyce* (Buffalo: University of Buffalo, 1955) p. 53.

5: Muta and Juva (IV)

Muta and Juva but seen by them. In ‘puffing off the top of the mornin’, Joyce brings together the morning which is approaching in the *Wake*, and the morning that would decide the future of Ireland; whether its fate lay with the Church or Druidism. The ‘Old Head of Kettle’ appears to be aligned with old Ireland; Old Head of Kinsale is a promontory off County Cork.¹⁶ Muta and Juva assume this knowledge, or at least an interpretation of it, in each other. Muta does not stammer as Mutt had, and Juva knows more about local history than Jute had. The introductions to these two interpolations show how their relationship has developed: Mutt had no prior knowledge of Jute and *vice versa*. Though Muta and Juva do not address each other by name, the ease with which they communicate demonstrates a new familiarity with one another.

Shem had previously been associated with atheism; in I.vii Shaun described him as ‘excommunicated’ (181.35). Here, as Muta, he has accepted a new ideology:

Muta: He odda be thorly well ashamed of himself for smoking before the
high host.

Juva: Dies is Dorminus master and commandant illy tonobrass
(609.26-29)

As Shaun-Kevin-Juva has accepted his disagreements with Shem since their last meeting, here Shem-Muta also seems to have taken up religion, the ‘high host’ referring to St Patrick or God. Juva’s reply, which McHugh translates as ‘God is our Lord & He commands the darkness’, is further evidence that the ‘Old Head of Kettle’ is contravening God.¹⁷ *Dominus* has changed to ‘dorminus’ and *noster* to master, suggesting that God’s powers extend over sleep; Joyce wrote as much in a letter to Frank Budgen: ‘Hence the phrase in the preceding Mutt and Jeff banter

¹⁶ Kettle may refer to Andrew Kettle, one of the founders of the Land League along with Charles Stewart Parnell and Michael Davitt, or Thomas Kettle, a childhood friend of Joyce who died fighting for the British Army. See Ellmann, *James Joyce*, pp. 62-63.

¹⁷ McHugh, *Annotations*, p. 609.

‘Diesis Dorminus master’ = Deus est Dominus noster plus the day is Lord over sleep, i.e. when it days.’¹⁸ Interestingly, in this letter he refers to ‘Muta and Juva’ as ‘Mutt and Jeff banter’; suggesting that he, at least, imagined Muta-Mutt and Jute-Juva-Jeff as the same characters.

Mutt replies:

Muta: Diminussed aster! An I could peecieve amonkst the gatherings who ever they wolk in process?

Juva: Khubadah! It is the Chrystanthemlander with his porters of bonzos, pompommy plonkyplonk, the ghariwallahs, moveyovering the cabattlefield of slaine. (609.30-34)

Muta paraphrases Juva’s explanation with the words ‘diminished’ and ‘aster’, as the latter is the Greek for star, he is noting the starlight fading with the rising dawn. He asks who is assembling, or walking in procession, giving a nod to Joyce’s own ‘Work in Progress’. Juva replies that they are Christians, carrying alcohol – porter or plonk – as they move over a battlefield. In ‘Mutt and Jute’, Mutt had told Jute about the battlefield they were stood on at Clontarf; here, removed from the action, they are commenting on others moving over a field at Slane. ‘Christen them land’ can also be read into the description, as though the procession is hoping to rename the area, removing its druidic and Norse origins to reform it with a Christian ideology.¹⁹

Muta: Pongo da Banza! An I would usertain in druidful scatterings one piece tall chap he stand one piece same place?

Juva: Bulkily: and he is fundementially theosophagusted over the whorse proceedings. (609.35-610.2)

Banzai is a Japanese term meaning ‘Ten thousand years [of life for the emperor]’. Muta asks Juva whether he can perceive a man, referring again to the ‘same time, same place’ motif that the narrator had hinted at in the preamble to the dialogue. Juva identifies this man ‘Bulkily’,

¹⁸ [20 August 1939] *LI*, p. 406.

¹⁹ The Battler of the Boyne took place close to Slane, and saw the English Catholic James II lose against the Dutch William of Orange.

5: Muta and Juva (IV)

or ‘Buckley’, shedding new light on the ‘druidful scatterings’; the man they are watching is the Buckley that Butt told of, and became, in II.iii. There Buckley had shot a Russian General who was defecating as in ‘scat’. Shem-Butt-Buckley is aligned with druidism against the Christian Shaun-Kevin-Taff, but neither Muta nor Juva become part of this conflict. ‘Theosophagusted’ furthers the idolatrous theme, incorporating the theosophy Joyce had previously mocked as ‘vegetable philosophy’ in a letter to Stanislaus.²⁰ ‘Whorse proceedings’ anticipates the horse-race to which Muta and Juva soon turn their attention.

Muta continues to quiz Juva about what they are seeing, next asking who is being resurrected – possibly from underneath the Russian General’s faeces. Joyce refers to Harald Fairhair, the first King of Norway, here:

Muta: Petrificationibus! O horild haraflare! Who his dickhuns now rearrexes from underneath the memorialorum?

Juva: Beleave filmly, beleave! Fing Fing! King King!

Muta: Ulloverum? Fulgitudo ejus Rhedonum teneat!

Juva: Rolantlossly! Till the tipp of his ziff. And the ubideintia of the savium is our ervics fenicitas. (610.3-8)

Juva replies that it is the King, probably HCE. McHugh notes that Muta’s reply contains the motto of the House of Savoy: *Fortitudo eius Rhodum tenuit* or ‘His Strength Has Held Rhodes’.²¹ The motto refers to Amadeus V, who with the Catholic order Knights Hospitaller defended Rhodes against the Turks. The theme of monarchy, seen through the House of Savoy, the King of Norway, the Latin *rex* and ‘Fing King’ is writ large, but still Muta and Juva are observers rather than participants in the disputes which decide rulers. Juva expands on the description of Fing King-Amadeus V, agreeing that he had defended Rhodes relentlessly. He inserts the Dublin City motto in his response: *Obedentia civium Urbis felicitas*, ‘Citizens’

²⁰ [8 February 1903] *LII*, p. 27. For more on theosophy and the *Wake*, see Len Platt, ‘Madame Blavatsky and Theosophy in ‘*Finnegans Wake*’: An Annotated List’ in *JJQ*, Vol. 45, No. 2 (Summer, 2008).

²¹ McHugh, *Annotations*, p. 610.

Obedience is City’s Happiness’. Izzy had associated the motto with Shaun in II.iii, writing there ‘The stanisdglass effect, you could swear buttermilt would not melt down his dripping ducks’ (277.7-34). Shem and Shaun have learnt throughout the *Wake* that rule-breakers such as their father face bringing everybody around them into disrepute; that Stanislaus is associated twice with the Dublin City motto and stained glass suggests Joyce saw in him stainlessness and a sense of propriety. In 1890, Joshua Clarke & Sons pre-empted an amalgamation of the two, installing a stained-glass window of the Dublin coat of arms in the window above a staircase at Mansion House, the official residence of the Lord Mayor of Dublin; Joyce makes reference to the room in *Ulysses*.²²

Muta asks why the newly risen king has a smile on his face. He hints at Lóegaire, thought to have been the High King of Ireland when St Patrick lit his Paschal fire, through ‘Leary’.²³ Juva’s explanation is that the King is smiling thinking about the money he has put on Buckley and the Russian Soldier:

Muta: Why soly smiles the supremest with such for a leary on his rugular lips?

Juva: Bitchorbotchum! Eebrydime! He has help his crewn on the burkeley buy but he has holf his crown on the Eurasian Generalissimo.

Muta: Skulkasloot! The twyly velleid is thus then paridicynical?

Juva: Ut vivat volumen sic pereat pouradosus! (610.9-16)

‘Bitchorbotchum’ suggests the figure of speech ‘You can bet your bottom dollar’, with ‘eebrydime’ counting for the ‘dollar’ alongside ‘every time’; the King is an habitual gambler.

²² ‘Windy night that was I went to fetch her there was that lodge meeting on about those lottery tickets after Goodwin’s concert in the supper room or oakroom of the mansion house’ (*U*, p. 197). See also, *Dublin City Council*, ‘History of the Mansion House’ <https://www.dublincity.ie/sites/default/files/media/file-uploads/2018-07/Mansion_House_Virtual_Tour.pdf> [accessed 11 November 2020].

²³ Author unknown, *The Life of St Patrick*, trans. by Whitley Stokes, ‘CELT’ <<https://celt.ucc.ie/published/T201009.html>> [accessed 10 December 2020] pp. 21-23.

5: Muta and Juva (IV)

He has a two-way bet on the contenders in a fight Butt has already described and that the reader already knows Buckley will win. The gamble is risky; either way he loses ‘half a crown’, a pun at his kingdom. The bet is a cynical one; the King does not want to lose and yet has put himself in a position where he cannot attain an outright win. The Russian General has been reimagined as ‘Eurasian Generalissimo’, while ‘Burkeley’ also refers to the eighteenth-century Church of Ireland Bishop Berkeley. Here is the suggestion of another denominational divide as that of the Vatican versus the Eastern Orthodox churches in ‘The Mookse and the Gripes’; here there is Catholicism versus Anglicanism in addition to the theme of Christianity versus Paganism.²⁴ The problem for the King rather lies in the that his position as the ‘supremest’ is compromised either way; in Catholicism, he would be replaced by the Pope or God. Paganism, on the other hand, is polytheistic. In this way Joyce signals the return of Vico’s age of the Divine.²⁵

²⁴ Joyce’s use of Berkeley may also be a nod to the diminishing power of the King/HCE. For historian Scott Breuninger, ‘Berkeley was willing to entertain the idea that sovereigns need not be obeyed at all times: especially Catholic monarchs who sought to upend the political order of Ireland.’ Breuninger, ‘Berkeley’s Sermons on Passive Obedience in the Irish Context’, in *Recovering Bishop Berkeley: Virtue and Society in the Anglo-Irish Context* (New York: Palgrave, 2010) p. 31.

²⁵ There is room in Joyce criticism for more on Berkeley, especially with reference to this passage and given that the St. Kevin section preceding the interpolation was one of the first passages Joyce wrote towards the *Wake*. His letter to Frank Budgen comments on his use of the philosopher, but, as is often the case, it contributes more confusion than clarification:

Reread the second paragraph in the hagiographic triptych in Part IV (S.L. O’Toole is only adumbrated). Much more is intended in the colloquy between Berkeley the arch druid and his pidgin speech and Patrick the [?] and his Nippon English. It is also the defence and indictment of the book itself, B’s theory of colours and Patrick’s practical solution of the problem.

[20 August 1939] *LI*, p. 406. Parenthesis in text. Joyce literally demands more attention be paid to the passage; as much appears unrelated to the relationship between the brothers, it is of little pertinence to this discussion. Given

The horse-race had been in the background of 'Butt and Taff': '*the worldrenowned Caerholme Event has been being given by The Irish Race and World*' (341.19-21, emphasis in text).²⁶ There is some interdependence between the two interpolations with the references to horse-racing and the story of how Buckley shot the Russian General. The three dialogues of 'Mutt and Jute', 'Butt and Taff', and 'Muta and Juva' are not the only three within the novel, but they are the only ones between two people, while Muta and Butt are each only one letter away from Mutt.²⁷

The 'no placelike no timelike' motif the narrator had introduced earlier can be seen affecting Muta and Juva's surroundings, in which all events are happening simultaneously, and all characters are simultaneously all their counterparts. Muta's question, 'The twyly velleid is thus then paridicycnical?' seems to be an attempt to understand this condition. He gathers

the proclivity of critics to uncover the trickier parts of the *Wake* it appears remarkable that so little attention has been paid to Berkeley in *Finnegans Wake* since Lloyd Fernando's 1971 essay on the matter. Paul Anghinetti's 1982 article offers rather an overview of Berkelian phenomenology in Joyce rather than the latter's use of him in *Finnegans Wake*. See Fernando, 'Language and Reality in 'A Portrait of the Artist': Joyce and Bishop Berkeley', *ariel: A Review of International English Literature*, Vol. 2, No. 1. (1971) 1-93; also Anghinetti, 'Berkeley's Influence on Joyce' in *JJQ* Vol. 19 No. 3 (Spring 1982) 315-329.

²⁶ The outcome of a horserace similarly runs through *Ulysses*; Stanley Sultan wrote that 'the only reason for the date of Bloomsday that is in any way functional in the novel would seem to be the historical fact that a horse named Throwaway, a dark horse, in an upset that made the race a memorable one, won the coveted Gold Cup away from the famous Sceptre at Ascot on that day in that year', cited in Carl F. Miller, "'Result of the Rockinghorse Races": The Ironic Culture of Racing in Joyce's 'Ulysses' and Lawrence's 'The Rocking-Horse' Winner' in Matthew J Kochis and Heather L Lusty, eds., *Modernists at Odds: Reconsidering Joyce and Lawrence* (Florida: University of Florida Press, 2015) p. 211.

²⁷ See Chapter Six of this thesis for more on II.i, the 'Nightgames' play; additionally, much of III.iii is taken up with a conversation between Matthew, Mark, Luke, and John.

5: Muta and Juva (IV)

that the twilight of the novel, and thus the approach to daylight, is a paradisiacal landscape. Juva's response, McHugh translates, is 'That the book may live let paradise be lost'.²⁸ John Milton's *Paradise Lost* (1667), following the fall of man, is found here. The other book to which Juva refers is the *Wake* itself; he is saying that paradise has not been made manifest as the book would cease to exist. This is true; the end of the book will connect to the beginning and the fall will begin again.

Muta then changes tack, asking if Juva has money on the battle or horserace as it is presented here:

Muta: Haven money on stablecert?

Juva: Tempt to wom Outsider!

Muta: Suc? He quoffs. Wutt?

Juva: Sec! Wartar wartar! Wett.

Muta: Ad Piabelle et Purabelle?

Juva: At Winne, Woermann og Sengs (610.17-22)

From gambling, the pair start discussing drinking: *Suc* and *sec* are French for 'dry' and 'juice' respectively. 'Succet' was also the name St Patrick is alleged to have been given by his parents; Muta is asking if St Patrick is drinking, to which Juva responds yes, but only water.²⁹ ALP is hinted at in the next line, attached as she is to all references to water. Hidden in Muta's next question is Giambattista Vico's shorthand for Holy Wars, *pia e pura bella*.³⁰ The Holy Wars are contrasted with Juva's answer, presenting 'Wine, Women and Song' as 'Wine, Women, and Bed' through the Danish *og seng*. Juva's lines begin to echo Muta's; 'Quoff' becomes 'water', which is quaffed; 'suc' becomes 'sec'. This creates a further linguistic pattern in Juva's line: 'dry, water, water, wet'.

Muta's penultimate speech sums up the themes of the conversation so far:

²⁸ McHugh, *Annotations*, p. 610.

²⁹ Author unknown, *The Life of St Patrick*, p. 11.

³⁰ Mc Hugh, *Annotations*, p. 610.

Muta: So that when we shall have acquired unification we shall pass on to diversity and when we shall have passed on to diversity we shall have acquired the instinct of combat and when we shall have acquired the instinct of combat we shall pass back to the spirit of appeasement?

Juva: By the light of the bright reason which daysends to us from the high. (610.23-39)

As exposition, this is particularly on-the-nose example from Joyce within the *Wake*. Muta predicts that he and Juva shall acquire unification, then passing through diversity, combat, and back to the spirit of appeasement. They had been unified at the end of 'Butt and Taff', passed through diversity in 'The Ondt and the Gracehoper' and are now reunited. Juva agrees, advancing the theory by adding that these transitions are aided by daylight; suggesting, then, that the confusion of night was responsible for the ill-feelings the brothers had towards one another earlier.

The last lines of the last interpolation are as follows:

Muta: May I borrow that hordwanderbaffle from you, old rubberskin?

Juva: Here it is and I hope it's your wormingpen, Erinmonker!

Shoot. (610.30-33)

These lines imply that Muta-Shem and Juva-Shaun may already be turning back towards adversity. Muta asks to borrow a ball ('rubberskin') from Juva, which he gives over, calling Muta an 'Erinmonker'; that is, accusing him of the druidism that St Patrick fought. 'Hordwanderbaffle' may also be a hot water bottle, also traditionally made of rubber. This hint of domesticity continues into 'wormingpen', close to warming-pan, with Erinmonker also reading as 'ironmonger'. Though there is a little hostility in the exchange, it has none of the heat, as it were, of the earlier disagreements. Both the tone and the subject of this final divergence denote a familial quarrel; mocking repartee between siblings rather than the vicious ecclesiastical and moralistic disputes their previous incarnations endured. In real life, brotherhood alone does not transcend all differences of opinion, taste, and preference. So it is for Muta and Juva. Their conversation can be read as a discussion about paganism versus the Catholic Church; it can also be read as an everyday chat between two boys; beginning with

5: Muta and Juva (IV)

idle gossip about some people nearby, they then discuss an upcoming horse race. One – Muta – has a rare moment of clarity and recognises that they appear to have reached a kind of accord. The other – Juva – agrees. Muta asks to borrow Juva’s hot water bottle and another argument is intimated before the scene ends.³¹

‘Shoot’ for its part is another reminder of ‘Butt and Taff’, where Buckley shot the Russian General in the style of a photographer capturing his subject: ‘His snapper was shot in the Rumjar Journal’ (341.6-7). It is unclear whether Juva delivers this final line or it serves as an epilogue to the interpolation: the brothers captured as though in freeze-frame, on the cusp of returning to combat at the conclusion of the *Wake*.³²

For Glasheen, ‘Muta and Juva’, or ‘the colloquy between St Patrick and Archdruid Berkeley before King Leary is something I don’t understand – by all means see *First Draft* where the passage is given its plainest form, which seems to say that colour is determined by the nature of the light in which it occurs’.³³ She refers to David Hayman’s *A First-Draft Version of ‘Finnegans Wake’* (1963), which includes a twenty-one line version of the ‘Muta and Juva’ dialogue; Joyce’s first draft was written in 1938. In his Preface to the archival materials for IV in *The James Joyce Archive* (1977), Hayman notes that Joyce revised this section of the *Wake* quickly:

Doubtless, at this point Joyce was eager to finish the book. He may even have felt the push of history as well as concern for his daughter during the

³¹ According to Shaun, Shem has a hot water bottle at his feet in I.vii (176.36-177.1).

³² For Tindall, ‘Terminal “Shoot” must mean that Buckley – or the twins as one *bouchal* – has shot the Russian General again, reading the final lines as a unification. *Bouchal*, or *buachaill*, is Irish for ‘boy’. William York Tindall, *A Reader’s Guide*, p. 318.

³³ Glasheen, *Third Census*, lxix.

fateful prewar months. Seen in this light and context, the plaint of Anna Livia Plurabelle takes on added poignancy.³⁴

This may explain the brevity of 'Muta and Juva'; there were five drafts of 'Mutt and Jute' between 1926 and its inclusion in *transition* in 1927; after more work, it was put aside until revisited in 1936.³⁵ 'Muta and Juva', however, only had two revisions before publication.³⁶ 'Muta and Juva' introduces and discards themes with more alacrity than its counterpart in I.i, where Mutt was given several long speeches about Clontarf, its geological composition and wildlife, and the actions of HCE in the guise of Sitric Silkyshag. The first draft of 'Muta and Juva' did not include Muta's speech towards the end. This speech, as exposition for the relationship of the brothers, rather seems vital in the concluding pages of the *Wake*.

A way in which 'Muta and Juva' differs from 'Mutt and Jute' is the relative parity of the lines they are given. Mutt had dominated the earlier dialogue, speaking 380 words compared to Jute's 165, or 70% of the speech. Here, Muta speaks 55% - 167 words to Juva's 139. Their newfound equilibrium is another demonstration of their amicability with one another. Nor, unlike all four of the previous interpolations, is this incarnation of Shaun under the same pressure to give assistance – financial or otherwise – to his fellow interlocutor. Jute had given Mutt money which he knew would be spent on alcohol (16.29-32); Taff had directly given Butt alcohol (345.25). The Mookse had been justifying why he should not be burdened with the responsibility of saving the Gripes' soul; the Ondt had been visited by the Gracehoper only when the latter had become destitute. The only indication of transaction in Muta and Juva is that of information; the only suggestion of money, Juva giving Muta betting tips. Juva gives Muta a ball, or a hot water bottle, in the final lines with an exasperated quip; a 'here we go

³⁴ David Hayman, 'Preface', *JJA LXIII*, x.

³⁵ See *JJA XLIV*, p. 227.

³⁶ *JJA LXIII*, p. 181.

5: Muta and Juva (IV)

again' attitude which ends the dialogue rather than begins it. That is, this exasperation – such as it is – is incidental rather than the focus of the passage.

After a brief appearance by Buckley, now Bishop Berkeley, Shem, Shaun, Kevin, Jaun, Mutt, and company do not appear for the rest of the *Wake* (611.4-612.30). Attention turns to ALP, who gives a monologue at 619.20-628.16. She reflects on her love for HCE: 'I want to see you looking fine for me' (620.1-2). She also recognises the elevated position of her son Shaun: 'Or see only a youth in his florizel, a boy in innocence, peeling a twig, a child beside a weenywhite steed. The child we all love to place our hope in for ever' (621.29-22).³⁷ Her speech is a reminder of Molly Bloom's in *Ulysses* (1922), yet where that monologue faded into the night, this one anticipates the dawn: 'I am passing out. O bitter ending! I'll slip away before they're up' (627.34). With the sound of gulls in the distance, the *Wake* reaches its conclusion; the beginning of the book (628.13-28).

In bringing the cycle of interpolations to a close, 'Muta and Juva' acts as the final stanza of John Donne's 'A Valediction: Forbidding Mourning': 'Thy firmness makes my circle just | And makes me end, where I begun'.³⁸ The brothers' journey has seen their amicability with one another, their division across the riverbank in 'The Mookse and the Gripes', back to the sharing of knowledge in 'Butt and Taff', through to an argument in 'The Ondt and the Gracehoper' which taught Shaun the benefits of compromise. Resembling 'Mutt and Jute' the most, 'Muta and Juva' also has echoes of 'Butt and Taff' through the allusions to horse-racing and 'Buckley'. The two interpolations it draws from the most, then, are those where the brothers

³⁷ The equestrian theme continues here: in addition to 'steed', Florizel was an English thoroughbred which raced in the 19th century and sired Ulysses. See *Thoroughbred Heritage*, 'Historic Sires' <<http://www.tbheritage.com/HistoricSires/FoundationSires/FoundSiresF.html>> [accessed 10 November 2020].

³⁸ John Donne, *Selected Poems*, ed. by Ilona Bell (London: Penguin, 2006) p. 12.

are at peace with interactions marked by curiosity. 'Muta and Juva', and thus the *Wake*, departs from the brothers with an enduring hope for their future as simply quarrelsome, rather than warring denominations seeking bitter reprisals in their own self-importance as the 'Mookse' and the 'Gracehoper' had. Stanislaus Joyce is not here in the way that he was in the previous interpolations; there is too little space for Joyce to make direct references to his feud with his younger brother, with the gesture of his name rendered as 'Staneglass' in the introduction to the passage the sole reminder. Stanislaus is sublimated through the depiction of brotherhood and suggestions of previous conversations; at the risk of sounding trite, he is here as part of a healthy fraternal relationship: an equal.

6: Shem and Shaun

‘you know me and I know you’ (187.35)

The preceding chapters of this thesis have analysed the passages in James Joyce’s *Finnegans Wake* (1939) that Michael Begnal terms ‘interpolations’. Begnal’s essay, ‘The Dreamers at the Wake’, in his and Grace Eckley’s book *Narrator and Character in ‘Finnegans Wake’* (1975) highlights five excerpts from the novel which signify a narrative change. In the interpolations, two men argue over philosophy and ways of living (‘The Mookse and the Gripes’; I.vi: 152.13-159.18, ‘The Ondt and the Gracehoper’ III.i: 414.15-419.8), or converse about civic history (‘Mutt and Jute’ I.i: 16.10-18.16, ‘Butt and Taff’, II.iii: 338.5-355.7, ‘Muta and Juva’, IV: 609.24-610.33). This thesis maintains that the construction of the characters in these passages is inspired by the relationship between Joyce and his brother Stanislaus Joyce.

The theory of the interpolations has not become an essential facet of *Wake* criticism. Begnal’s theory cannot be said to be popular. The then-fashionable theory of *Finnegans Wake* as a ‘dreambook’, on which he relied in ‘The Dreamers at the Wake’ and in his book *Dreamscheme* (1988), has now become dated.¹ Separately, the interpolations garner different amounts of attention. ‘The Mookse and the Gripes’ and ‘The Ondt and the Gracehoper’ take recognisable models for a story; their names alone indicate simple, short, didactic texts. Fables often have a rigid pattern: there will usually be a description of two characters (often animals, mythical creatures, or anthropomorphised phenomena such as in ‘The North Wind and the Sun’); they will have some disagreement about how best to do things, and a moral will

¹ See Derek Attridge’s explanation of this from 1989: ‘The dream-framework served a useful purpose in acclimatising readers to Joyce’s eccentric text, but I would argue that intensive work on the *Wake*, and the passage of history, has rendered it less satisfactory now than it once was’, ‘Finnegans Awake: The Dream of Interpretation’ in *JJQ* Vol. 27, No. 1 (Autumn, 1989) p. 199.

summarise the lesson to be learnt. The interpolations which take the form of dialogues, by contrast, do not offer a schematic; they are afforded, perhaps, a more diverse contents (compare ‘The Ondt and the Gracehoper’ with ‘Butt and Taff’), but an indefinite narrative structure. Given their different styles, yet despite the similarity of themes, rarely have the interpolations been brought together as a piece. ‘Mutt and Jute’ is often discussed alongside ‘Muta and Juva’; ‘The Mookse and the Gripes’ alongside ‘The Ondt and the Gracehoper’.²

Another explanation for the lack of attention given to Begnal’s theory of the interpolations is that the scenes themselves are a relatively tiny part of the novel, around 5%.³ Each of the preceding chapters of this thesis has shown the *Wake* in the context of these five passages; arguing, after Begnal, that these conversations and encounters ‘are manipulated by the characters to present their own points of view in fable and parable, and they can also tell us more about the Earwickers themselves’.⁴ Previous chapters have referred to the Mookse, the Gripes, et. al, as ‘avatars’, for the brothers Shem and Shaun; indeed, Shem and Shaun ‘by other

² On the former pairing, see David Herman: ‘Scholars like Bernard Benstock, Kimberly Devlin and William York Tindall have assimilated Mutt and Jute to the other paired males who figure at various points in the book – most notably, Muta and Juva in Chapter 17’; on the latter, note that Thomas McNally’s *The Mookse and the Gripes* (2018), an illustrated version of the story, was touted by the Lilliput Press as a ‘sequel’ to his earlier work *The Ondt and the Gracehoper* (2014); also, ‘The Mutt and Jute Dialogue in Joyce’s ‘*Finnegans Wake*’: Some Gricean Perspectives’ in *Style*, Vol. 28, No. 2 (Summer, 1994) p. 230. As the previous chapter shows, Joyce himself referred to ‘Muta and Juva’ as ‘Mutt and Jeff’ [20 August 1939] *LI*, p. 406.

³ This is the mean of the word count and line count of each passage.

⁴ Michael H. Begnal, ‘The Dreamers at the Wake’, in Michael H. Begnal and Grace Eckley, *Narrator and Character in ‘Finnegans Wake’* (Lewisburg: Bucknell University Press, 1975) p. 83.

6: Shem and Shaun

names'.⁵ This chapter will show how the brothers are defined outside of the interpolations; independently and as a pair.⁶ It will show the context of the interpolations: the *Wake* of Shem, Shaun, family and friends – the 95% of the novel that they inhabit.

As each of the preceding chapters has provided a close reading of a passage of *Finnegans Wake*, bookended with an overview of events in the book; this chapter will analyse a further three chapters from the *Wake* which focus on Shem, Shaun, and, in parts, their relationship with one another. I.vii, also known as 'Shem the Penman', is a description of Shem; Anthony Burgess describes it as 'Shaun's portrait of the artist, not Shem's'.⁷ In II.i, 'Nightgames', Shem, Shaun and Izzy play a guessing game in which Shaun proves his worth in a competition for their sister's affections. In III.ii, 'The Second Watch of Shaun', Shaun – now Jaun – gives a sermon to a group of young girls.

The focus of these passages is Shem himself, Shem and Shaun at play with others, and Shaun himself, respectively; the function of this analysis is to investigate the varieties of brotherhood and personality each passage exhibits apart from the interpolations to see whether there is a constancy to their relationship within and without of them. Recent scholarship has explored Shem and Shaun as a distinct pair in this sense; most notably, perhaps, Chrissie Van Mierlo's *James Joyce and Catholicism: The Apostate's Wake* (2017). Van Mierlo's work also examines 'Shem the Penman' and the 'The Second Watch of Shaun' in terms of the 'allusions to both ancient theological debates, and more contemporary apostatic literature' and 'the

⁵ Epstein refers to such names as 'local names'; Epstein, *A Guide Through 'Finnegans Wake'*, p. 106.

Parenthesis in text.

⁶ Begnal, 'The Dreamers at the *Wake*', p. 92.

⁷ James Joyce, *A Shorter 'Finnegans Wake'*, ed. by Anthony Burgess (New York: Viking, 1967) p. 73.

Wake’s treatment of clerical types’ respectively.⁸ This contemporary analysis demonstrates the utility of understanding Joyce’s text through understanding the texts he read; parallel to this study in which such understanding may be found through considering his own relationships.

I.vii

The eight chapters of Book I show the same Earwickers through different lenses; presented as historical (such as the ‘Willingdone Museyroom’ in I.i, 8.8-10.24), or as hearsay (for example, the gossip about ALP in I.viii); ‘Mutt and Jute’ sees both, with the former instructing the latter on civic history while referring to sex between HCE and ALP; ‘Hither, craching eastwards, they are in surgence’ (17.25-26). In this theme, I.vii is given over to an excoriating description of Shem by his brother. Little is done to progress the plot, such as it is, in this chapter, and as such the text is relatively simple to parse. For Epstein, ‘Shaun is so enraged that the text is unusually clear; the reader should have little trouble with this chapter. In the course of the tirade we learn a great deal about both brothers, and about the structural relationship between them.’⁹

The previous chapter had heralded Shem’s appearance. The twelfth and final question Shaun had been asked in I.vi was ‘*Sacer esto?*’ to which the answer was ‘*Semus sumus!*’ (169.13-14, emphasis in text). McHugh elucidates on both question and answer in *Annotations to ‘Finnegans Wake’* (1991); parsing the first as ‘let him be sacred; let him be accursed’.¹⁰ The latter of these is the meaning intended in the ‘Law of the Twelve Tables’, where the phrase is also found, and which became the foundation of Roman law. For the answer, McHugh gives the following:

semusti sumus (l) - we are half-burned + semusti (l) - half-burned + semis sumus (l) - we are half (i.e. we are the same) + semis (l) - half + sumus (l)

⁸ Van Mierlo, *James Joyce and Catholicism: The Apostate’s Wake* (London: Bloomsbury, 2019) p. 31.

⁹ Epstein, Epstein, *A Guide Through ‘Finnegans Wake’* (Florida: University Press of Florida, 2010) p. 82.

¹⁰ McHugh, *Annotations to ‘Finnegans Wake’* (Maryland: Johns Hopkins University, 1991) p. 169.

6: Shem and Shaun

- we are + se mussumus (l) - we brood over ourselves, we mutter to ourselves + Sem (fr) - Shem [is the cursed one].¹¹

A reader with a good grasp of Latin (or McHugh to hand) may then believe that an accursed, muttering man – possibly by the name of Sem – is on his way. This is the content of the following chapter: Shaun’s description of Shem is unwaveringly negative and sees him using all aspects of his brother’s life against him. With a brother character attacking him, and references to Joyce’s own life plentiful, I.vii alone provides enough material to furnish a study of the depiction of Joyce and Stanislaus’ relationship in the *Wake*.

The chapter begins with a rudimentary description of Shem’s name and physical appearance (169.1-170.24); the first words are ‘Shem is as short for Shemus as Jem is joky for Jacob’. Outside of the *Wake*, Shem is one of the Biblical Noah’s sons; ‘Shemus’, meanwhile, is one of the main characters of W.B. Yeats’ *The Countess Cathleen* (1892; first staged 1899). Ellmann writes that Joyce had sat in the gallery for the first performance of the play, which he enjoyed. Though some of his friends had found it anti-Irish and mocking its peasant subjects as ignorant, Ellmann reports that Joyce himself ‘clapped vigorously’.¹² He later included the occasion in *A Portrait of the Artist as a Young Man* (p. 246). There is a reference here, then, to Joyce being set apart from others in his tastes which will continue through the chapter. Shemus makes for apposite inclusion: in the play, he is the patriarch of a household with no money or

¹¹ *Ibid.*

¹² A group of students from University College Dublin wrote a letter in *The Freeman’s Journal* to complain about the play. They included Joyce’s friends J.F. Byrne and Thomas Kettle. [10 May 1899], *The Freeman’s Journal*, p. 6; See also Richard Ellmann, *James Joyce* (Oxford: Oxford University Press, 1983) p. 67.

food, ungrateful for the little that comes his way.¹³ He summons men to buy his soul, which Cathleen impels him to buy back at her expense. Closely following ‘The Mookse and the Gripes’, here there is another allusion to the idea that Shem needs a soul, and ‘The Mookse and the Gripes’ had revealed that Shaun could provide him with one if only he had the will. In the supposedly hypothetical situation that Professor Jones had been given, the man whose soul he had the option to save is known to be of meagre means and from a country in some sort of peril: ‘while his countrary raged in the weak of his wailing’ (149.34-35). The same can be said of Shemus in the play, which is set in famine times. Joyce was disillusioned with his country of birth to the extent that he left for good in his twenties; as will be seen here, Shem feels similarly.

After an account of Shem’s physical appearance, Shaun moves onto his consumption of food: ‘Shem was a sham and a low sham’ (170.25) which becomes a metaphor for the voluntarily exiles which bring together Stephen Dedalus, Joyce, and Shem:

[Shem] even ran away with hunsself and became a farsoonerite, saying he would far sooner muddle through the hash of lentils in Europe than meddle with Irrland’s split little pea. (171.4-6)

The pun on pulses implies distaste, as it were, with Shem’s political apathy; similarly, the political and cultural division of Ireland is rarely discussed by Joyce in his works.¹⁴ The ‘hash of lentils’ plays on the story of Jacob and Esau later seen in the introduction to ‘The Ondt and the Gracehoper’ (414.16-17); it also reappears in I.vii as ‘birthwrong’ (190.12). In Ingeborg

¹³ ‘Thank her, For seven halfpence and a silver bit?’, W.B. Yeats, *The Countess Cathleen* in *Yeats’ Collected Plays* (London, MacMillan, 1982) p. 9. The title of the play appears later in the chapter as ‘countless catchaleens’ (189.11)

¹⁴ In his diary from Trieste, Stanislaus Joyce documents Joyce’s political views changing from week to week; e.g. ‘Jim’s socialism has disappeared and his opinion of Ireland and of Irishmen has gone up with his own opinion of himself.’ [20 July 1907] BoD

6: Shem and Shaun

Landuyt's essay on the chapter, she reports how Joyce originally titled the chapter 'Cain-Ham (Shem)-Esau-Jim the Penman'.¹⁵ Joyce, at least, believed himself to be one of the targets of criticism in the chapter.

Joyce had form for fusing the metaphor of Esau's 'hash of lentils' and Ireland. Stanislaus records in his Trieste diary his use of it while the two were walking and discussing politics:

He mentioned the constant feuds which later made the islands like a shambles, the invasion of the English, their methods and suppression and oppression, and gave a brief sketch of the penal laws, and their results. He said that although being the only race of the Celtic family that had never sold its birthright for a mess of pottage, and possessing a most fertile island [...] Ireland was now in ignorance, depopulated and unknown.¹⁶

If Joyce is using 'birthright' to refer to 'sovereignty', his case is lacking overall as Scotland had been in parallel discussions regarding Home Rule to Ireland during the latter half of the nineteenth century.¹⁷ Indeed, Ireland was still under the yoke of Britain in 1907 and would be for another fifteen years – however unhappily.¹⁸ His contention about Ireland itself, which, it is important to note, is reported second-hand – that the island squandered its potential resources, can still be seen in Shem running towards the plethora of cultural identities found in mainland

¹⁵ Landuyt, 'Cain-Ham-(Shem)-Esau-Jim the Penman: Chapter 1.7', in Luca Crispi and Sam Slote, eds., *How Joyce Wrote Finnegans Wake* (Wisconsin: University of Wisconsin Press, 2007) p. 143.

¹⁶ [27 April 1907] BoD. See also later in the chapter 'messes of mottage' 183.22-23.

¹⁷ The idea of Home Rule for Scotland had been in the public consciousness since the establishment of the National Association for the Vindication of Scottish Rights in 1853.

¹⁸ One way in which Ireland differs from the other historical Celtic regions is that Catholicism is definitively the dominant religion; Joyce's anti-Catholic bent would almost certainly preclude that as the thrust of his argument. The concept of *laïcité*, similar to secularism, is part of the French constitution and has prohibited collecting official statistics on religious practice since 1905 and as such, figures on Brittany's religious demographics are unavailable.

Europe, instead of staying amidst the binary of Catholicism versus the Protestant Ascendancy found in his home country.

The rest of this part of the argument reflects on Shem's drinking; he is called a 'tragic jester', who 'gulfed down mmmmuch too mmmmany gourds' (171.16-19); Stanislaus can be seen here both in his familiar criticism of Joyce, and as the 'His Gross the Ondt', to whom Shem-Gracehoper performed a song á la a jester, ostensibly with the hope of attaining some sort of patronage. In the next paragraph, the use of secretions to describe Shem's failings are comparable with a description of Stephen Dedalus in *A Portrait*, which features a prescient inclusion of the word 'shame'. Each character's sins are physically manifested:

His sins trickled from his lips, one by one, trickled in shameful drops from his soul, festering and oozing like a sore, a squalid stream of vice. The last sins oozed forth, sluggish, filthy.

P, p. 154.

Talk about lowness! Any dog's quantity of it visibly oozed out thickly from this dirty little blacking beetle.

171.29-31

In these passages, Joyce reinterprets sin as not only palpably viscous, but evident in one's features as in Oscar Wilde's *The Picture of Dorian Gray* (1890) which later becomes 'doriangrayer' (186.8); however, unlike Wilde's protagonist, Dedalus and Shem's sins can be seen by others and lend him 'shame', a word which becomes 'sham' and 'O'Shame' throughout the chapter (170.25; 182.30).¹⁹

¹⁹ Another literary reference may be found with regards to Nathaniel Hawthorne's *The Scarlet Letter* (1850); later in the chapter Joyce writes of Shem 'playing lallaryrook cookerynook [...] with Carrageen moss and blaster of Barry's and Asther's mess and Huster's micture' (184.16-22). Hesther Prynne, the protagonist of Hawthorne's book, is required to wear an identifier of her previous sins. The use of 'Esther' also recalls both of Jonathan Swift's lovers; Esther Vanhomrigh was spurned in favour of Esther 'Stella' Johnson, whose marriage to Swift, if indeed it ever happened, was kept secret. The former's love letters to Swift were published posthumously; thus, her sins were made public. Adaline Glasheen observes that after D. H. Lawrence, Joyce believes Hesther Prynne seeks

6: Shem and Shaun

An interlude from 172.5-10 juxtaposes Shem with his brother:

[John's is a different butcher's. Next place you are up town pay him a visit. Or better still, come to buy. You will enjoy cattlemen's spring meat. Johns is now quite divorced from baking. Fattens, kills, flays, hangs, draws, quarters and pieces. Feel his lambs! Ex! Feel how sheap! Exex! His liver too is great value, spatially! Exexex! COMMUNICATED.] (172.5-10, parenthesis in text)

The insert is written as though to remind the reader of the chapter's author Shaun in contrast to his subject Shem. 'John' is an anglicisation of Shaun, and Stanislaus' first given name.²⁰ Reminiscent of 'The Mookse and the Gripes' in Chapter Two which began 'Eins within a space' (152.18) the phrase 'next place' is used rather than the standard 'next time' to reaffirm the space-time dichotomy between Joyce and Wyndham Lewis; the same can be seen in the use of 'spatiality' rather than 'speciality'. Further, McHugh notes that Lewis wrote a short story by the name of 'Cattleman's Spring Mate' (1917).²¹

After his interlude, Shaun as narrator goes on to explain how Shem's sinful disposition effects the lives of others: 'All the time he kept on treasuring with condign satisfaction each and every crumb of trektalk' (172.29-30). Such a description recalls Joyce himself, coveting money ('treasuring', 'condign') and other people's words in his self-confessed role as a 'scissors and paste man'.²² Selfishness is thus a recurring theme, and a criticism Stanislaus

vengeance in the manner of Vanhomrigh; in the *Wake* the name (H)esther connotes sin, secrecy, and dissatisfaction. The name Vanhomrigh appears in this chapter at 174.26; Stella at 177.10-11). See Glasheen, *The Third Census of 'Finnegans Wake'* (California: Northwestern University Press, 1977) pp. 240. For a list of allusions to Vanhomrigh and Johnson see Glasheen, *Third Census*, p. 271.

²⁰ See the Introduction. It is probable that Stanislaus was referred to by his middle name throughout his life to differentiate him from his father.

²¹ McHugh, *Annotations*, p. 172.

²² [3 January 1931] L1, p. 297.

would have been judicious in levelling at his older brother.²³ William York Tindall writes the following on I.vii in typically flamboyant fashion: ‘Shaun embodies all disapproval of Joyce – and there was plenty. Disapproving of disapproval of Joyce, Joyce approves of Joyce.’²⁴ Joyce’s characterisation of his critic is a male of the same age, who appears to others as severer, more collected, and more selfless; this man disagrees with his current form of self-expression and finds his flagrant enjoyment of so-called ‘sinful’ acts tasteless. These criticisms, brutal as they may be, can be seen of Joyce himself from Stanislaus’ perspective.²⁵

Criticisms of Joyce-Shem’s composition and writing continue; *Ulysses* can be identified:

with a meticulousness bordering on the insane, the various meanings of all the different foreign parts of speech he [Shem] misused and cuttlefishing every lie unshrinkable about all the other people in the story, leaving out, of course, foreconsciously, the simple whorf and plague and poison they had cornered him about until there was not a snoozer among them but was utterly undeceived in the heel of the reel by the recital of the rigmarole (173.34-174.4).

Joyce, through Shaun describing Shem, sees in himself dishonesty. The ways in which he has twisted the truth in his books has not deceived those who knew him: Dubliners, for example, that Ellmann describes asking each other with trepidation “‘Are you in it?’” or “‘Am I in it?’” the answer was hard to give.’²⁶ The chapter continues in this way at some length: Shem is a ‘mental and moral defective’, a ‘Calumnious Column of Cloaxity’ (177.16; 179.13-14). The

²³ Stanislaus writes in his diary in an entry dated 12 September 1908, ‘Between the money I sent [Joyce] in Rome, the debts of his which I have paid, the money which I procured for him during his illness and last Summer, he is in my debt to the extent altogether of about fifty pounds. But, above all, for three years I have handed out every week my entire wages for the support of the house’, BoD.

²⁴ William York Tindall, *A Reader’s Guide to ‘Finnegans Wake’* (Syracuse: Syracuse University Press) p. 132.

²⁵ See the Introduction for Stanislaus’ thoughts on ‘Work in Progress’ and *Finnegans Wake*.

²⁶ Ellmann, *James Joyce*, p. 364.

6: Shem and Shaun

narrator asks, hypothetically, how he had come to be in this bad way; the answer is that ‘he had flickered up and flinched down into a drug and drunkenness addict’ (179.20-21); such drunkenness explains the illegibility of his ‘usylessly unreadable Blue Book of Eccles (179.27); *A Portrait* can also be found here as Father Arnaud claims to quote from the Book of Ecclesiastes at the beginning of his sermon; more on this below regarding III.ii (*P*, p. 114).

A second interlude begins ‘Jymes wishes to hear from wearers of abandoned females costumes’; Johns, a self-insert from Shaun himself, had advertised his wares as a butcher; Jymes, by contrast, appears as a perverse fetishist, who is ‘out of a job’ (181.27-33). After, the reader is told that Shem ‘used to stipple endlessly inartistic portraits of himself’ (182.18-19). This description is particularly meta-referential, as in addition to the hint at *A Portrait*, in 1924 Joyce had sent a picture of himself to Sylvia Beach, writing ‘Here is the passport of Shem the Penman’.²⁷

After a description of the contents of Shem’s house, which contains ‘you owe mes’, ‘yeeses and yeeses and yeeses’, and ‘chambermade music one stands’ (182.30-184.10), Shaun continues to the way in which Shem writes. His exile is reiterated: ‘he winged away on a wildgroup’s chase across the kathartic ocean and made synthetic ink and sensitive paper for his own end out of his wit’s waste’ (185.5-8). That is, his writing materials came from himself; his own excretion as his secretions had been discussed earlier. A paragraph in Latin, which McHugh translates in his *Annotations*, goes into more detail:

First the artist, the eminent writer, without any shame or apology, pulled up his raincoat & undid his trousers [...] he relieved himself into his own hands. [...] from the foul dung mixed, as I have said, with the ‘sweetness of Orion’ & baked & then exposed to the cold, he made himself an indelible ink.²⁸

²⁷ [16 April 1924], *James Joyce’s Letters to Sylvia Beach*, ed. by Melissa Banta and Oscar A. Silverman (Indiana: Indiana University Press, 1987) p. 144.

²⁸ McHugh, *Annotations*, p. 185. Translation is of 185.14-26.

Back in English, or at least, the bastardised English in which the majority of the *Wake* is written, Shaun writes that he wrote with this ink 'over every square inch of the only foolscap available, his own body' (185.36-36). Shaun's ironic comment on Shem as 'eminent' reads as though he is goading his brother; exposing his lauded works to be literal faeces. He appears thus to delight in the outrageous claim. Stanislaus had told Joyce something similar, if less graphic: that the parts of *Finnegans Wake* he had released until August 1924 were a 'nightmare fiction [...] unspeakably wearisome'.²⁹ This brutal honesty Joyce reimagines in the pages of the *Wake* itself as a torrent of vitriol against him; Shem becomes the underdog as such unimaginably awful things are said about his works. For Finn Fordham:

The writing is a second skin to cover up his naked body. This suggests that the relation between the writer and the written is not one of reflection of the world around, but projective - that writing is a cover, a deception to wrap up the writer, a layer of muck that follows the contours the body while hiding it.³⁰

This reading suggests an insecurity in Shem; repulsed by himself, his origin, and those around him, his only recourse for disguise is the end result of all the rubbish he has previously digested. In time, Shaun himself appears to weary of the chapter, writing that 'We cannot in mercy or justice [...] stay here for the residence of our existings discussing Tamstar Ham of Tenman's thirst' (187.20-23); after his grand reveal about Shem's work, the chapter is reaching its denouement. As Justius, he writes 'I'm the boy to bruise and braise' (187.27); revealing something of himself, that for all of Shem's faults, Shaun is the one who suffers, and delighting in this he perceives himself as a martyr for Shem's sins. His bitterness is evident as he decides to stop describing Shem and instead address him directly:

(for no longer will I follow you obliquelike through the inspired form of the third person singular and the moods and hesitensies of the deponent

²⁹ [7 August 1924] *LIII*, p. 107.

³⁰ Fordham, *Lots of Fun*, p. 42.

6: Shem and Shaun

but address myself to you, with the empirative of my vendettative, provocative and out direct), stand forth, come boldly, jolly me, move me, zwillling though I am, to laughter in your true colours ere you be back for ever till I give you your talkingto! Shem Macadamsoh, you know me and I know you and all your shemeries. Where have you been in the uterim, enjoying yourself all the morning since your last wetbed confession? (187.28-188.1, parenthesis in text)

This resentfulness, which has more than a little arrogance in it, echoes Stanislaus himself. He was long-suffering, and yet made little effort to change the status quo, enabling Joyce in their younger years as the latter spent the former's money without a second thought: for example, on taking a rare holiday after usually giving his entire wages to the upkeep of Joyce, Nora and their children, he writes:

I look forward to the liberty which I shall take for myself next Saturday not only without pleasure but even with a heavy heart [...] I see that I am less thanked for what I have done than if I had merely fulfilled a duty.³¹

Sometimes it appears, that far from acting out of kindness, that Stanislaus and Shaun after him covet Joyce and Shem's dependency on them, as it gave them a purpose they could not fulfil otherwise. The contempt continues: Dedalus, who, having cleared spittle from his lips, believed that 'he had sunk to the state of a beast that licks his chaps after meat', is in I.vii seen as a 'sniffer of carrion, premature gravedigger, seeker of the nest of evil in the bosom of a good word' (*P*, p. 117; 189.28-29).

The chapter can be read as particularly biographical in its final pages:

There grew up beside you, amid our orisons of the speediest in Novena Lodge, Novara Avenue, in Patripodium-am-Bummel, oaf, outofwork, one remove from an unwashed savage, on his keeping and in yours [...] but him you laid low with one hand one fine May morning in the Meddle of your Might, your bosom foe, because he mussed your speller on you or because he cut a pretty figure in the focus of your frontispecs [...] to find out how his innards worked! (191.9-33)

³¹ [16 September 1908], BoD.

Stanislaus is perceptible here: he and Joyce had spent some of their formative years in Martello Terrace, Bray; there is a Novara Avenue less than a mile away.³² He was 'one removed'; not the next child born to the family – that had been Margaret or 'Poppie' – but the next son. 'Keeping' is a deft allusion to the story of Cain and Abel; the former had asked God 'Am I my brother's keeper?' (Gen 4:9). The anonymous nonsense poem 'One Fine Day', later invoked during in 'Butt and Taff' (346.27-28), appears here. It tells how 'Back to back [two men] faced each other, drew their swords and shot each other', highlighting some of the contradictions which can be seen in the relationship between Joyce and his brother.³³ 'Back to back' becomes 'bosom foe'; a play on 'bosom friend' which shows a torment in Shaun, anguished by the familial closeness which forced upon him a responsibility for Shem's wellbeing. This financial reliance is further mocked; Shaun admits he is not the only one who has provided help to his brother over the years:

the Parish funds, me schemer, man, that you kittycoaxed so flexibly out of charitable butteries by yowling heavy with a hollow voice drop of your horrible awful poverty of mind so as you couldn't even pledge a crown of Thorne's to pawn a coat off Trevl's. (192.8-12).

This quote highlights a contradiction in Joyce; he treated his initial trip abroad with a solemn religiosity ('Paris/parish', 'crown of thorns'), while the funds he used to travel were procured by 'kittycoax[ing]', an insinuation at Kitty O'Shea whose affair with the politician Charles Stewart Parnell led to his downfall. Joyce had approached Lady Gregory, W.B. Yeats, and George Russell among others to help fund his Paris trip, with varying degrees of success.³⁴

³² Vivien Igoe, *James Joyce's Dublin Houses and Nora Barnacle's Galway* (London: Wolfhound, 1997) pp. 16-20.

³³ 'One Fine Day in the Middle of the Night', The British Columbia Folklore Society <<http://folklore.bc.ca/one-fine-day-in-the-middle-of-the-night-edited-journal-version>> [accessed 10 December 2020].

³⁴ See Ellmann, *James Joyce*, p. 178.

6: Shem and Shaun

In this way Joyce pokes fun at his own mismanagement of money, a theme summarised in the final pages of the chapter with a speech given by a character named ‘Mercius’, identified by Glasheen as Shem (when Shaun is Justius).³⁵ Mercius brings the chapter to a close with an apology of sorts, directed, it seems, at his brother. He says of ‘hissself’:

My fault [...]! Pariah, cannibal Cain, I who oathily forswore the womb that bore you and the paps I sometimes sucked, you who ever since have been one black mass of jigs and jimjams, haunted by a convulsionary sense of not having been or being all that I might have been of you meant to becoming [...] thank Movies from the innermost depths of my still attrite heart Wherein the days of youyouth are evermixed mimine (193.31-194.4).³⁶

Earlier in the chapter Joyce referred to the Biblical story of Jacob and Esau through the word ‘birthwrong’ (190.12); here he invokes Cain, who murdered his brother Abel. Shem, as Cain, responds to Shaun’s prolonged attack on him by recognising that ever since his youth, when he drank the milk intended for Shaun-Abel, he had treated his brother unfairly. His fratricide hurt himself as well as his twin; he is unable to sensibly separate his brother’s and his own lives (‘or being all that I might have been of you meant to becoming’), and emotionally suffers as a result. Another reading is that Shaun, for his part, is bitter at Shem’s success and only attacks him as a result. While Joyce was writing this passage, he had not spoken to Stanislaus for two years, since the latter had told him ‘I am no longer a boy’.³⁷

For Glasheen, the passage says as much about Shaun as it does about Shem. Following on from the fable of ‘The Mookse and the Gripes’, it is an excuse for Shaun’s ill-treatment of his brother: ‘A Bill of Complaints, specific given, continuing the complaints of Professor Jones

³⁵ Glasheen, *Third Census*, p. 152.

³⁶ Roland McHugh identifies in this passage several references to the Scottish James MacPherson’s epic poem *Temora* (1763). *Annotations*, p. 194.

³⁷ [26 February 1922] *SL*, pp. 58-59.

and the Mookse. Justification heaped on justification – words, words, words – all because Shaun refuses his brother food and the protection of the law.³⁸ The criticism is so fierce as to give an outsider pause for thought, that there must be an ulterior motive for Shem of this piece. In the brutal honesty that Joyce-Shem levels at himself, the chapter can also be read as an act of catharsis (as in the 'kathartic ocean' earlier) for him. It is a tribute to Stanislaus-Shaun's attempts to keep him fed, housed, and clothed; Joyce-Shem would otherwise be eating foul foods, living in a rubbish-tip of his previous achievements, and clothed in his own excrement. If the philosophical and ideological argument in 'The Mookse and the Gripes' suggests some of Wyndham Lewis in the Mookse, this personal attack would likewise lead to Stanislaus.

II.i

Book II has four chapters. As Chapter Three of this thesis observes, the Book shows a move away from the dominance of HCE as in the previous book to those who will eventually succeed him: his children. II.i was originally published as *The Mime of Mick, Nick and the Maggies* (1934). The chapter follows a game that Shem, Shaun, and Izzy are playing; their playing becomes another 'play', as the opening pages presents the chapter as a theatre production.

Joyce described the game in a letter to Harriet Shaw Weaver:

The game is one we used to call Angels and Devils or colours. The Angels, girls, are grouped behind the Angel, Shawn, and the Devil has to come over three times and ask for a colour, if the colour he asks for has been chosen by any girl she has to run and he tries to catch her.³⁹

According to Joyce's word then, the roles that each brother plays are clearly demarcated: Shaun is an Angel, defending in a manner of speaking his sister and her friends who are also angels. Shem, for his part, is the Devil. Discussing the choice of using Joyce's 'Angels and

³⁸ Glasheen, *Third Census*, xlii.

³⁹ [22 November 1930] *LI*, p. 295.

6: Shem and Shaun

Devils' games compared to 'Blindman's Bluff', which he had also considered, Sam Slote writes 'The importance of Angels and Devils is that, in contrast to Blindman's Bluff, it has an element of rivalry. This would be crucial for Joyce in setting up the antagonistic rapport between Shem and Shaun in this chapter.'⁴⁰ The characterisation of Shem in this chapter is unlike those in the interpolations; here he appears weak, an overly-emotional sore loser unlike Mutt, the Gripes, Butt, and the Gracehoper who are all knowledgeable, collected, and in the case of the last two, triumphant over foes.

Much of II.i is written in a whimsical way; with a lot of the focus on Izzy and her girlfriends, Joyce's style is comparable to the 'Nausicaa' chapter of *Ulysses* in that the narrator often dwells on the flights of fancy that each of the girls has and as much of the chapter is made up of extended descriptions of Izzy, her friends, and Shem-Glugg brooding on their conundrums. After an overview of the action in this chapter, this analysis will return to the key themes and their implications for the relationships between the brothers Shem and Shaun.

Following an advertisement for the show, there is a *dramatis personae* made up of nine characters (219.22-221.16). Each is given a short description in parenthesis, anticipating the format of the 'Butt and Taff' dialogue in II.iii. The first character is 'Glugg', played here by 'Mr. Seumas McQuillad' (219.22), an interpretation of Shem not least in name. 'Glugg' is onomatopoeic, referring Joyce who was a drinker himself, as previously seen in the *Wake* through Mutt in I.i, Shem in I.vii, and anticipating Butt and the Gracehoper.⁴¹

⁴⁰ In 'Blindman's Bluff', a blindfolded player is tasked with catching and identifying another player. Slote, 'Blanks for When Words Gone: Chapter II.1', in *How Joyce Wrote 'Finnegans Wake'* p. 185.

⁴¹ Glasheen cites P. W. Joyce, who writes that in Hiberno-English, 'glugger is an empty noise, a noise made by shaking an addled egg, a vain and foolish boaster; chuff means "full," and one may say "I'm chuffey after dinner." Glugg may, then, be an empty belly that doesn't get filled; and Chuff may be an overstuffed belly that doesn't want food. Nevermind.' Cited in Glasheen, *Third Census*, p. 106. Emphasis in text.

The group of girls ('The Floras') is described next, then Izzy herself as 'Izod'. They are described in overtly feminine terms: the Floras are 'a month's bunch of pretty maidens'; Izod 'dimples delightfully' (220.30-10). Next is 'Chuff': played by Shaun, he is 'the fine frankhaired fellow of the fairytales'; this is in contrast to his brother, who is 'the bold bad bleak boy of the storybooks' (219.22-220.18). Next, respectively, are 'Ann', 'Hump', 'The Customers', 'Saunderson', and Kate'. Following the cast list, Joyce gives a nod to Wyndham Lewis (and perhaps the Ondt, to whom he contributed something) with 'Time: The pressant' and the word 'futurist' in the following paragraph; Futurism being the artistic movement to which Lewis ascribed before founding Vorticism (221.17-18).

After the acknowledgements for the show, the play (in both senses of the word) begins with 'An argument follows' (221.18-222.21). The characterisation as Joyce described it to Shaw Weaver is confirmed: 'Chuffy was a nangel then [...] But the duvlin sulph [devil himself] was in Glugger'. The latter is a mournful sort, 'gnatsching his tears over the bridieis from the existers [the brevity of existence]' (222.22-28). The game is explained, to an extent, with the odds stacked against Glugg from the outset; 'could not that Glugg catch her by the calour of her bridness! (223.5-6). Epstein writes:

Among [the girls] is Issy, who announces the code word 'heliotrope,' the answer to the game of Angels and Devils that is about to begin, and also the colour of the little girls' underwear. At the same time, however, Issy is desperately and somewhat indecently flashing her underwear like Gerty MacDowell – trying to signal the question's answer to Glugg.⁴²

This suggests that although he is the Devil, Izzy is fond of Shem and would prefer, at the beginning at least, for him to win the game. Glugg comes forward, despite Chuff threatening him (223.12-19). After some deliberation, he makes three guesses, and loses (225.22-28). Izzy is disheartened by this, as 'Her beauman's gone of a cool' but the narrator guesses that 'she'll

⁴² Epstein, *A Guide Through 'Finnegans Wake'*, p. 107. See also *U*, p. 476-477.

6: Shem and Shaun

meet anrew fiancy' (226.4-5). There are incestuous overtones to the relationship between the children here, with the suggestion of competition between the brothers to come. The drama sense of the play has fallen apart; none of the speech is given in the style of a script as the introduction to the chapter had suggested.

Glugg goes away: Burgess, in his truncated version of the *Wake* writes: 'Very well, he'll get away from them all, go into exile, turn himself into James Joyce and write *Ulysses*'.⁴³ Joyce can be identified in 'General Jinglesome' as he will be 'Mr. Jinglejoys' later (446.18), his writing of *Ulysses* is found in a list of the chapters. The Shem of I.vii can also be identified. There, he had written his works over his own body; here Glugg is 'reading off his fleshskin and writing with his quillbone'. Like Joyce and Shem before him, Glugg also exiles himself. Ultimately, he decides to carry on with the game, insofar as there is one and gives some lines of poetry (229.6-231.8); this, according to Joyce's letter to Harriet Shaw Weaver in 1930, was inspired by his own. Here, also as per the letter, Glugg goes off with toothache (231.11-12).⁴⁴ The younger Joyce had suffered similarly, writing to Stanislaus in 1904 about his need for dentures.⁴⁵ Glugg stutters like Mutt and the interpolation of 'The Mookse and the Gripes' is recalled with 'Mookery mooks, it's a grippe of his gripes' (231.23-36).

As he steels himself to re-enter the game, the following thought crosses his mind: 'Is you zealous of mes, brother? Did you boo moiety lowd? You supposed to be the on conditionously [unconditionally] rejected?'. Emboldened by this thought, he returns and makes three more guesses (232.21-233.27). Each is still incorrect, and Joyce self-consciously pictures him as the Gripes again; compare 'He has his sperrits all foulen on him; to vet, most

⁴³ Joyce, *A Shorter 'Finnegans Wake'*, ed. by Anthony Burgess (New York: Viking, 1967) p. 121.

⁴⁴ [22 November 1930] *LI*, p. 295.

⁴⁵ [7 February 1905], *LII*, p. 52.

gripously, he was bedizzled and debuzzled' (234.1-3) with the earlier excerpt from 'The Mookse and the Gripes': 'His pips had been neatly all drowned on him; his polps were charging odours every older minute' (153.13-14). There, despite the Gripes' humble beginnings, he had proven an equal of sorts to the Mookse, wrong-footing him in his argument until both appeared as bad as each other. Here the virtues of Shaun-Chuff are similarly extolled: the 'mookst kevinly' is a veritable 'haggiography' in comparison to his opponent, but as an 'anterevolutionary', his capacity for original thinking is limited. The girls, however, do not mind, and are still flocking around him as they will around the Ondt later. (234.10-20; 417.17-20).

The girls address Shaun-Chuff, who has won the game by default: Philip Kitcher writes that 'Glugg's departure leaves, in centre stage, his triumphant brother, around whom the girls dance with songs of ardent worship, songs not merely of innocence but also of (sexual) experience.'⁴⁶ The theme of brotherhood returns as Joyce writes that 'since the days of Roamaloose and Rehmoose the pavanos have been strident through their struts of Chapelldiseut' (236.19-20); per McHugh, a pavan is a 'grave, stately dance'.⁴⁷ When the girls address Chuff again, the comparison to Joyce's younger brother is evident: 'Enchanted, dear sweet Stainusless, young confessor' (237.11). The association is a peculiar one in this context, as Joyce was far more at ease with women, and successful with them to boot, than even

⁴⁶ Philip Kitcher: *Joyce's Kaleidoscope: An Invitation to 'Finnegans Wake* (Oxford: Oxford University Press, 2007) p. 136.

⁴⁷ McHugh, *Annotations*, p. 236.

6: Shem and Shaun

Stanislaus records of himself.⁴⁸ Joyce's use of his name here, in connection to the act of cleaning or sanitising, speaks rather to Stanislaus' desire for moral purity as a staid, reliable sort of man unlike his unpredictable, tearaway older brother – attracting popularity as opposed to notoriety. This sense of Stanislaus, and Joyce's perception of him, can be seen in his criticisms of the latter's works, especially *Ulysses* and the early publications of passages from 'Work in Progress'; on *Ulysses* he had told Joyce 'I should think you would need something to restore your self respect after this last inspection of the stinkpots'.⁴⁹ Shaun-Chuff's holiness is emphasised with 'You are pure. You are pure. You are in your puerity' (237.24-25). At length, the girls waltz 'with their princesome handsome angeline chiuff', while Glugg cries in his grave (239.28-240.4).

Shem is not in his grave for long; he rises again in the next sentence; described, ironically given the previous interpolations, as a 'selfsufficiencer', in the next breath 'coaxyorum a pennysilvers offerings' as Shem had 'kittycoaxed' in I.vii (240.5-241.2; 192.9). He reflects on his gloominess a while; Slote writes that 'the gist of the passage is Shem's invective [...] He decries against his ancestor HCE in his guises'.⁵⁰ He returns as 'Jeremy'; Lewis is invoked again with 'as it was mutualiter foretold of him by a timekiller to his spacemaker' (246.36-247.2). The original form of the chapter as a play returns briefly as 'All sing:', then:

All point in the shem direction as if to shun.

⁴⁸ Consider, for example, the following excerpt from a diary entry written in Trieste: 'I am convinced that more than half of life is sexuality and that I have looked upon that half for a long time without entering'; [25 January 1907], BoD. See below for more on Stanislaus' diaries and his relationship with women in relation to III.ii.

⁴⁹ [26 February 1922] *SL*, pp. 58-59.

⁵⁰ Slote, 'Blanks for When Words Gone: Chapter II.1', p. 197.

– My name is Misha Misha but call me Togger Tough. I mean Mettenchough. It was her, boy the boy that was loft in the larch. Ogh! Ogh!' (249.28-30)⁵¹

'Mutt and Jeff' is identifiable in 'Mettenchough'; so too may 'Tough' be read as 'Taff' and thus Shaun. Though the game is ostensibly over, Shem and Shaun are still judged together, emphasising the fact that one is never truly free from the other; as such, Shem tries to win the game once more. In a quote which could have paraphrased some of Stanislaus' criticisms of Joyce's later work as too obtuse: 'The thing is he must be put strait on the spot, no mere waterstichystuff in a selfmade world that you can't believe a word he's written in' (252.25-27). This time, the back-and-forth between Shem and the girls is not even given: 'Evidentament he has failed as tiercelly as the deuce before for she is wearing none of the three' (253.19-20).

Joyce hints at the recurring meetings of the brothers:

The charges are, you will remember, the chances are, you won't; bit it's old Joe, the Java Jane, older even than Odam Costollo, and we are recurrently meeting em, par Mahun Mesme, in cycloannalism, from space to space, time after time, in various phases of scripture as in various poses of sepulture. (254.24-28)

This description of the fraternal relationship also speaks to its perseverance; 'space to space, time after time', as well as denoting Lewis, shows how the brothers will be meeting in various ways throughout time and history, as the five previous chapters of this thesis have sought to explain. The last clause even hints at the different methods, or 'poses', Joyce employs: the dialogues, fables, and dramas woven throughout the novel.

⁵¹ Epstein gives a detailed reading of the influence of *Hamlet* and black magic in this passage, arguing that Shem and Shaun have the potential to combine into 'one glamorous, irresistible lover.' *A Guide to 'Finnegans Wake'*, pp.119-121.

6: Shem and Shaun

The play is brought to a close in the final few pages of the chapter: ‘Home all go. Halome’, and ‘Nightlessons’, II.ii, is anticipated with ‘Too soon are coming tasbooks’. A final gesture is given to the brothers as combatants with ‘gracehoppers, aunskippers’, while in the concluding paragraphs they are lent some bathos with a comparison to Tweedledee and Tweedledumb (256.16-258.24).

As previously stated, the Shem of this chapter has a different mood to his predecessors. He is mournful and dejected rather than exultant as in ‘The Mookse and the Gripes’ and ‘The Ondt and the Gracehoper’; nor there is there any of the erudite, knowledgeable side of him as in ‘Mutt and Jute’ and ‘Butt and Taff’. This is because of the zero-sum nature of the brothers’ relationship, in which Shem must necessarily fall as his brother begins to ascend. Throughout this, Joyce still includes the features that identify Shem as a substitute version of himself, who similarly goes into exile, writes similar books, and has a tense relationship with his brother. Shaun is seen as the successful brother by default, though he had not been tasked with much throughout the game. The women prefer him because of his stability in contrast to the capricious, albeit creatively so, alternative.⁵² That Shem is more successful where he is in conflict or conversation with his brother alone demonstrates that the volatility in their relationship is most stark when observed by others. Seen as an acquaintance or friendship, it might be unhealthy: seen as a brotherhood, it could be abrasive, edifying, or both at the same time as in the ‘Muta and Juva’ dialogue at the end of the novel.

III.ii

There is a tonal shift in Book III of the *Wake*. As Wim Van Mierlo puts it:

Readers commonly feel uneasy about the beginning of Book III, because the narratives and themes of these chapters give the impression of turning

⁵² Ellmann writes: ‘His brother [Joyce] could create, while he [Stanislaus] could only criticise’. *James Joyce*, p. 312.

away from the *Wake*'s 'familiar' archetypes: the patriarchal Earwicker, the matriarchal Anna Livia, the warring brothers, and the artist Shem.⁵³

The book is now more firmly Shaun's domain. The previous chapter had seen him answer fourteen questions put to him by Matthew, Mark, Luke and John – the Four Masters – and in doing so, gave the story of 'The Ondt and the Gracehoper' in which Shem was triumphant in spirit if not in prosperity. Until 1925, III.1-2 were one chapter.⁵⁴ III.ii shows Shaun more at ease with his new-found position with the assumption 'of the power, the guilt, and the suffering of the superseded HCE'; rather than answering to others, he is giving out to them in the form of a sermon.⁵⁵ Shaun takes on the role of preacher, addressing a congregation of young women.

The chapter begins with Jaun out for a walk, as the Mookse was walking at the beginning of 'The Mookse and the Gripes':

Jaun [...] next halted to fetch a breath, [...] to loosen (let God's son now be looking down on the poor preambler!) both of his bruised brogues that were plainly made a good bit before his hosen were, [...] a matter of maybe nine score or so barrelhours distance off as truly he merited to do (429.1-9, parenthesis in text).

As the Mookse's perambulations had been followed by an attempt at sermonising, which had ended in an immutable argument between himself and the Gripes, Jaun is here proving his worth to an audience less likely to retort. It is made up of 'twentynine hedge daughters' (430.1); 'hedge daughters' here a reference to the 'hedge schools' in Ireland in the eighteenth and nineteenth centuries which taught through Catholicism, Catholic schools being banned at the time (430.1). Stanislaus, as per his diaries, most often taught classes of young women; in one of his first diary entries from Trieste he described a pupil by writing 'her manner is direct and

⁵³ Van Mierlo, Wim, 'Shaun the Post' in *How Joyce Wrote 'Finnegans Wake'* p. 347.

⁵⁴ For more on the genetic development of the three watches of Jaun, see Van Mierlo, 'Shaun the Post'.

⁵⁵ Epstein, *A Guide to 'Finnegans Wake'*, p. 164.

6: Shem and Shaun

demure, the pretty obedience of a well-reared convent girl’, suggesting a liking for a compliance in pupils or, perhaps, girls, verging on subservience.⁵⁶ Shaun-Jaun’s flock is fond of him before he even begins speaking: ‘they could frole by his manhood that he was just the killingest ladykiller all by kindness’ (430.32-33). For Burgess, ‘Shaun, as you will have noticed, has now become Jaun, a sort of debased Christ of the ladies.’⁵⁷

Shaun and Shem’s sister, Izzy, is also among the pupils-cum-congregants. As well as serving in the role of older brother, Jaun-Shaun’s position as a religious figure is reinforced here, and in his introduction he alludes to the hellfire sermon from *A Portrait* (1916). It begins with a quote and ‘Words taken’, as in ‘Words taken, my dear little brothers in Christ, from the book of Ecclesiastes, seventh chapter, fortieth verse’ (*P*, p. 114). In the *Wake*, this becomes: ‘Words taken, in triumph, my sweet assistance, from the sufferant pen of our jocosus inkerman militant of the reed behind the ear’ (432.8-9); brothers become sisters, the Book of Ecclesiastes becomes writings by Shem which Shaun-Jaun, this postman-turned-priest, delivers.⁵⁸

The sermon itself is wide-ranging yet of little interest; Adaline Glasheen describes its presenter as a ‘barrel, leaking the hot air of rhetoric’ and that it entirely ‘justifies his boast

⁵⁶ [4 January 1907], BoD. Later in the same month, he found himself conflicted by the over-representation of girls in his classes: ‘I have too many girl pupils. I expect they will end by making me namby-pamby’ [31st January 1907], BoD.

⁵⁷ Joyce, *A Shorter ‘Finnegans Wake’*, p. 206.

⁵⁸ Incidentally, the original Bible reference in *Portrait* is incorrect. Ecclesiastes is one of the books of the Old Testament; Father Arnall’s quote comes from Ecclesiasticus, or ‘Sirach’, which is part of the Apocrypha in the King James Version of the Bible. Arnall’s misquoting is a subtle nod to the incongruities Stephen Dedalus perceives between the supposed Jesuit devotion to scholarship, and the knowledge or lack thereof of his tutors. For more, see Eugene R. August, ‘Father Arnall’s Use of Scripture in “A Portrait”’, in *JJQ*, Vol. 4, No. 4 (Summer, 1967) pp. 275-277.

(425.9-31) that he can and will write worse letters than his brother'.⁵⁹ It is composed of simple maxims, thus it begins:

Never miss your lostsomewhere mass for the couple in Myles you butrose
to brideworship. Never hate mere pork which is bad for your knife of a
good friday. Never let a hog of the howth trample underfoot your linen of
Killiney. (433.10-13)

The sermon is twenty-three pages long. After giving some general advice, Jaun moves onto the subject of health: 'Ridewheeling' is a good activity, 'as though you needed healthy physicking exorcise to flush your kidneys'. The accompanying exorcism hinted at in Jaun's advice is an example of the religiosity underlying his pronouncements (437.4-13). Next, he moves onto the subject of the opposite sex, warning the girls that they do not want to be the subject of gossip: 'And our local busybody, talker-go-bragk. Worse again!'. He continues, using a word reminiscent of Stanislaus Joyce and Shaun as the Ondt, 'It would be a whorable state of affairs altogether for the redcolumnists of presswritten epics [...] to get ahold of their balloons and shoot you private by surprise' (438.16-21).⁶⁰ Chapter Two of this thesis demonstrated how Stanislaus used the word 'whoring' in his diaries which Joyce admitted to reading. Here the word becomes a hint at the insults which might be levelled at his congregants, all young girls, if they are seen with young men. He continues: 'If I ever I catch you at it, mind, it's you that will cocottch it! (439.3-4).

⁵⁹ Adaline Glasheen, *Third Census of 'Finnegans Wake'* (California: Southwestern University Press) *lx-lxi*. Parenthesis in text. Joyce's schema for the Three Watches of Shaun, as per a letter he wrote to Shaw Weaver, was that Shaun is in a barrel, which travel to the Stations of the Cross or *Via Crucis*. [24 May 1924] *LI*, p. 140. For more on this schema and the academic confusion around it, see Van Mierlo, 'Shaun the Post', pp. 360-362.

⁶⁰ 'Shoot you private by surprise' also recalls the fate of the Russian soldier who Buckley shot while the former was defecating, the subject of Butt and Taff's conversation in II.iii and the subject of Chapter Three of this thesis.

6: Shem and Shaun

Stanislaus' unpublished diary the 'Book of Days', held at the University of Tulsa, parallels Shaun's attitude here. Throughout the diary, in a variety of manners, Stanislaus sexualises his female pupils, most of whom are post-pubescent teenagers. Out of decency and respect, I do not wish to quote at length from the diary on this subject, and only allude to it here due to its relevance in the *Wake* and how Joyce draws the character of Shaun-Jaun. For Stanislaus, the attraction he felt to girls and women was at once exhilarating and a source of discomfort. His scathing attitude towards religion was part of this; he writes of one girl: 'She told me that she was nothing in religion. This statement from women attracts me almost as much as bodily luxury'.⁶¹

Stanislaus records that he and Joyce had long conversations about religion on a regular basis, and the former hints that they may have spoken about the intersection of Catholicism and sexuality: 'I cursed the way of thinking in Ireland – the lack of what Jim calls sexual education – which at the first chance makes a boor of me who am not naturally impolite'.⁶² As noted in Chapter Four of this thesis, Joyce alludes to Stanislaus' 'Book of Days' in III.i (425.20-24). Here, he may have used knowledge he had of it in shaping what might be termed Jaun's Virgin-Madonna complex. This can be compared with the use of Stanislaus as one of the originals for the celibate James Duffy in the 'A Painful Case' in *Dubliners* (1914). Duffy is at once drawn to and terrified by romantic relationships, believing 'he had been outcast from life's feast. One human being had seemed to love him and he had denied her life and happiness: he had sentenced her to ignominy, a death of shame.' (*D*, p. 130). Without quoting from the diary at length, suffice it to say that Epstein's description of part of the sermon: 'Shaun also begins quite soon debauching his young charges, and exciting himself with fantasies of

⁶¹ [26 January 1907] BoD.

⁶² [13 April 1907] BoD

punishing the little girls for engaging in salacious activities' is not altogether far from the mark of Shaun's some-time original, Stanislaus.⁶³

Shaun-Jaun returns to more general matters before sermonising about men, and then more particularly a hypothetical suitor inspired by his brother Shem: 'Moreover after that bad manners to me if I don't think strongly about giving the brotherkeeper into custody' (443.2-4). 'Brotherkeeper' here recalls Genesis 4:9, when Cain, having murdered Abel, asks God if he is his brother's keeper; Stanislaus later used the phrase for the title of his memoirs *My Brother's Keeper: James Joyce's Early Years* (1957). Jaun turns to Izzy in particular, 'Sis dearest', and delivers the rest of his speech to her (448.34). After he finishes his sermon, Izzy rambles for a while, declaring her love for an unnamed man, who may be presumed to be Shaun-Jaun himself 'I like him lots coss he never cusses' (459.24). She asks her brother for advice about the relationship, which he encourages. 'Dave the Dancekerl' is soon to arrive, a man who 'could he quit doubling and stop tippling, he would be the unicorn of his kind' (462.19-20). He then gives a description of Dave, Shem by another name:

He has novel ideas I know and he's a jarry queer fish betimes, I grant you, and cantanberous, the poisoner of his word, but lice and all and semicoloured staidglasses, I'm enormously full of that foreigner, I'll say I am! Got by the one goat, suckled by the same nanna, one twitch, one nature makes us oldworld kin. We're as thinck and thin now as two tubular jawballs. I hate him about his patent henesy, plasfh it, yet am I amorist. I love him. (463.12-19)

Shaun's attitude towards his brother has done an about-face since their last interaction: the end of 'The Ondt and the Gracehoper'. There the Gracehoper embarrassed the Ondt in front of his guests, instructing him on how to pleasure his ex-girlfriends which then entertained the Ondt, who he also accused of being unable to dance or 'beat time' (419.8). Here, Shaun-Jaun seems to have reached peace with his and his brother's disagreements, leaning on the Gracehoper's

⁶³ Epstein, *A Guide to 'Finnegans Wake'*, p. 181.

6: Shem and Shaun

argument that their differences are inherent and thus out of their hands. Their lived experience, shared as Joyce and Stanislaus' had been, is of more importance. Shaun-Jaun recognises he may have a rose-tinted view on things, as though through a stained-glass window which also hides Stanislaus' name; stained glass is the medium through which Joyce presents Muta and Juva as discussed in Chapter Five. This softening continues on the following page: 'Ah he's very thoughtful and sympatrico that way is Brother Intelligentius, when he's not absintheminded, with his Paris addresse!' (464.15-17).

Later, Shaun-Jaun refers to Dave as 'Mr. Jinglejoys', aligning him with Joyce; earlier the Gracehoper had been 'always jigggingajog, hoppy on akkant of his joyicity' (466.18; 414.22-23).⁶⁴ Eventually, Shaun-Jaun leaves with the narrator singing his praises: 'Wethen, now, may the good people speed you' (471.35). She or he notes the approaching morning with III.ii's close (473.23-25). For Kitcher, 'the clue to understanding why Shaun runs on at such length lies in one of the most obvious features of the total oration. At different stages, he offers counsel of very different types, and some of the precepts are plainly contradictory.'⁶⁵ The implication is that Shaun, for all his charisma, is a figure of little integrity. He can command an audience but has nothing to say, in contrast to his brother who cannot gather one in the first

⁶⁴ In Lewis' criticism of Joyce, he quotes an excerpt of Charles Dickens' *The Pickwick Papers* featuring the character 'Mr. Jingle' to demonstrate what he perceived as Joyce's lack of originality. Earlier, the Gracehoper had 'jingled through a jungle of love and debts'; in *The Pickwick Papers* Jingle is something of a charlatan:

The influence of a scene like this, was not lost upon the well-regulated mind of Mr. Pickwick. Intent upon the resolution he had formed, of exposing the real character of the nefarious Jingle, in any quarter in which he might be pursuing his fraudulent designs, he sat at first taciturn and contemplative, brooding over the means by which his purpose could be best attained.

Fitting after Lewis' description of him, Joyce may have perceived in Jingle and Pickwick another parallel to himself and Stanislaus. Charles Dickens, *The Pickwick Papers* (London: Penguin, 2000) p. 214.

⁶⁵ Kitcher, *Joyce's Kaleidoscope*, p. 200.

place, preferring to write all over his body instead. This lack of creativity on the part of Shaun is also identified by Wim Van Mierlo, who writes that in III.ii '[Shaun] is not the genius artist who can be identified with Joyce himself but (following Ellmann's biographical schema of artist-genius versus jealous brother) with the berating Stanislaus'.⁶⁶

The preceding analysis of I.vii, II.i, and III.ii has shown the varieties of Shem and Shaun's relationship in the *Wake*. In the first of these, the invective from Shaun against Shem, Joyce parodies himself and his work from within the confines of his own book. He creates a version of himself that is selfish, incapable of looking after himself, and obsessed with his own bodily waste – the narrator is so appalled that he cannot refrain from addressing his subject directly: 'You know me and I know you', he says, though the criticism is so scorching as to beg whether an ulterior motive is at play (187.35). On the narrative level of *Finnegans Wake*, Shaun is setting himself up to succeed his pathetic brother; on the biographical level, in the context of the relationship between Joyce and Stanislaus, there is another possibility. By dedicating a chapter of his novel to exaggerations of all his worst personality traits, Joyce may be attempting catharsis: admitting to his faults so that they cannot be used against him; treating himself worse than his critics, chief among them Stanislaus and Lewis, ever conscientiously could. He gives himself no right to reply until the final pages, when through Shem he appears apologetic and remorseful, admitting that he is similar to Cain in the abuse of his brother (193.32).

II.i showed Shem and Shaun, as Glugg and Chuff, in competition with one another rather than an argument as in 'The Mookse and the Gripes' and 'The Ondt and the Gracehoper'. Shem here is disconsolate, and a failure in public rather than just private as in I.vii. The preference that the girls in that chapter have for a solid, reliable sort of man speaks to Joyce

⁶⁶ Van Mierlo, 'Shaun the Post: Chapters III.1-2', p. 348. Parenthesis in text.

6: Shem and Shaun

criticising Joyce again. II.i refers to most of the fraternal pairings from within and without the novel. In channelling the other meetings of the brothers such as ‘The Mookse and the Gripes’, or indicating at the story of Jacob and Esau, Joyce reminds the reader that those interactions do not always give the full picture: what often matters is how each brother is seen by society, and here society prefers Shaun.

III.ii demonstrates the closeness between Shaun and Stanislaus in their ambivalent feelings towards women and girls. Both treat them, if not all the time, then at least during Stanislaus’ time in Trieste and that chapter, as simple-minded, requiring plain speech with a helping of condescension to understand things. At the same time, they are ripe with sexual potential for the two men; as Epstein writes, the activities against which Shaun warns his congregation are ‘ones they never would have imagined if he had not mentioned them’.⁶⁷ This is one of the glimpses the reader has of Shaun as a man with flaws beyond pride and arrogance – though those are both still here. Begnal holds in ‘The Dreamers at the Wake’ that *Finnegans Wake* is the dream of several different characters; on this theme, he writes:

His [Shaun’s] dreaming mind is displayed at great length in the whole of Book III. [...] Adaline Glasheen notes that ‘with Shaun, Joyce scourges the intellectual and aesthetic abuse of Irish Catholicism with a ferocity positively medieval’ but, as well, Shaun’s mind is made to stand for that of the typical bourgeois, in all its pettiness, repression and self-importance. Modelled in part on the character of Stanislaus Joyce, Shaun is a creature of his time and certainly a product of the paralysis of contemporary society’.⁶⁸

That is, Shaun and Stanislaus’ contradictions are borne out of a too-strong tie to decency and their own moralistic principles. In disallowing themselves pleasures and impoverishing themselves by enabling their brothers, they have fetishised punishment and further removed

⁶⁷ Epstein, *A Guide to ‘Finnegans Wake’*, p. 181.

⁶⁸ Begnal, ‘The Dreamers at the ‘Wake’’, p. 47. He cites Glasheen, *A Second Census of ‘Finnegans Wake’* (California: Northwestern University Press, 1963) p. 237.

themselves from everyday society. This comparison – between the sexual proclivities of Stanislaus and the portrayal of Shaun in III.ii – would warrant further discussion if the former's diaries could only be more widely-read.

This chapter has demonstrated the varieties for Shem and Shaun's relationship with one another outside of the interpolations, which are either conversational and educational or combative. Stanislaus can be recognised in each of the iterations of Shaun; he is a moraliser with torments of his own which are exposed when he is given room to ruminate, as Stanislaus himself did from the confines of his diary. Joyce, arranging these portrayals which are often critical of himself, balances each brother's qualities to depict a familial bond marked as much by deep understanding as hostility: 'Thus we cannot escape our likes and dislikes, exiles or ambushers [...] let us be tolerant of antipathies' (163.12-15).

Conclusion

‘Them boys is so contrary.’ (620.12)

In *Finnegans Wake* (1939), Joyce draws on his younger Stanislaus in the composition of Shaun more regularly than has heretofore been recognised. As Joyce’s younger, obedient brother – closer to him than any other person, in terms of background and their lives as young men in Dublin and Trieste, he provides Joyce with a paradigm of brotherhood which alone merits his inclusion in the *Wake*.

The *Wake* shows Joyce reflecting on the course of history through the guise of one family; or using the course of history to tell the story of a family. Previous chapters, and indeed the work of previous critics, have shown how he employs philosophy, theology, current events, and recorded history to do this. Biographical analysis, less fashionable but fundamental to the study at hand, also shows that he makes use of his own personal relationships, both within the family and outside as with the inclusion of suggestions of Wyndham Lewis.¹

There are elements of drama and tragedy in Joyce’s personal history befitting of a novel. His parents had fourteen pregnancies which resulted in eleven children, only ten of which survived to adulthood; Joyce keenly felt the loss of his younger brother George (‘Georgie’) in March 1902. His father John, a heavy drinker already, worsened after the death of Joyce’s mother in the following year.² John Joyce’s father – James – had made an ‘advantageous

¹ Most recently, criticism such as Carol Loeb Shloss’ *Lucia Joyce: To Dance in the Wake* (2005) has attempted to unveil Joyce’s use of his daughter Lucia Joyce in the characterisation of Izzy in the *Wake*. See the Introduction for more on this.

² John Wyse Jackson and Peter Costello, *John Stanislaus Joyce: The Voluminous Life and Genius of James Joyce’s Father* (London: Fourth Estate, 1998) p. 210. In the context of pairing biography with the resultant fiction as in this thesis, one review gave an apt summary of its import:

marriage', and John inherited properties from him; he squandered the money from these properties through poor career moves and indebtedness to alcohol.³

Another witness to this familial downfall, another victim of an increasingly impoverished childhood with a concurrent decline in social status, was Stanislaus. Stanislaus and his brother had shared interests such as reading, walking, and scepticism of the Catholic Church – the last of these inherited from their father. Yet their differences in personality, worldview, and creative faculties (or lack thereof, in Stanislaus' case) served Joyce with a foil to his own exuberant self; an imperfect simulacrum – close but not exact; different but not entirely. For a long time, where Joyce led, Stanislaus followed. Not just in the sense that all younger siblings necessarily follow their elders into education, and social and romantic entanglements, but most notably as adults navigating for themselves the pressures of rent and addiction in Trieste; the pressure most often falling on the younger brother.

This thesis has shown ways in which Joyce employs aspects of Stanislaus in the composition of Shaun for *Finnegans Wake*: through personality, perspective, language, and the intertextual references that Joyce makes to his other works. Michael Begnal, in his 1975 essay 'The Dreamers at the Wake' identifies the five sections examined in this thesis as the sections in which Stanislaus provides the model of an imagined opponent for Joyce to converse with

Quite a few Joyceans are unanimous in believing that John Stanislaus contributed prodigiously, in terms of the man he was as well as through the way he mishandled his life and abused his wife and children, to making James Joyce into the writer he became. The father-son thematic cluster that permeates all of Joyce's writing [...] are incontestably indebted to James' ambivalent relationship with his father.

Rüdiger Imhof, 'Review: John Stanislaus Joyce. The Voluminous Life and Genius of James Joyce's Father by John Wyse Jackson and Peter Costello', in *Studies: An Irish Quarterly Review*, Vol 87, No. 345 (Spring, 1998) pp. 98.

³ Richard Ellmann, *James Joyce* (Oxford: Oxford University Press, 1982) p. 12.

Conclusion

and argue against.⁴ It is manifest, if not always in their names than in their descriptions, that the scenes discussed in this thesis focus on close, male relationships; yet there is more of Stanislaus in the interpolations and the *Wake* than this. His quiet (or ‘Taciturn’ 17.3) temperament can be identified in Jute’s patient listener, giving the drunk Mutt money he suspects will be spent on drink (16.29-32).

In ‘Butt and Taff’, Taff is configured as a pessimist who cannot find a wife, fixated as he is on this turbulent, impoverished past (340.13-16). Genetic investigation shows that the dialogue itself was added to the text after Joyce and Stanislaus met in person for what would be the last time; in his outburst ‘Oh day of rath! Ah, murther of mines!’ (340.16) – mirroring Mutt’s ‘I trample from rath in mine mines when I rimimirim! (16.27-28) – he invokes Rathmines, in which Joyce and Stanislaus were both born.

The theme of money and alcohol also continues into Butt and Taff, in which the character most resembling Shaun and Stanislaus, Taff, finds himself offering Mutt a drink – here with a Triestine turn of phrase meaning ‘much good may it do me’ (334.22-25).⁵ Stanislaus was giving in nature, finding it personally rewarding to help others.⁶ Conflict, in real life as in fiction, arose when people – more accurately, Joyce – took advantage of this. Stanislaus’ diary of the first two years of his time in Trieste records the sense of entitlement

⁴ Michael H. Begnal, ‘The Dreamers at the Wake’, in Begnal and Grace Eckley, *Narrator and Character in ‘Finnegans Wake’* (Lewisburg: Bucknell, 1975) pp. 53-54.

⁵ Roland McHugh, *Annotations to ‘Finnegans Wake’* (Maryland: Johns Hopkins University Press, 1991) p. 345.

⁶ ‘Made a large parcel of my overcoat, an old coat and an under vest to send to Charlie [Charles Joyce, his younger brother]. May [Mary Joyce, his youngest sister]; asked me to send them. She wants to get him something to put on him so that he can go out, but to do so without his knowledge. [...] It gives me pleasure to send them at May’s request because I know it has a good effect on my character [...]. For this reason I was thinking of sending him a second pair of boots, quite good, which I have.’ [2 March 1907] BoD.

Joyce had to his money, leading to Stanislaus' exasperation in saying to him 'You know the way money is but you don't make the least effort to save'.⁷ In 'Mutt and Jute' and in the story of the Norwegian Captain leading up to 'Butt and Taff', Joyce makes use of the phrase 'coyne and livery' (16.21; 313.17). The practice, similar to the English 'purveyance', assumes in this well-intentioned act an expectation to provide for those who would not provide for themselves. Also key to 'Mutt and Jute' is the comic strip 'Mutt and Jeff'; Chapter One shows how these two characters made up an odd-couple, the former tall, garrulous, and conniving while the latter was a short, simple sort of man; comparable, at least from Joyce's perspective to him and Stanislaus themselves.⁸

Intertextual references reinforce the patterns of behaviour with which Joyce illustrates the characters of Shem, Shaun, and their relating characters. He makes use of two famous fraternal relationships from the Bible, both from the book of Genesis, in discussing Shem and Shaun and their counterparts in the interpolations. Jacob and Esau (Gen 27:5-41) appear in both 'Butt and Taff' (342.4-5) and the introduction to 'The Ondt and the Gracehoper' (414.16-17); in the story, Jacob takes what ought to have been Esau's; in *Ulysses* (1922), Stephen Dedalus had also referred to himself as Esau when in a reverie about his unnamed brother. Esau had been tricked out his birthright by his brother; Joyce had lost his status as the only son to an only son who was an only son by the arrival of Stanislaus (and, later, George and Charles).⁹ The

⁷ [20 July 1907], BOD.

⁸ See the Introduction for more on Joyce and Stanislaus' physical appearance.

⁹ Note use of the story of Jacob and Esau in I.vii in which Shem's journey through the 'hash of lentils' which makes up Europe (171.05) is compared with the 'pottage of lentils' in Genesis 25:34 with which Jacob fed Esau when he was hungry; Chapter Six shows that Joyce also referred to this story when talking about Ireland; see Ingeborg Landuyt, 'Cain-Ham-(Shem)-Esau-Jim the Penman: Chapter 1.7', in Luca Crispi and Sam Slote, eds., '*How Joyce Wrote Finnegans Wake*' (Wisconsin: University of Wisconsin Press, 2007) p. 142.

Conclusion

earlier Cain and Abel (Gen 4:1-18) also appear. Cain, envious of his brother's recognition, murdered him – in the *Wake*, the Mookse is associated with Cain (158.3), while Helen Nutting noted that Joyce was interested in the story while composing 'The Ondt and the Gracehoper'.¹⁰ Stanislaus invoked this latter pair himself in the title to his incomplete memoir which was published after his death: *My Brother's Keeper: James Joyce's Early Years* (1957).

The aforementioned passage in *Ulysses* which refers to Jacob and Esau has further developments in the *Wake*; Stephen and Mutt are as lapwings (17.19).¹¹ Shakespeare portrays the bird as deceitful (*The Comedy of Errors*, c. 1594 and *Measure for Measure* c. 1603) and cunning (*Much Ado About Nothing* c. 1598), in the habit of running away soon after hatching (*Hamlet* c. 1599) – a point advanced by Joyce's reading of William Walter Skeat's *An Etymological Dictionary of the English Language* (1882) which defines the bird as one turning about in flight.¹² The lapwing – also known as a peewit – is analogous Joyce himself in *Ulysses* and *Finnegans Wake*: 'where wone to wail whimbrel to peewee o'er the saltings' (17.19-20). Here the whimbrel either provides something to the lapwing or wails at him; both shown to be habitual behaviours of Stanislaus Joyce with his older brother. Joyce also uses Stanislaus' lexis

¹⁰ Cited in Ellmann, *James Joyce*, p. 570.

¹¹ Further to the intertextual nature of Joyce's work, George Geckle has previously traced the possible roots of the recurring phrase in *Ulysses* 'agenbite of inwit' to the definition of 'lapwing' in Walter William Skeat's *An Etymological Dictionary of the English Language* (1882), which Joyce makes reference to in *Stephen Hero* (*SH*, p. 25); 'Stephen Dedalus as Lapwing: A Symbolic Centre of "Ulysses"', in *JJQ*, Vol. 6, No. 2 (Summer, 1969) p. 106.

¹² George Geckle has previously traced the possible roots of the recurring phrase in *Ulysses* 'agenbite of inwit' to the definition of 'lapwing' in Skeat's *Etymological Dictionary*, which Joyce also makes reference to in *Stephen Hero* (*SH*, p. 25); 'Stephen Dedalus as Lapwing: A Symbolic Centre of "Ulysses"', in *JJQ*, Vol. 6, No. 2 (Summer, 1969) p. 106.

in the construction of the Ondt, who observes the Gracehoper 'horing' (416.10) as Stanislaus saw his brother 'whoring'; nowhere else in his writings did Joyce use this word.¹³

The sixth chapter showed Shem and Shaun as characters outside of the interpolations, as finding Stanislaus there would further showcase the need for further research on his presence in the *Wake*. In I.vii Stanislaus is refracted through the texts in a similar fashion to the interpolations; as Stanislaus criticised Joyce for his incapability to be independent and the content of his literary works, so Shaun attacks Shem as incapable of looking after himself, and his perverted methods of writing. In III.ii there a version of Shaun who is perverted in his own right; perversions that mirror those of Stanislaus'. Most directly, his name is manifest throughout the novel. See, for example, Shaun-Chuff addressed as 'Enchanted, dear sweet Stainusless, young confessor' in II.i (237.11). In II.ii there is talk of the 'stanidsglass effect, you could sugerly swear buttermilt would not melt down his dripping ducks' (277.33-34). Stanislaus is here given a placid, gentle nature. The context demonstrates this with words such as 'sweet' and sugerly'. The name, meanwhile, is mutated to have connotations of light and cleanliness; he will 'Stain us less'; he is as 'Stained glass'. In 'Butt and Taff', Butt says 'Sling Stranaslang, how Malorazzias spikes her' (338.22-23) in this calling his other interlocutor by the name of 'Stranaslang', clarifying the association between Taff and Stanislaus. In Book IV, in the introduction to the dialogue between Muta and Juva, the phrase 'ricocoursing themselves, as staneglass on stoneglass' (609.15) refers to the occupants of the pub which include Shem and Shaun and again associating him with a pious aesthetic.

There are hints, in the construction of Shaun, of another character from Joyce's own oeuvre: Mr. Duffy from 'A Painful Case', the eleventh story in *Dubliners* (1916). Stanislaus

¹³ [31st July 1904] *CDD*, p. 47.

Conclusion

believed that Joyce had ‘used many characteristics of mine in composing Mr. Duffy’.¹⁴ In I.vii, Shem’s denunciation by Shaun, the reader is told of ‘The allwhite poors guardiant, pulpably of balltossic stummung, was literally astundished over the painful sake’ (187.2-3).¹⁵ Here the (guardi)ant and Mr. Duffy are brought together, showing the pathway of austerity in his characterisation; though the Ondt goes on to show something of the corrupt politician in him, philandering with women and smoking cigars (417.11-20), he was once the ‘sair sair sullemn and chairmanlooking’ figure relatable to Mr. Duffy.¹⁶

Joyce and his younger brother clashed the most over money, domestic affairs, and work to be done. However, they could also be found in harmony with one another; out walking and reminiscing about shared experiences from their time in Dublin. Stanislaus was a constant in James Joyce’s life from their childhoods through to adulthood, and the elder Joyce wrought and wrote their relationship into his works to position himself as the rule-breaker to Stanislaus’ pedant; the rebel despite Stanislaus’ best efforts to keep him in check. As seen, he did this in a variety of ways with shared themes between the interpolations. The same motifs – Wilde, the time-space dichotomy, the contrast between native and invader – appear throughout the interpolations. For Begnal:

The rivalry of the brothers [Shem and Shaun] cannot result in victory for either, as neither brother can win since each needs the other in order to define himself [...] One perceives the prime function of the interpolations – the fusion of the main strands of narrative into a single unit that can illustrate all of them at the same time.¹⁷

¹⁴ *MBK*, p. 160.

¹⁵ Bagot Street, where Mr. Duffy works, appears in ‘Mutt and Jute’ (17.9) and several times in Butt and Taff (345.15; 345.25; 346.34).

¹⁶ ‘A mediæval doctor would have called him saturnine.’ *D*, p. 20.

¹⁷ Michael H. Begnal, ‘The Dreamers at the Wake’, in Michael H. Begnal and Grace Eckley, *Narrator and Character in ‘Finnegans Wake’* (Lewisburg: Bucknell University Press, 1975) pp. 92-93.

As such, the internal logic of the interpolations demonstrates a symbiosis between Shem and Shaun, as there had been in real life between Joyce and Stanislaus, the constancy of whose relationship was in an ability to understand each other well enough to know that they would always, in some ways, be in conflict with one another.¹⁸ Though *Finnegans Wake* is by no means an autobiography, Joyce may have found catharsis in fictionalising to an extent his real-life relationships; threading through the text examples of how he saw his own fraternal relationship. Though Stanislaus was not the only influence on the characters of Jute, the Mookse, et. al, he is the most identifiable throughout all of them; for example, there is little of Wyndham Lewis in Muta and Juva, or of Jeff in the Ondt.

Stanislaus believed that he might be alone as a confidante of Joyce who was also a vocal critic:

What I say does not matter. I have no doubt that you have your plan, probably a big one again as in *Ulysses*. No doubt, too, many more competent people around you speak to you in quite a different tone. My only excuse for saying what I think is that it is what I think, and it is so little pleasure to me to say it that this is perhaps the chief reason why I cannot bring myself to write to you.¹⁹

Stanislaus, then, would never accept his brother's more experimental work; would never give it – as he wrote to Ezra Pound – the 'homage of my understanding'.²⁰ For Stanislaus was a

¹⁸ Stanislaus charts this keen awareness of his brother's emotions in a diary entry written while Joyce was living in poverty in Rome: 'I could not guess in what state Jim might be, but I felt that he was lonelier without me to speak to than I without him, and that whatever his state, I had done practically nothing to help him' [15 February 1907] BoD.

¹⁹ [7 August 1924] *LIII*, p. 584.

²⁰ Robert Spoo, 'Unpublished Letters of Ezra Pound to James, Nora and Stanislaus Joyce' in *JJQ*, Vol. 32 No. 3/4 (Spring, 1995) p. 577-578.

Conclusion

principled man, and as such could not enjoy *Finnegans Wake* as a point of principle. He was too solemn, too saturnine; jaded after half a lifetime of helping Joyce and seeing little in return. With bittersweet irony, this was the exact characterisation Joyce took to lend to Shaun and the succession of men who resemble him in the book.

Appendix: Table of Interpolations

	Chapter	Shem	Shaun	Form
1	I.i (16.10-18.16)	Mutt	Jute	Dialogue
2	I.vi (152.13-159.18)	Gripes	Mookse	Fable
3	II.iii (338.5-355.7)	Butt	Taff	Dialogue with stage directions
4	III.i (414.15-419.8)	Gracehoper	Ondt	Fable
5	IV (609.24-610.33)	Muta	Juva	Dialogue

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