

2001

Wake Rites: the Ancient Irish Rituals of "Finnegans Wake".

George Cinclair Gibson
Louisiana State University and Agricultural & Mechanical College

Follow this and additional works at: https://digitalcommons.lsu.edu/gradschool_disstheses

Recommended Citation

Gibson, George Cinclair, "Wake Rites: the Ancient Irish Rituals of "Finnegans Wake"." (2001). *LSU Historical Dissertations and Theses*. 285.
https://digitalcommons.lsu.edu/gradschool_disstheses/285

This Dissertation is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Historical Dissertations and Theses by an authorized administrator of LSU Digital Commons. For more information, please contact gradetd@lsu.edu.

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

ProQuest Information and Learning
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA
800-521-0600

UMI[®]

**WAKE RITES:
THE ANCIENT IRISH RITUALS
OF
*FINNEGANS WAKE***

A Dissertation

**Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy**

in

The Department of English

**by
George Cinclair Gibson
B.A., University of New Orleans, 1986
May 2001**

UMI Number: 3016548

Copyright 2001 by
Gibson, George Cinclair

All rights reserved.

UMI[®]

UMI Microform 3016548

Copyright 2001 by Bell & Howell Information and Learning Company.

All rights reserved. This microform edition is protected against
unauthorized copying under Title 17, United States Code.

Bell & Howell Information and Learning Company
300 North Zeeb Road
P.O. Box 1346
Ann Arbor, MI 48106-1346

**©Copyright 2001
George Cinclair Gibson
All rights reserved**

Foreword: "The Shortest Way to Tara"

There is a well-known passage in *A Portrait of the Artist* where Stephen Dedalus, referring to his friend Davin and his preoccupation with the mythology of ancient Ireland, describes his companion as one of the "tame geese" fascinated with "the broken lights of Irish myth" (1). For many scholars and readers of James Joyce, the oft-cited image of "the broken lights of Irish myth" is emblematic of James Joyce's own relationship with his native Irish tradition. This prevalent assessment suggests that when Joyce left Ireland, he also left its insular mythology and ancient traditions and embraced a wider world as reflected in his internationalism, his modernism, and his well-documented adaptation of Greco-Roman myth--the *Koiné* of international modernist mythology--as the central structural device of his most famous work, *Ulysses*. Consequently, Joyce's knowledge of Irish mythology is assumed to be relatively slight; and when, as in *Finnegans Wake*, allusions to the "broken lights" occur frequently enough to elicit commentary, their relevance to the overall structure of the work is perceived more as embellishment than as essential.

Recently, however, the work of a few Celtic scholars, most notably Maria Tymoczko, presents strong evidence that Joyce's connection with the Irish mythic tradition is much deeper and far more complex than these earlier assessments suggest. In *The Irish 'Ulysses,' a study of Joyce's usage*

of Irish mythology in *Ulysses* and his earlier works, Maria Tymoczko demonstrates that Joyce's knowledge and adaptation of Irish myth is well beyond the level of numerous surface allusions to "the broken lights." In the case of *Ulysses*, Maria Tymoczko has identified many of the most important and complex structural patterns used in ancient Irish mythology, adapted by Joyce as techniques of characterization, narrative, and plot development. (Among these mythic patterns are the Sovereign, the archetypal goddess of Ireland; the *Banais Righi*, the marriage rites of the god king and his consort; and the *Geis*, the traditional magical proscription imposed upon great leaders.) Further, she locates many of the sources Joyce used to obtain this information, which include the works of P.W. Joyce, Whitley Stokes, and Edward Gwynn.

These structural patterns are unique to Irish mythology; and, as Tymoczko emphasizes, the resemblance between these traditional mythic structures and the corresponding patterns used by Joyce in *Ulysses* and *Dubliners* is absolutely beyond coincidental similarity: the parallels are "so deep and pervasive that they cannot be the result of fortuitous likeness or polygenesis" (2). In *Ulysses*, these intrinsically Irish components act as a supporting element to the dominant structure--the Homeric myth--providing a kind of counterpoint and subtext, adding richness to the narrative; but, as Tymoczko notes, they are mostly misread as Joyce's "personal invention" rather than his knowledgeable appropriation of the

ancient tradition (3). The identity of these Irish elements in *Ulysses*, however, for Tymoczko and other Celticists, is evidence for a continued reassessment of Joyce's relationship with, and knowledge of, his native tradition.

This present work intends to further this reassessment through a focus on *Finnegans Wake*, Joyce's labor of seventeen years, and the work Joyce himself considered his *Magnum Opus*. There is evidence in *Finnegans Wake* of recondite rituals and complex mythic structures taken directly from ancient Irish paganism, and used, not as disparate supporting structures as in *Ulysses*, but rather, as a contiguous and unified series. Further, there is evidence that this series of rites, rituals, dramatic reenactments of mythic paradigms from Irish paganism, is itself patterned on the greatest and most significant religious and mythological event conducted in pagan Ireland, the rites collectively known as the *Feis*, performed at the mythic center of Ireland, its ancient capital, Tara. James Joyce, instead of rejecting Irish tradition as many believe, may actually have embraced it to such a depth and degree that it has yet to be recognized as such.

In *A Portrait of the Artist*, there is a lesser known passage where Stephen Dedalus, sick of Catholics and Protestants, exhausted by his dysfunctional family, tired of the internecine warfare, disillusioned by the Byzantine back-stabbing of Irish nationalists, angered at the bowdlerization

of Irish mythology by Celtic Revivalists, has decided to leave the island. His friend Davin asks why and Dedalus tells him: "the shortest way to Tara was *via* Holyhead" (4). Dedalus leaves Ireland to find its mythic center, Tara; he rejects the present chaos of Ireland in order to embrace and express its ancient *omphalos*. There is reason to believe that *Finnegans Wake*, though never perceived as such, may be the goal--the mythic Tara--that was the ultimate reason for the departure from Ireland of James Joyce himself.

End Notes

1. Joyce, *A Portrait*, page 181.
2. Tymoczko, *Irish Ulysses*, page 118.
3. Tymoczko, *Irish Ulysses*, pages 1-20.
4. Joyce, *A Portrait*, page 250.

Table of Contents

Foreword: "The Shortest Way to Tara"	iii
End Notes.....	vi
Abstract.....	ix
Introduction: The Day of the <i>Wake</i>	1
End Notes.....	24
The <i>Sigla</i> Group at the Teamhur Feis.....	27
HCE: The Once and Future ECH.....	36
"In the name of Annah"	46
Issy: The Dyadic Princess.....	59
Kathe the <i>Cailleach</i>	68
The Twins of Tara.....	71
The Twelve Magistrates.....	80
The Four Elders.....	83
The Twenty-Eight Girls from St. Bride's School.....	85
Sackerson the Steward.....	89
Saint Patrick.....	91
Magrath: Servant of the Sacred Wheel.....	97
End Notes.....	111
The Marriage at the <i>Wake</i>	119
Portents in the Museyroom.....	124
The Fall.....	128
The Phoenix Park Incident and the Welling of Anu.....	132
The <i>Geis</i> on the Sacred Sod.....	142
The <i>Geis</i> on the Pig: The Trial of Festy King.....	149
The Prankquean and the Rite of <i>Lommrad</i>	154
Regicide through Word and Deed.....	166
HCE's Journey to <i>Tir na Nog</i>	176
<i>Tarbh Feis</i>	188
Equine Rites.....	199
<i>Casal Rig</i>	207
HCE's Portal to a New World.....	214
<i>Banais Righe</i>	218
The <i>Deisil</i> of <i>Tech Midchuarta</i>	224
End Notes.....	229
"The Games funeral at Valleytemple"	238
<i>Cluiche Caointe</i>	240

<i>Druidecht</i>	241
Study Hall at the College of Ollam Fodhla.....	257
<i>Cúitech Fúait</i>	261
The Assembly at the <i>Wake</i>	270
The Wake of Finn.....	274
The Irish <i>Februa</i>	285
The Mime.....	289
End Notes.....	305
 Rites of Renewal.....	 312
The Dream of Recovery.....	312
The Cauldron of Restitution.....	319
The Language of Irish Ritual and its Recovery.....	325
End Notes.....	341
 Conclusions.....	 345
 Bibliography.....	 349
 Vita.....	 363

Abstract

The complex of rites, rituals, and mythic reenactments known in Irish mythology as the Rites of Tara provides an interpretive model for James Joyce's *Finnegans Wake*. Using information and theories pertaining to the Rites of Tara obtained from sources used by James Joyce, a comparison of the Rites of Tara with *Finnegans Wake* reveals important correlates related to chronology, characters, architectonics, themes, and defining characteristics. The three separate chronological events presented by *Wakean* scholars as possible dates for the events in the *Wake*--Easter, an unnamed pagan festival, and the Vernal Equinox--converged on a single day at the Rites of Tara. The model of the Rites of Tara can thus resolve the controversy over the date and occasion of *Finnegans Wake*. The *dramatis personae* of *Finnegans Wake*--the *Sigla* Group--are nearly identical in names, number, and functions to the ritual functionaries conducting the Rites of Tara. The larger structure of *Finnegans Wake*--the Viconian cycle of Religion, Marriage, Wake and Ricorso--correlates with the major events of the Rites of Tara, which cluster around the same four Viconian components. The individual episodes in *Finnegans Wake* have their analogues in the distinctive rites, rituals, and performances that collectively constitute the Rites of Tara. The great themes of *Finnegans Wake*--the Celtic Triangle, the superannuation of the father, the manifestation of antinomial forces as a cosmic pattern of existence, cyclical renewal as a

property of both the human soul and the seasons--are identical to the religious principles expressed through the Rites of Tara. The three most distinctive characteristics of *Finnegans Wake*--its origin in the dream of "Old Finn," its microcosmic qualities, and most significantly, its language--all have their important analogues in the Rites of Tara. Collectively, these parallels between the Rites of Tara and *Finnegans Wake* indicate a deliberate and comprehensive mythic structure underlying *Finnegans Wake* based closely on the paradigms of the pre-Christian religion of Ireland. Current assessments of *Finnegans Wake* have identified no underlying structure to *Finnegans Wake*. The critical interpretations of *Finnegans Wake* are, at present, built in large part upon this current assessment. The interpretive model provided by the Rites of Tara, however, strongly reinforces James Joyce's own assessment of *Finnegans Wake* as the sacred canon of a new (or renewed) religion.

Introduction: The Day of the *Wake*

Seventeen--the sacred number of regeneration for the pagan Irish--is the number of renewal and resurrection in *Finnegans Wake*. After sixteen chapters in the unconsciousness of sleep and winter darkness, the seventeenth, the day of the *Wake*, begins with a rejoicing: "Sandhyas! Sandhyas! Sandhyas!" (593.1), a chant at once encompassing sanctity (Latin, *Sanctus*), peace (Sanskrit, *Samdhu*), and a new beginning (Sanskrit, *Sandhi*, "twilight of dawn"). The first ray of the sun, "a shaft of shivery" (597.24), suggests the inception of an ancient sunrise ritual as it illuminates primeval megaliths: "The spearspid of dawnfire totouches ain the tablestoane ath the center of the great circle of macroliths" (592.21-22).

As this spearpoint of dawnfire waxes in strength, the cold and darkness of winter give way to the day of spring: "Dayagreening [Irish, *deo-greine*, "spark of the sun"; Swedish, *daggryning*, "dawn"] gains in schlimninging [Swedish, *shymningen*, "dusk"]. A summerwent springfalls, abated. Hail, regn of durknass, snowly receasing" (607.24-25). A mythic leader returns, reborn: "behold, he returns; renascent; fincarnate; still foretold around the hearthside" (596.3-5). The sun-king will arrive in procession: "Solsking the Frist... will processingly show up" (607.28-29). And the sleeper, whose dream thoughts are the obscure events of sixteen previous chapters, finally wakes in seventeen:

You mean to see we have been hadding a sound night's sleep? You may so. It is just, it is just about to, it is just about to rolywholyover... Of all the strange things that ever not even in the hundrond and badst pageans of unthowsent and wonst nice or in eddas and oddes bokes of tomb, dyke and hollow to be have happened! (597.1-7)

One of the first acts of the awakened sleeper is lighting the domestic fire; and as the smoke rises, this fire is at once the fire lit by St. Patrick centuries ago at pagan Tara. Commenting on the rising smoke they both see, Mutt and Jute reappear here at Tara (they were also in the first chapter of the dream) along with the crowd of thousands that wandered through the dreaming of earlier chapters. This modern yet ancient fire becomes the focus of confrontation between pagan Archdruid and Christian saint; and this singular event at Tara is the transforming climax of the *Wake*.

Taawhar?

Saints and sogs, cabs and cobs, kings and carls, tentes and tauntes. 'Tis gone infarover. So fore now, dayleash. Pour deday. To Trancefixureashone... Yet is no body present here which was not there before. Only is order othered. Nought is nulled. Fuitfiat! (613.8-14)

In "Recorso," Joseph Campbell identifies this moment as "the crucial moment of Book IV; the crucial moment indeed of history; the moment of the renovating impulse. This crisis is represented by the arrival in Ireland of St. Patrick and his debate with the Archdruid before the High King Lughaire... We behold here a curious convergence of many themes" (1). The "Recorso" (also spelled "Ricorso") is the pivotal moment of renewal in the great four-part cycle postulated by Giambattista Vico in *The New*

Science: Religion, Marriage, Wake, and Ricorso. The great Viconian cycle is alluded to throughout *Finnegans Wake* (e.g., “a good clap, a fore marriage, a bad wake, tell hell’s well” [117.5-6]); and Joyce states emphatically that the Viconian cycle is the structural basis for the *Wake* itself.

The “curious convergence of many themes” in the Ricorso--the seasonal transformation, the resurrection, the joyful return of the “sun king,” the bonfire, the Christian ritual, the pagan rite, and the festive crowd gathered at Tara--has suggested to many *Wakean* scholars that the Ricorso is the occasion of some significant date, holiday, holy day, seasonal festival, or pagan event. Joyce has used this technique before, and with great effect, in *Ulysses*, “Ivy Day,” and “The Dead”; if the date or event of the Ricorso could be identified, it would elucidate the obscure events in the *Wake* leading up to it. Consequently, a host of *Wakean* scholars, past and present, have attempted to clarify the murky events preceding the Ricorso by first identifying the Ricorso occasion itself. The most comprehensive investigations into the date of the Ricorso are independently presented by Clive Hart, Nathan Halper, John Gordon, and Michael Kaufmann. Their research presents three strong arguments for three completely different events: Easter, Vernal Equinox, and the ancient pagan festival, Beltane.

Presented by Clive Hart, the most widely accepted theory is that the dream episodes and actions of *Finnegans Wake* lead to the Ricorso of an

Easter morning. Textual evidence in the *Wake* certainly supports this: the crowd of Irish gathered for Hosty's ballad are "pondering on the roman easter" (43.10); HCE, frequently associated with Easter eggs (210.32, 220.21, 483.21), overhears an "easter greeding" (376.36-377.1) the Saturday night before his own "easter neappearance" (483.9); Paschal fires and candles (128.30, 213.18-19, 379.30, 397.26-27) illuminate the night in Ireland, the two Easter island (188.10).

The major themes of Easter are totally in accord with certain episodes in the *Wake*: the trial of a king, the fourteen questions representing Shem's *Via Crucis*, the death and funeral of a great leader, the mysterious journey through the underworld, the sunrise resurrection, and HCE's reappearance as "sun king," all strongly suggest the imagery of Easter. And as Roland McHugh explains, the *Ricorso* itself begins with St. Patrick lighting the Paschal fire.

Amongst St. Patrick's major exploits was his defiance of royal authority in lighting a fire at Slane on Holy Saturday. This led to an unsuccessful visitation by the instruments of King Laoghaire (Leary); the vital clash did not however occur until Easter Sunday. It took the form of a contest of miracles performed at Tara before the king by his druid Lucat-Mael and by Patrick. The saint was consistently able to surpass the druid and eventually destroyed him. The particular miracle featured in *FW* involves the darkness brought over the land by Lucat-Mael's invocations. Requested to dispel it, he announced that he would be unable to do so until the following day. Patrick caused it to vanish instantaneously. As the sun shone forth once more, all the people cried out glorifying Patrick's God (2).

McHugh's account of the Ricorso confrontation is ultimately derived from the Irish Christian scribe Muirchu maccu Machthene, whose own version of the event (the oldest extant account) alludes to an unidentified pagan feast concurrent with the first Irish Easter.

Sequente uers die, hoc est in die pascae, recumbentibus regibus et principibus et magis apud Loiguire--festus enim dies maximus apud eos erat--manducantibus illis et bibentibus uinum in palatio Temoriae sermocintibusque aliis et aliis cogitantibus de his quae facta fuerant, sanctus Patricius quinque tantum uiris, ut contenderet et uerbum faceret de fide sancta in Temoria coram omnibus nationibus, hostiis claussis secundum id quod de Christo legitur uenit.

The next day, that is, Easter, when kings, princes, and druids were reclining at Loegaire's table--for this day was the most important feast day among them--when they were eating and drinking wine in the palace of Tara, with some discussing and others pondering the things that had been done, holy Patrick with only five men came inside despite the closed doors, just as it can be read about Christ, in order to contend and to preach the holy faith in Tara before all the nations (3).

The accounts of both McHugh and Muirchu (as well as the *Wake*) suggest an unnamed pagan feast occurring when Patrick came to Tara at Easter.

Professor Bury, however, in his *Life of St. Patrick*, addresses this issue and dismisses the notion of a concurrent pagan feast as merely a literary device: an argument that definitely supports Clive Hart's theory.

The bold and brilliant idea of the first Easter fire flashing defiance across the plain of Meath to the heathen powers of Tara, and the vision of the king with his queen and sorcerers setting forth from their palace... is a picture not unworthy of the best of those nameless story-makers who... transfigure the facts of history. The Calendar is disregarded. The idea is that Easter is to replace Beltane, the Christian to overcome the heathen fire; and it is a matter of no import that the day of

Beltane was the first day of summer which could never fall on Easter Eve (4).

The strongest evidence though for the Easter Ricorso is from James Joyce himself. In a letter to his son, Joyce explains the significance of Tara to the pagan Irish and then describes the Easter event.

Tara was the Mecca and Jerusalem of the ancient Irish. The island was a pentarchy--5 kings. One for each of the four provinces, Ulster, Munster, Leinster, Connaught and the fifth, the high king (*ard rí*), was crowned at Tara. St. Patrick went there to confront the druid priests, just like Moses in Egypt. He did every kind of miracle, too. Every fire in Ireland was supposed to be extinguished except the royal fire at Slane, I think. Patrick raised the Druid's ire by lighting the Paschal fire. It was Holy Saturday (5).

Throughout the *Wake*, however, there is as much evidence for the Vernal Equinox date as there is for Easter. In "The Date of Earwicker's Dream," Nathan Halper cites textual evidence for the Vernal Equinox and argues that this is the *only* event that reflects the theme of balanced opposites so fundamental to the *Wake* and the Ricorso:

A Saturday night. The sun is about to rise. The week is about to end. Sunday is about to shine... Winter, too, is at an end--the sun is about to move into the equinoctial Ram. The day will be larger than the tired night. But, for the moment, there is a parity... In this 'book of antinomies' ... day-night is the only pair we can numerically measure. It becomes a gauge by which to measure others. The time when they are equal is the time when Shaun and Shem, young-old, right-left--it is the schematic time when all opposites are equal.

In the time of Virgil, the 25th (March) was the equinox. The Day of the Ram (6).

John Gordon expands on Halper's argument for the Vernal Equinox, citing more textual evidence, the necessity of balanced opposites, and the promise of spring and a new beginning that are the requisites for the Ricorso event:

Although like HCE, *Finnegans Wake* goes 'Dawning... round the colander' (513.11-12), the weight of evidence indicates that the central or base time is 21 March, the date which Shem recalls as 'along about the first equinarx in the cholander' (347.02-3), in relation to which the other dates take significance. 21 March was once, and in some places still is, New Year's, a time for ringing out the old and ringing in the new (213.19-20). As a moment in time for a book extending to eternity, it therefore makes an ideal vantage point...It has at one time or other been the date of two ancient festivals prominent in the *Wake*, Sechselauten (whose bells we hear at 213.18-19), and Bealtaine... As the usual end of winter and beginning of spring--'But receive me, my frensheets, from the emerald dark winterlong! (603.08-9)--it is a perfect choice for 'waking', in both main senses of the word. It is the time for 'thon rising germinal' (354.34-5), the rising seed plus the beginning of *Germinal*, on 21 March, for 'early spring dabbles' (342.25), for gusts of spring wind (321.31), for fashionable people to discard their furs and don macintoshes (346.01-2)... Finally, it is the day of leaving Pisces the fish and entering Ares the ram, and so in I/1, immediately after telling Finnegan to lie down and 'Finn no more', his watchers add 'For, be that samesake sibsubstitute of a hooky salmon, there's already a big rody ram lad at random on the premises' (28.35-6): *Tristram* supplanting Finn is also ram supplanting finny fish (7).

Sir James Frazer, in *The Golden Bough*, arrives at yet a third interpretation for the confrontation between Patrick and Archdruid at Tara: the historical event at the time of their colloquy was the pagan festival of May Day, Beltane. Frazer bases his interpretation on earlier accounts, and

also uses the account of Muirchu maccu Machthene as evidence for his own theory:

Contigit uero in illo anno ut aliam idolatriae sollempnitatem, quam gentiles incantationibus multis et magicis inuentionibus nonnullisque aliis idolitriae superstitionibus congregates etiam regibus, satrapis, ducibus, principibus et optimatibus populi, insuper et magis, incantatoribus, auruspicibus et omnis artiis omnisque doni inuentoribus doctoribusque vocatis ad Loigaireum uelut quondam ad Nabucodonossor regem in Temoria istorum Babylone exercere consuerant, eadem nocte qua sanctus Patricius pascha illi illam adorarent exercerentque festiuitatem gentilem.

It so happened in that year that a feast of pagan worship was being held, which the pagans used to celebrate with many incantations and magic rites and other superstitious acts of idolatry. There assembled the kings, satraps, leaders, princes, and the nobles of the people; furthermore, the druids, the haruspeks, and the inventors and teachers of every craft and every skill were also summoned to king Loigiure at Tara, their Babylon, as they had been summoned at one time to Nabuchodonosor, and they held and celebrated their pagan feast on the same night on which holy Patrick celebrated Easter (8).

Frazer, along with the overwhelming majority of folklorists and Celtic scholars reviewing the early accounts by Muirchu and other Christian scribes, argues that the weight of evidence supports Beltane rather than Easter, and that Muirchu and other Christian scribes conflated Beltane with Easter for their own propaganda purposes (9). Citing the work of James Frazer, Michael Kaufmann, in "Seasonal Change and Transformation in the Prankquean's Tale," argues for the Beltane Ricorso. Kaufmann connects the bonfire of Patrick with the "need fire" believed to have been lit by the pagans at Beltane.

St. Patrick lit a bonfire to celebrate his first Easter in Ireland just before the High King's Archdruid was preparing to relight the need fire, an annual event in which all fires and hearths were extinguished and then rekindled with the flame from the need fire. The problem lies in the fact that the need fire was always relit on Beltane morning, May Day, which falls well after the latest possible date of Easter. Frazer and others surmise, therefore, that St. Patrick actually arrived on Beltane (10).

Kaufmann, focusing on *The Prankquean's Tale*, cites other evidence of Celtic paganism--the seasonal fire festivals, a ritual truce, and ritual marriage between Irish ruler and Prankquean--that strongly supports the Beltane date for the Ricorso:

The hilltop bonfires that burn on each of the Prankquean's visits provide revealing clues about each date, since such bonfires play an important part in the three major festivals of the old Celtic year: Beltane (May Day), Lughnasad (Lammas or First Fruits), and Samain (All Hallow's Eve). Other details about each night--folkloric, climatic, and astronomical--make the identifications certain (11).

Joyce places the tale [Prankquean] in the first chapter, running through the cycle of the three most important Celtic festivals... The truce or "marriage" of the Jarl and the Prankquean complements the free love of her first visit on May Day (12).

That summer is dawning at the end of the *Wake* suggests that the events of the novel, on the naturalistic level, may be seen as taking place on the occasion of the Prankquean's first visit, May Eve. If this is true, we would expect Tristopher/Shawn to be undergoing a transformation, the Prankquean to be making another May Eve visit, and May Day to be dawning. In fact, all of these events are taking place as dawn breaks in Book IV. The confrontation of the Archdruid and St. Patrick is the final exchange: Shawn becomes the mystic Archdruid and Shem the practical St. Patrick. The point of change comes when the Archdruid reverses his disputation on optics from one on all

colors to one on a single color: green. The green of May has come (13).

A few basic calculations clearly show the inherent problem with these three theories. Easter and the Vernal Equinox can certainly coincide, though it is extremely rare (once or twice a millennium); but these events did not coincide at all in the seventeen years Joyce composed *Finnegans Wake*. Easter and Beltane *never* coincide; nor can Beltane and the Vernal Equinox. This conundrum is of course recognized by Kaufmann, Gordon, Halper, et al., and they all offer compromises to their original arguments: that James Joyce, like some of the earlier scribes, ignored any historical accuracy and conflated Christian, pagan, and seasonal events to suit his own literary purposes. The compromise solution is, however, problematic in its own right in that it runs completely counter to Joyce's deliberate precision in dating many of his other works.

The problem of identifying the *Wake's* Ricorso event is further compounded by the fact that most of the *Wake* is a dream, a representation of the unconsciousness of sleep, and as such is not subject to the evaluations of waking consciousness. As John Bishop succinctly expresses it: "the book represents nothing; or, to modulate the phrase one degree, much of it represents much the same kind of nothing that one will not remember not having experienced in sleep last night" (14). The *Wake* is the phantasmagoria of dream; or it is a self-referential metafiction as William York Tindall suggests: "As we may have suspected all along,

Finnegans Wake is about *Finnegans Wake*' (15); or it is the gigantic hoax of literature that has been suggested by many. Consequently, many *Wakean* scholars believe *Finnegans Wake* has no structure or intrinsic meaning, and this in itself makes any speculation on the Ricorso peripheral at best.

In a strangely appropriate way, the Ricorso event in the *Wake* enacts this current state of criticism about it. The three main participants-- Archdruid, Saint, and King--all gather at the Ricorso fire that is the focus of their confrontation. The Archdruid, basing his interpretation on ancient Celtic tradition, sees only a pagan meaning. The Christian Patrick totally ignores his Druidic predecessor and sees only Easter. King Leary is leary of both and hedges his bets, suggesting that he sees both the interpretations as either totally subjective or fundamentally meaningless. Like the Ricorso moment itself, all of the opposing interpretations converge in a moment of stalemate. There is, however, another possibility for the Ricorso.

Of the entire group of Celtic scholars who have addressed the issue of the Tara confrontation, one alone, R.A.S. Macalister, offers a completely different view of the events at Tara--an interpretation that may have considerable bearing on the *Wake's* Ricorso controversy. According to Macalister, there is absolutely no evidence that the pagan feast of Beltane was *ever* celebrated at Tara; this mistake was originally made by Irish Christian scribes who were both ignorant of, and hostile to, their pagan precursors. Later scholars--Sir James Frazer, Professor Bury, et al.--

continued the error when they used the very same Christian scribes as their own sources. According to Macalister, however, there was indeed an actual historical pagan rite underway at Tara when Patrick lit his Paschal fire. And in the kind of incredible synchronicity that James Joyce reveled in--and the only time that this has *ever* happened in the history of Ireland--this pagan rite at Tara, Patrick's first Easter celebration, and the Vernal Equinox, *all occurred on the same day*.

It is the evening of the 25th of March, A.D. 433: the day where in so many lands the rebirth of the year's vegetation is being celebrated with feasting and song. The king of Tara is sharing in the world-wide rejoicings: who should do it more than he, as one in whom the Spirit of Vegetation takes up his abode? Indeed, the date is actually called 'the king's birthday.' All fires must be extinguished, and re-kindled from the sacred flame that burns perpetually... Suddenly, from a hillock between nine and ten miles away to the N.N.E., a flame is seen, lighting up the horizon. The king is enraged: who is this that dares to violate the prohibition? 'That fire, if it be not quenched forthwith, shall never be quenched!' say the druids. It needed no supernatural insight to tell them what it was. News travels fast: Christianity had already made a revolution in the neighbouring lands: Patrick and his followers had now been in the county several months, and the druids knew well what it would mean, for them and for their craft, if he were permitted to continue his activities. They also knew that Patrick was the one and only man in Ireland who would have dared to violate the prohibition. It was as men of ordinary common sense, not as druids, that they spoke, when they told the king that the blow must be struck at once, or never... The following day was Easter day; and it is a piece of extraordinarily good luck that Easter fell on that particular day in that particular year, to teach us that in Tara, as in other centers, the Vernal Equinox was a day of celebration (16).

The specific celebration that R.A.S. Macalister refers to in the above passage is the *Teamhur Feis* (also referred to as the *Oenach* of Tara and the Rites of Tara), the most important religious, political, and social event conducted in pre-Christian Ireland. The Teamhur Feis was, according to Macalister, neither the primitive fertility rite nor the literary fiction suggested by most modern historians (17). Rather, the Teamhur Feis was an extraordinary and complex array of rites, ritual, mythic and historical reenactments, sacred drama, conclaves, funeral and inaugural ceremony clustered around several major themes that, in turn, defined the structure and nature of the Teamhur Feis itself.

Like *Finnegans Wake*, the Teamhur Feis had its origin in the funereal and wake rites conducted for a great but fallen leader. These rites, collectively called the *Nosad*, were performed during a truce period, thus allowing a national gathering of mourners. The *Nosad* included an array of events: keening, songs related to the deceased, drinking and feasting, Druidic divinatory rites, fertility rites, sacred mimes, athletic contests, and ritual combats. The national gathering and the truce period of the *Nosad* made the Teamhur Feis an opportune occasion for various groups already gathered for the *Nosad* to convene separately for their own specific purposes. The *Nosad* was thus associated with the national gatherings of Irish Druids and Fianna, as well as musicians and artists, and judicial and legislative assemblies.

As significant as the proceedings of the *Nosad* were, the most important events performed at the Teamhur Feis were those comprising the inaugural cycle of the Irish high king. For the Irish assembled at the Teamhur Feis, their high king, *ard rí*, was nothing less than the human vessel for the great solar god--the "All-Father" and "Horseman"--who resided in this human vehicle as long as it was deemed suitable. Age, illness, infamy, the violation of the magical proscriptions known as *geissi*, or failing potency would render this vessel unfit, thus necessitating replacement of an aged ruler with a younger and more virile successor. The fate of many a failed king was regicide--usually at the hands of a certain Druid specially designated for this grim task.

The Teamhur Feis was the occasion for this dramatic royal spectacle to unfold. Consequently, a complex sequence of choreographed events were conducted: portents to assess the king's future, a review of his adherence to the royal *geissi*, tests of virility, often followed by formal charges, a public trial and execution. Then, a series of magical tests and rites enacted to identify and verify the new king, and inaugural rites that included a fourteen part circular procession and a baptism. The inaugural cycle culminated in the marriage of the king and his consort, the Sovereign goddess, personification of the land. The ancient name for this royal marriage, the *Banais Righe* (literally, "wedding feast of kingship"), is used to describe the entire inaugural cycle.

As R.A.S. Macalister notes, the “birthday” of the king, vessel of the “Spirit of Vegetation,” was deliberately calculated to coincide with the Vernal Equinox, the day of renewal of both the sun and the earth. This is a deliberate act of sympathetic magic meant to underscore the fundamental goal of the Teamhur Feis: renewal, not only of the king and the seasons, but also renewal of the land, the people, the Irish nation as a whole. To this end, the Teamhur Feis was deliberately constructed as a microcosm of Ireland and Irish culture. The great events--historical, mythical, and religious--that created and defined Ireland and its people were retold, reenacted--in a very deliberate sense re-created--on this birthday of king, sun, and land. Through the skill of the *Fili*, the visionary poet, the entire past was conjured into the present at the Rites of Tara. Through this deliberate rite of creation, the king, the populace, and the nation could begin life anew.

Collectively, these events of the Teamhur Feis--the rites of renewal, the cycle of *Banais Righe*, the *Nosad*--constitute the most important religious festival conducted in pagan Ireland. And the choreographed presentation of this complex of religious and magical events required a truly elaborate array of performers: human representatives of pagan divinities, personifications of natural forces, divine functionaries, Druids, priestesses, reenactors of the mythic dead. Through their performances at the Teamhur Feis, mortals were connected with their gods, and the realm

of the gods was manifest upon earth: "not only were gods present, but gods were there made and unmade" (18). The ultimate purpose behind the performances at the Teamhur Feis was to reunite the populace with their pantheon, which is religion (Latin *re* "again" + *ligare* "connect") in its most fundamental manifestation (19).

On the occasion of the Rites of Tara, the three possible dates for the *Wakean* Ricorso coincide; moreover, all of the significant themes and events cited by *Wake* scholars as evidence for Easter, the Vernal Equinox, and Beltane, respectively, are defining components of the Teamhur Feis itself. Patrick lights his Paschal fire precisely when the Druids are expecting the relighting of their *torc caille*, the fire that proclaims ascendancy for the one who lights it, the newly designated representative of divinity. The pagans have been conducting a wake and funeral rites for their sun-king, who was executed, sent to the Otherworld, and was resurrected at dawn that Sunday morning of Easter: Solsking the First, returning on his equinoctial birthday. A truce was in effect throughout the realm. A great feast attended by thousands celebrated the *Banaís Ríghé*, the royal marriage, of the sun king and his queen. At no other time in the history of Ireland do all the polarities that permeate the *Wake* manifest in more perfect equipoise than that climactic day of the Teamhur Feis: the Archdruid of Ireland confronts the Christian saint, Native versus Invader, Celto-Nordic Pagan meets Roman Judeo-Christian, the representative of

the Triple goddess faces the spokesman for the Patriarchal Trinity, the Old Dispensation meets the New, the oral and esoteric tradition confronts the literal and orthodox, night and day, winter and summer, death and life, are all, for one brief point in time, in perfect balance. The evidence gathered by Clive Hart for an Easter Ricorso, by Nathan Halper and John Gordon for a Vernal Equinox date, and by Michael Kaufmann for Beltane, is all in perfect accord with the single date and singular events of the Teamhur Feis.

A further consideration is the general structure of the Teamhur Feis itself, its rituals clustered around the themes of Religion, Marriage, Wake, and Renewal; this is, of course, the Viconian four-part cycle that James Joyce states is the fundamental structure of the *Wake* itself. That Vico's cycle resembles pagan rites is certainly no accident: before this cycle was theory in *The New Science* it was obviously ritual in the Old Religion. Vico knew this, hence his directive to his readers on page 51 of *The New Science*: "It follows then that the first science to be learned should be mythology."

If James Joyce deliberately patterned the Ricorso of the *Wake* on the climactic moment of this ancient pagan ceremony, there may be parallels between the specific pagan rites of the Teamhur Feis leading up to the Tara bonfire and the obscure episodes of the *Wake* leading up to the Ricorso. Indeed, specific correspondences can be made between the characters and

events at the Teamhur Feis and the characters and events in *Finnegans Wake*. Every one of the rituals alluded to in the above summary (and described in detail in the mythological accounts of the Teamhur Feis) has its parallel episode in *Finnegans Wake*. Conversely, all of the strange episodes in *Finnegans Wake* have a corresponding ritual in the Teamhur Feis. What is suggested here is that The Rites of Tara may be a secret structure of *Finnegans Wake*. What is further suggested is that *Finnegans Wake* may be James Joyce's deliberate re-creation of the most important and sacred ritual event of Irish paganism.

That the *Wake* has an ancient, pagan, and sacred meaning is an idea that certainly resonates well with Joyce himself. As early as "The Workshop of Daedalus" (the notebook for *A Portrait*), Joyce knew that as an artist his true purpose--his soul purpose--was in "remembering ancient days" (20). And as late as *Scribbledhobble* (the notebook for the *Wake*), he instructs us how to read the dreams in the *Wake*: "dream thoughts are wake thoughts of centuries ago: unconscious memory: great recurrence: race memory" (21).

In order to examine the possibility of specific correlations between the *Wake's* dream episodes and pagan rituals from centuries ago, a workable strategy is to approach these possible correspondences through the framework of the four-part Viconian cycle, since this is the structure basic to both the Teamhur Feis and *Finnegans Wake*. Accordingly, the first

area considered is Religion; specifically, the religious functionaries required to perform the pagan Rites are compared to their corresponding characters in *Finnegans Wake*. Second, the Marriage Rites at Tara are related to analogous episodes in the *Wake*. Third, the Wake Rites at the Feis are presented with their reenactments in the *Wake*. Fourth, the Rites of Renewal, as conducted both at the Feis and in *Finnegans Wake*, are considered.

The most important source of information on the Rites of Tara used in the following chapters is R.A.S. Macalister, who, even decades after his death, evokes a strong response from many within the academic community. In disagreement with most of his contemporaries, Macalister argued that the Teamhur Feis was an actual historical event with nationwide attendance and participation--not the localized and primitive fertility rite or the literary fiction that most of his colleagues believed. In Macalister's view, the Feis at Tara was a highly complex assemblage of performances, rites, and rituals based upon underlying occult and magical concepts recognizable through comparative mythology and shamanism. The rituals themselves, deeply imbued in occultism and esoteric tradition, require an occult perspective for their interpretation--an approach that many of Macalister's colleagues considered irrelevant at best and many Irish Christian readers found offensive. Some of Macalister's theories (for example, his acknowledgement of Irish ritual cannibalism along with a

sympathetic defense of the practice based upon occult principles) suggest to many that he certainly belongs in the marginal realm of Irish studies.

One of the consistent charges leveled against Macalister (a charge that he himself acknowledges) is his tendency to make correspondences between events at Tara and apparently unrelated events occurring elsewhere in time and space. One of the correspondences Macalister made (which was subsequently rejected by most of his contemporaries) was the theory cited above--that the Feis at Tara was held on the Vernal Equinox and thus related to a wider pagan and pan-European celebration held on this date. Some of his other controversial claims include: a correspondence between a ritual dance performed by the king at Tara and by Finn MacCool; the labyrinthine pattern on a petroglyph found in the Boyne Valley indicating the pattern of a ritual procession at Tara; the mysterious voice of Fal, the thunder god, heard during the Rites at Tara and its true origin in the device known as the "bull-roarer" (though there was never any archeological evidence to substantiate such a claim). These and other claims made by Macalister were never accepted by the majority of the academic community. Macalister's occult orientation and his proclivity to make connections 'unfathomable to most of his colleagues have made him, even today, a favorite *bête noire* of the academic community. His book, *Tara: A Pagan Sanctuary of Ancient Ireland*, received so much negative criticism after its initial publication that it has never been reprinted.

The charges leveled against R.A.S. Macalister are, however, the very ones directed at James Joyce himself. Frank Budgen notes, "it is sometimes forgotten that in his early years in Dublin Joyce lived among the believers and adepts in magic gathered around the poet Yeats" (22). Joyce possessed considerable knowledge of the western occult traditions (such as Neoplatonism, the Hermetica, Kabbalism, Celto-Nordic paganism, and Alchemy) that were promulgated by the Golden Dawn and Theosophical Society that both flourished in Dublin in Joyce's student days (23). As he describes himself in *A Portrait*, "all the hierarchs of initiation cast their spells upon him" (24). Stuart Gilbert, a close friend of Joyce, observes that Joyce "seemed inclined to give some credence to the theory held by certain occultists that essentially thoughts, like matter, are indestructible and persist in some 'repository' out of space and out of time, yet accessible in certain privileged moments" (25). Like the practitioners of ritual in the Golden Dawn (most notably Yeats and Mathers), Joyce believed the 'repository' of the *Anima Mundi* could be accessed if the right words were evoked in the right set and setting.

Yeats held that the borders of our mind are always shifting and form part of the universal memory. This universal mind and memory could be evoked by symbols. When telling me this Joyce added that in his own work he never used the recognized symbols, preferring instead to use trivial and quadrivial words and local geographical allusions. The intention of magical evocation, however, remained the same (26).

Atherton notes that this magical belief imbues *Finnegans Wake* and accounts for Joyce's religious dedication to his project.

One of the certain facts about *Finnegans Wake* is the high and earnest sense of dedication with which Joyce wrote it. He saw himself as the *Vates*, the poet and prophet, and his work as the sacred book of a new religion of which he was the prophet and priest. Without this sense of dedication he could never have continued so long at his self-imposed task. But he felt that if it could only be written down correctly it would have a power of its own. His attitude bordered, perhaps, on madness (27).

Joyce was not in his own opinion simply writing a book, he was also performing a work of magic (28).

Like Macalister, the other symptom of Joyce's borderline "madness" was his amazing proclivity to make correspondences, connections, and associations between apparently unrelated things. The most obvious and overwhelming manifestation of this ability is the language of *Finnegans Wake*. The thousands of outlandish puns, polysemes, portmanteau-words, multiple etymologies, and multi-level neologisms all share the same property of making correspondences where none have been made before. Frank O'Connor, after studying *Finnegans Wake* and listening to Joyce discuss his book, observed as Joyce framed a picture of the city of Cork with a frame he carefully and deliberately made of cork. O'Connor concluded (as others have) that Joyce suffered from a pathological condition he describes as "associative mania" (29).

Macalister's proclivity towards occult and esoteric interpretations, as well as his own version of "associative mania," would hardly have deterred

Joyce from using Macalister as a source of information for *Finnegans Wake*. (Rather, Joyce would have seen these characteristics as assets, if not requirements.) Actually, several *Wakean* scholars (Adaline Glasheen, Ian MacArthur, and Vivian Mercier) have demonstrated that the work of R.A.S. Macalister is indeed incorporated into *Finnegans Wake*--citing material so unique that it is not found anywhere else but in the work of Macalister. Few *Wakean* scholars are aware that *Finnegans Wake* is also a subject of discussion in the work of Macalister. In a lengthy passage, Macalister argues a correspondence between certain techniques Joyce uses to compose the *Wake* and their exact parallel in the performance of ancient Irish ritual. Both Joyce and Macalister knew the work of each other and incorporated the other's work into their own.

Irish mythology itself is deeply imbued with esoteric and occult principles. The absolute certainty of the Otherworld (a point commented upon by many Classical writers), the Otherworld journeys and initiations that comprise the *echtra* and *immrama* tales, Finn's reincarnation as King Mongan, the frequently described ritual known as *tarbh feis*, the magical proscriptions, the shapeshifting shamans, all indicate a world view different from that of most contemporary readers and academics. Joyce's belief in, and use of, pre-Christian occultism in *Finnegans Wake*--described by Atherton as near madness--may actually be a means to the *Wake's* interpretation.

The “associative mania” that both Joyce and Macalister shared is, in archaic Irish tradition, actually a highly respected ability of the *Filid*. Far from pathological, the power to perceive hidden correspondences was concomitant with the ability to articulate a deeper level of reality.

From a mythological standpoint, such correspondences are neither accidents nor inventions. They are discoveries, their validity grounded in the inexhaustible analogical riches of the universe. Their magic has delighted and sustained the spirit of man throughout the ages, for it has the power to breach the constraining boundaries of the finite so that the light of eternity may transubstantiate that which is commonplace and fill it with mystery (30).

Joyce and Macalister share one more characteristic that has a certain relevance to the following work. In their respective careers, both men found themselves in marginalized roles with many of their peers believing them slightly mad. This particular social identity--the outcast with visionary abilities--is one of the important roles in Irish mythic tradition. Macalister and Joyce, as well as Stephen Dedalus, Shem and HCE, all share characteristics with this ancient paradigm whose archetypal manifestation is Finn MacCool, the ultimate and titular hero of *Finnegans Wake* itself.

End Notes

1. Campbell, *A Skeleton Key*, page 348.
2. McHugh, *The Sigla of FW*, page 108. In *The Sigla* McHugh presents much of the evidence initially cited by Clive Hart for Easter.
3. Muirchu’s Latin account (I.19.1-2) and Bieler’s translation (1979, 92.3-7) are both cited in Nagy’s *Conversing with Angels*, page 88.
4. Bury, *St. Patrick*, pages 106-107.

5. Joyce, *Letters III*, page 346. The date of Joyce's letter is February 1935.
6. Halper, in *Twelve and a Tilly*, pages 75-78.
7. Gordon, *FW: a plot summary*, pages 38-39.
8. Bieler, *Patrician Texts*, pages 84-85.
9. Frazer, *The Golden Bough*, pages 714-716.
10. Kaufmann, "Seasonal Transformation," page 452.
11. Kaufmann, "Seasonal Transformation," page 438.
12. Kaufmann, "Seasonal Transformation," page 440.
13. Kaufmann, "Seasonal Transformation," pages 445-446.
14. Bishop, *Joyce's Book of the Dark*, page 43.
15. Tindall, *A Reader's Guide*, pages 322-323.
16. Macalister, *Tara*, pages 183-184.
17. Kaufmann, "Seasonal Transformation," page 452. Kaufmann reiterates the opinion held by the overwhelming majority of scholars regarding the Teamhur Feis, i.e., that this event is either the literary fiction of medieval scribes intent or a simplistic, primitive, and localized fertility ritual. Though the consensus strongly disagrees with Macalister, this is no reason to assume that Joyce follows along with the majority view.
18. Macalister, *Tara*, page 163.
19. This summary of events at the Teamhur Feis is based upon Macalister, *Tara*, Chapter Five, and Rees and Rees, *Celtic Heritage*, Chapter VII.
20. Joyce, in *Workshop*, page 63.
21. Joyce, in *Scribbledhobble*, page 104
22. Frank Budgen, "James Joyce and the Making of *Ulysses*," Bloomington: University of Indiana Press, 1960. page 325.

23. See Craig Carver, "James Joyce and the Theory of Magic" for a comprehensive overview of Joyce's occult and esoteric background.
24. James Joyce, in *Workshop of Dedalus*, page 63.
25. Joyce, *Letters I*, page 30.
26. Frank Budgen, "James Joyce and the Making of *Ulysses*," Blomington: University of Indiana Press, 1960. page 325.
27. Atherton, *Books at the Wake*, page 14.
28. Atherton, *Books at the Wake*, page 15.
29. O'Connor's anecdote is retold in Tymoczko, *Irish Ulysses*, pages 161-162.
30. Rees & Rees, *Celtic Heritage*, page 351.

The *Sigla* Group at the Teamhur Feis

One of the truly striking features of *Finnegans Wake* is the bewildering farrago of characters that gather for the strange proceedings. Hundreds, thousands, of Irish assemble for the unfolding dramatic events, the mythic reenactments, and the bizarre episodes that constitute the *Wake*. For the most part, these *Wakean* characters are observers, and usually, after a brief moment of acknowledgement, they return to the shifting and somewhat amorphous crowd and are rarely singled out again. Among the thousands gathered for the *Wake*, however, is a recurring group that becomes more distinctive and identifiable as the episodes unfold—a relatively small and improbable cast of characters that perform *all* of the *Wakean* drama.

In her *Third Census*, Adaline Glasheen, the demographer of *Finnegans Wake*, identifies the Porter Family as the primary actors in the *Wakean* cast:

--HCE. The aging patriarch of the Porter clan, the anti-heroic HCE runs the tavern where much of the drama unfolds. HCE is frequently portrayed as a once powerful, but now failing, Irish king. More often than not, his role is reduced to that of the fallen leader, or the hapless cuckold, in the various romantic triangles from Celtic mythology reenacted throughout the *Wake*.
--Anna. The wife of HCE, Anna is the archetypal mother and bestower of gifts upon her children, who are all the Irish people. Anna is strongly

identified with water: she *is* the rivers, springs, and wells of Ireland. Her young daughter and her elderly housekeeper are frequently portrayed as Anna in her two other aspects, strongly suggesting that Anna and the other two women represent a feminine Trinity present at the *Wake*.

--The Twins. Shem and Shaun, the sons of HCE and Anna, usually appear together and typically take opposing sides on every issue. Their main preoccupation in the *Wake* is fighting each other through an array of forms that suggest characters from the realm of magical realism: they fight as humans, as historical figures, as animals, as the personifications of abstract concepts, and even as varieties of food products.

--Issy. The younger sister of the Twins, Issy is the Maiden/Temptress aspect of the *Wake's* feminine Trinity. Issy usually appears in dyadic form: with her mirror image, as a split personality, or in the company of her darker "sister." Issy plays the archetypal Celtic princess in all the various romantic triangles reenacted in the *Wake*. In the role of "Brigit," Issy leads her Twenty-Eight Girls from St. Brigit's Finishing School, acting as their mentor and prototype.

Also included in the *Wakean* cast are, as Adaline Glasheen calls them, the "characters of the second rank" (1):

--Kathe. The elderly housekeeper at the tavern, Kathe frequently represents Anna in her later years. Kathe typically plays the roles of crone, witch, and soothsayer. In her two most important roles, Kathe plays the guardian

who opens and enters the great tumulus, and a Banshee in the "Washers at the Ford" episode.

--Sackerson. The butler, janitor, and handyman, the generally taciturn Sackerson maintains the day-to-day operation of the tavern. Even though Sackerson is presented as janitor, his few roles in the *Wake* where he does actually speak suggest he wields some level of authority beyond his apparent station.

--The Twelve "Murphys" or "Morphios." The Twelve Men linger at the tavern, acting as witnesses to the events played out, as representatives of various divisions and factions of Ireland, and as a jury for the legal proceedings in the *Wake*. Their presence at the *Wake* is ubiquitous; they rarely speak, and for some reason seem almost a prerequisite for the proceedings.

--The Four Elders. The Four Elders always travel together, are identified with numerous quadratures (e.g., The Four Masters, Four Evangelists, compass points, traditional provinces of Ireland), and are frequently accompanied by a talking horse. The main performance of the Four Elders is in the *Wake's* longest and possibly most surrealistic episode, "The Inquest of Shaun." In "The Inquest," the Four conduct a psychic investigation over the supine body of an entranced Shaun; interrogating the various "entities" speaking through the boy, the Four Elders are deliberate and rigorous in completing their strange and secret agenda.

--The Twenty-Eight Girls from Saint Brigit's School. The Twenty-Eight Irish maidens (whose school seems to be located in Kildare) are associated with the twenty-eight day lunar cycle, the twenty-eight days of February, budding sexuality, and early springtime. Their main roles in the *Wake* are as the dancers around the "sun god" in the "Mime" episode, and as the target audience for Shaun's moralistic rant on the perpetuation of their virginity.

--Master Magrath. Magrath is probably the most enigmatic character of the *Wakean* cast. Magrath is the archenemy, the ritual adversary of HCE, who (though never explained how or why) obviously knows Magrath and is terrified of him. Magrath appears early in the *Wake*, where he accosts HCE in "The Encounter in the Park." Magrath in a rage, curses a terrified HCE in "The Banging at the Gate." Magrath, known as a "Serpent," is apparently the slayer of the kingly but failing HCE. The sinister and important role of Magrath in *Finnegans Wake*, coupled with the bizarre details about Magrath given in the *Wake*, have suggested to many *Wakean* scholars that Joyce had a specific person, historical or mythical, in mind when he created this character. The search for Master Magrath, "whose identity has gravely troubled *FW* explicators" (Roland McHugh's words in *The Sigla of FW* [2]), however, has generated no real answer to either his role or identity, suggesting to many that Magrath--like the rest of the cast--

has no real identity or basis apart from what is found in *Finnegans Wake* itself.

James Joyce, in the early stages of the *Wake's* composition, identified and designated his improbable cast of primary and secondary characters by assigning each of his characters, and each of his "character groups," (such as "The Four," "The Twelve," or "The Twenty-Eight"), a symbol, known as a *Siglum* (plural, *Sigla*). All of the characters described above were assigned *Sigla*.

In addition, Joyce assigned a specific *Siglum* for Saint Patrick. In this collection of highly imaginative characters, Saint Patrick adds another aspect to the *Sigla* Group's overall implausibility. Unlike all of the other characters designated with *Sigla*, Patrick only shows up once at the *Wake* events--the scene at Tara--and plays only one role, where he essentially makes a guest appearance as himself. In the entire *Sigla* Group, Patrick is also the only identifiable historical character; unlike all the others, the *Wakean* Patrick is known to have existed outside of the *Wake* itself, making him something of the anomaly in this surrealistic group of characters (3).

Joyce's "*Sigla* Group"--the twelve characters or groups listed above--represent the *Wake's Dramatis Personae* in their entirety: they perform *all* of the various roles in *all* of the *Wakean* episodes. The *Sigla* Group--as

surrealistic, anti-heroic, and ridiculous as they are--is the improbable array both necessary and sufficient to conduct all the services at the *Wake*.

The *Sigla* themselves, much like the characters they represent, are a strange and improbable mix. Some *Sigla* are identical to letters in the classical Greek alphabet; some *Sigla* are identical to letters in the Roman; others are geometric shapes not found in either Greek or Roman alphabets. Curiously--perhaps significantly--nearly identical representations of all of Joyce's *Sigla* are found in one early Greek alphabet, the Formello-Cervetri, which was used in Ireland by Druids and Bards for divinatory purposes as well as communication in their secret language (4).

Much like early forms of Celtic and Germanic divination with ogham and runic characters, the *Sigla* have a life of their own, and can convey different meanings depending upon their position and placement vis-à-vis their viewer. In *The Sigla of Finnegans Wake*, Roland McHugh and John Garvin cite an example of this ability in the *Siglum* representing ECH, "E" in Joyce's Manuscript I.6.1. The *Siglum* "Π" in the Manuscript changes in meaning as it changes in position.

At 131.09-11 "his tiara of scones was held unfillable till one Liam Fail felled him in Westmunster." John Garvin explains that this refers 'to the stone, Lia Fail on which Irish kings were crowned at Tara, which was lent for a similar ceremony at Scone in Scotland and kept there until brought away by the English and inserted in the coronation chair in Westminster Abbey.' If we classify the other planes of meaning in this phrase we may say that one identifies Π with Parnell, 'uncrowned King of Ireland', whose followers failed him in Westminster. Another, via 'Tara of the Kings', makes him

the last High King, Roderick O'Connor. A third relates to Humphrey Chimpden Earwicker, who in I.2 meets King William (Irish Liam)... when Π is reversed, III signifies the dead king of Tara, sleeping ECH, fall of Finnegan from ladder (5).

The *Sigla* Group, as most readers of the *Wake* come to realize, manifests other unique properties as well. At almost any given place in *Finnegans Wake*, when a few *Sigla* characters gather they can usually resemble something outside of *Finnegans Wake*. The connection may be approximate; the method of analogy is usually, out of necessity, procrustean; and the resemblance is always fleeting; but it can be discerned nonetheless. At no point in *Finnegans Wake*, however, does the *Sigla* Group in its entirety resemble anything but itself, i.e., the overall pattern of the Group is found nowhere but in *Finnegans Wake*. Joyce is deliberate in assigning his *Sigla* to specific characters, and the pattern the Group creates is unique to *Finnegans Wake*.

These basic observations regarding the *Sigla* Group--the anti-heroic qualities of some characters, the elements of surrealism and magical realism inherent in many, the overall non-pattern of the group, its self-referential identity, collectively present a strong core of evidence for the current assessments of the *Wake*, e.g., as the type-site for post-modernism, as a prototype of literary deconstructionism, as a major work of metafiction. The striking improbability of the *Sigla* Group, its non-pattern and inherent

surrealism, is, in sum, a microcosmic reflection of *Finnegans Wake* as a whole.

However, as improbable as the *Sigla* Group itself may be, it bears a remarkable resemblance to the *Dramatis Personae* required for the religious rites at the Teamhur Feis. In order to conduct and perform the complex array of rites and rituals, sacred mime, and inaugural ceremonies that constituted the events of the Feis at Tara, the king, his consort, various members of their entourage, Druids, priestesses, religious functionaries, reenactors of the great mythic dead, participated as the performers in the Rites. Some of these religious performers acted as the human vehicles of various of the Irish gods and goddesses believed to manifest during the Rites; others acted as the personifications of natural forces or the complementary representatives of opposing abstract principles; some functioned as members of the legislative assembly convening during the Rites; and various Druids and Priestesses performed the complex array of magical rites and tests connected with the wake, the royal marriage and the renewal rites. All of these functionaries were both necessary and sufficient to perform the events that collectively comprise the Teamhur Feis. To this pagan cast at Tara the anomalous Saint Patrick must be added, since he is, *de facto*, one of the main religious performers in the Rites of Tara. Table I outlines the *Wake's* entire *Sigla* Group and their ancient counterparts at the Teamhur Feis.

Table I: Comparison of the *Sigla* Group and the *Dramatis Personae* of Teamhur Feis

<i>Finnegans Wake</i>	<i>Sigla</i>	Teamhur Feis	Description
HCE	E	ECH	Father god of the Irish; Consort of Anu; god king at Tara; Elder Male in Celtic Triangle at Feis
Anna	Δ	Anu	Mother Goddess of Eire; Creator of rivers and springs; Triple Goddess; Consort of ECH; Sovereign of Eire
Issy	⊥	Ess, Brigit, Dyadic goddess	Maiden/Temptress Aspect of the Triple Goddess
Kathe	K	Cailleach, the Crone	Crone Aspect of the Triple Goddess
The Twins	⌈ ⌋	The Twins	Minor male deities; Offspring of ECH & Anu; Personifications of antinomial opposites; Brothers; Opponents in the Ritual Transformation Combats
The Twelve Morphios	O	The Twelve Magistrates	Royal Representatives to Rites and Assembly
The Four Elders	X	The Four Watchers	Four Elder Druids who perform the Shamanistic Inquest
The Twenty-Eight Girls from Saint Brigit's School	○	The Twenty-Eight Priestesses from the Sanctuary of the Goddess Brigit	Vestal Virgins of Tara; Entourage of Brigit; Participants in Fertility Rites and Rites of Lustration at Feis
Sackerson the Butler at the Mullingar Inn	S	Steward of the <i>Tech Midchuarta</i>	Steward and Seneschal during the Feis Events conducted in the House of the Circulation of Mead
Saint Patrick	P	Saint Patrick	Christian Colonizer; Ultimate Invader; Usurper of Pagan Rites
Magrath	⚡	Mogh Ruith	Ritual Adversary of ECH; Powerful Druid & Slayer of the aging ECH at Tara; Possessor of a mysterious wooden device, the <i>Roth Romach</i> ; Votary of goddess Anu

HCE: The Once and Future ECH

In the complex series of events that comprise the Rites of Tara, the most important male protagonist is the *ard-rí*, the high king: "the royal occupant of Tara was a god upon earth; he was the living incarnation of one of the deities" (6).

In the king, then, we are to see a personage who, by his inauguration, has been elevated to godhead. A divinity has chosen to take up his abode with him. In the person of the king the god will be present with his people; and so long as he continues thus, the harvest of sea and land will be plentiful, storms and famines and epidemics will be averted, peace and plenty will be assured (7).

The roles of this god king were many. The *ard-rí* was the leader of the Irish; he was the representative of the sun god; he was the spirit of vegetation whose forces waxed and waned in the seasonal cycle; he was the royal consort of the Sovereign queen, a deity in her own right; he was the father of all the Irish; he was mystically identified with fox and horse. And the long history of these god kings at Tara, as recorded in the famous *Annals of the Four Masters*, indicates that the same few names--all cognates--repeat throughout the entire regnal line: Eochu, Eocha, Eochu, Eochaid.

The *Wake's* ultimate source of "history," *The Annals of the Four Masters*, ostensibly authored by Farfassa O'Mulconry, Peregrine O'Clery, Peregrine O'Duignan, and Michael O'Clery, emerges early on in the *Wake*; Joyce praises it and introduces some of its important topics:

Now after all that farfatch'd and peragrine or dingnant or clere lift we our ears, eyes of the darkness, from the tome... Since the bouts of Hebear and Hairyman [Heber and Heremon, first Irish Celts]... the Formoreans [Fomorians, pre-Celtic invaders] have brittled the tooath of the Danes [Tuatha de Danaan] and the Oxman [Viking] has been pestered by the Firebugs [Fir Bolg, early colonizers of Ireland]... these... have quadrilled across the centuries... fresh... on the eve of Killallwho (14.28-15.11).

The events Joyce alludes to in the above passage, if investigated in the original *Annals*, manifest an important pattern regarding kingship at Tara. The *Annals of the Four Masters* states that the "Firebugs," the Fir Bolg, one of the earliest and most powerful groups of invaders and colonizers of Ireland, gained hegemony over the natives [the Cruithne] and established a Fir Bolg dynasty at Tara between 3267 and 3303 *Anno Mundi*. Their most prominent king is Eochu; his reign is described by The Masters as "the most golden of ages" that Ireland has ever seen. The Four Masters note that in Eochu's reign "there was no year without harvest. Falsehood was banished from Ireland during his lifetime, and he it was who first established the rule of justice there" (8). The Firebug Eochu is the first great builder of Tara, a great patriarch and lawgiver.

The *Annals* then describe a later race of invaders and colonizers, the Tuatha De Danaan, who overthrow the Fir Bolg and establish their own dynasty at Tara. The kings of the Tuatha De Danaan reign between 3304 and 3500 *Anno Mundi*. The first king of the Tuatha De Danaan is Eochu, who is also given the accolades "Bres mac Elada," ("Son of Science,"

"Learned Man of Ireland"), "Eochu Oll-athair" ("Eochu The Great Father"), and Dagda ("The Good God"). Eochu of the Tuatha De Danaan is, like his Fir Bolg counterpart, the great patriarch, bringer of learning, and builder of Tara. As the Dagda, he brings a great cauldron to Tara that later figures prominently in the rituals of the Feis.

The next great wave of invaders and colonizers discussed in *The Annals* are the Celts, who are led to Ireland by "Hebear and Hairyman." The Celtic monarchy reigns at Tara from 3883 to 4019 *Anno Mundi*. The first Celtic king at Tara is again named Eochu, surnamed "Ollam Fodhla" ("The Learned Man of Ireland"). The Celtic Eochu initiates another great building program at Tara. As Ollam Fodhla, he establishes the great Druidic college at Tara and the first of the Teamhur Feis. Eochu is given the agnomen "Gede of the Great Voice"--a reference to the thunder traditionally associated with both Eochu and the Rites established by him. And even before the great invasions, the aboriginal Cruithne named their first and best patriarch Eochu, surnamed Gede Olgudach and Ollamh, both surnames again associated with thunder and learning (9). "Bearers of the name 'Eochu' in its various spellings and with numerous surnames and agnomens, in the early Irish manuscripts include famous colonizers, kings, saints, bards, villains, patriarchs and potential conquerors on horseback" (10). Indeed, the name "Eochu" is the ultimate name for *all* Irish patriarchs:

It is not for nothing that so many kings of Temair, in the official history, bore the name *Eochu*... Eochu Oll-athair and Eochu Oll-Flaith, who, as we have seen, are avatars of the founder of the monarchy, bore the name; we may perhaps conjecture that all the kings, as a matter of course, originally were called *Eochu* (11).

Eoin MacNeill, writing in 1921, explores the name further and asserts a point that others have suspected: all the Eochus, Eochuids, Eochas, etc. in all the myths and legends, despite their different agnomens, are emanations of one primordial entity (12). Even though he appears to be "more mob than man," the actual identity of this singular being who manifests as Irish Patriarch, Master Builder, Thunderer, Husband of Anu, and founder of the Teamhur Feis is the god whose original name is the ancient Celtic "ECH" (13). "ECH" is, of course, the reversal of "HCE," Joyce's name for the *Wake's* ultimate male hero. And as William York Tindall and many other scholars recognize, the reversal of this name is a very important theme in the *Wake*: "Renewal [is] signalized in the *Wake* by reversal... Such 'backwords' include initials: H.C.E., reversed becomes E.C.H. These 'tristurned initials' are the 'cluekey to a worldroom beyond the roomwhorld' (100.28-29)" (14). By applying Joyce's "cluekey," some important parallels emerge between ECH of the Teamhur Feis and HCE of the *Wake*.

ECH, as the "Good God" Dagda, hardly seems a powerful or attractive divinity. His youth has passed; he is heading into later middle age. A bit overweight, he drinks too much, and because of this, he is

sometimes called “Dagda Deirgdeic” (“Dagda Red Eyed”). At gatherings with friends and family his eructation and flatulence are an embarrassing joke. His clothes are ill fitting and he usually and inappropriately carries around a stick, club, or shillelagh.

The Dagda, perhaps the most ancient and most powerful of the Irish Celtic gods, is the primary male actor. The Dagda is a god who is remarkably different from the preconceived ideas we harbor of pagan deities, perhaps because these ideas are derived primarily from the dashing mythic pictures of the Greek gods painted for us by drama, poetry, and sculpture. The Dagda does not cut a fine figure of slim muscularity but rather is grotesque (15).

This unfortunate description is, of course, a perfect fit for HCE.

Throughout *Finnegans Wake*, HCE is *always* dressed in his ubiquitous seven articles of differently colored clothing (e.g., 22.34, 30.23-24, 35.8-10). HCE seems to be making a point (more than just a fashion statement) with this deliberately septenary outfit--though what his point exactly is has never been determined. But HCE's elusive message may be related to a sartorial trend initiated by his prototype, as recorded in *The Annals of the Four Masters, Anno Mundi, 3664* (M.3664.1):

This was the first year of Eochaidh Eadghadhach, as king over Ireland. He was called Eochaidh Eadghadhach because it was by him the variety of colour was first put on clothes in Ireland, to distinguish the honour of each by his raiment, from the lowest to the highest. This was the distinction made between them: one colour in the clothes of slaves; two in the clothes of soldiers; three in the clothes of goodly heroes, or young lords of territories, six in the clothes of ollaves; seven in the clothes of kings and queens (16).

Like ECH Dagda, HCE has his problem with flatulence: "Our cubehouse still rocks as earwitness to the thunder of his arafatas [farts, Our Father, Arafata hill near Mecca, thunder of Mount Ararat] (5.14-15).

Throughout the *Wake* this minor rumbling may even be confused or conflated with thunder, as Joyce indicates with his pun on "arafatas."

HCE, then, is certainly associated with some version of "thundering" which does relate to ECH as "Thunderer." It may be amusing to note here that in ancient Ireland the *Fili*, like Joyce, concocted a ridiculous pun to highlight the noisy parallel between flatulence and thunder. In *Cormac's Glossary* (edited by Whitley Stokes, "Stout Stokes" [619.32] as Joyce calls him), a ninth century compendium of Irish pagan lore, one of the stranger entries is the pun that is the word "TON":

TON: ('anus') a tonitro .i. on torainn bis inti ('from the thunder that is in it') vel a tono fograigim ('I make a noise') (17).

Joyce evidently continues in the tradition of his pagan predecessors.

The word "ECH" itself means "horse," and is meant to convey the appellation of "Horseman of the Heavens," the great and powerful Irish sun god who traverses the heavens and provides light and warmth and seasonal fertility for all his Irish children (18). ECH is a great equestrian and mounted warrior. In the Otherworld, he possesses a terrible weapon, a spear that harnesses the power of the sun, the *gae bulga*, a Celtic lightning rod that at once conveys the phallic potency synonymous with The Great

Horseman as well as the power of the heavens in both its creative and destructive aspects. At the Teamhur Feis, the representative of ECH, the *ard-rí*, carries a mundane facsimile of the *gae bulga* of ECH--a straight white rod--as the royal wand of office (19). In his recent incarnation in the *Wake*, HCE, the "last pre-electric king of Ireland," is hardly ever without his ridiculous and ubiquitous stick: a "pot on a pole" (31.2-3), a staff (35.7), a "chopstick" (36.16), "ruling rod" (553.1), a "supershillelagh" (25.15), a "swaystick aloft" (569.19), "Tullagrove pole" (284.4), and a plethora of limbs, branches, canes, and staffs. In his essay on HCE and his sticks, Marion W. Cumpiano notes the obvious "royal" and phallic intent, and the divine lightning theme conveyed to HCE when he carries his stick of office:

'His hod hoisted' (*FW* 568.18), a surrogate for a flowerpot and a reminder of his vocation, he goes forth to the 'broadstone barrow' (*FW* 568.23-24), a burial mound, to pay homage to his sovereign. The 'Dom King' surrounded as in the earlier encounter with a retinue of 'fixed baronets'... dubs his loyal vassal 'sir Pompkey Dompkey' (*FW* 568.21-26), a more impressive 'agnomen' than HCE.

These symbols of royal authority glorified in HCE's fantasies of power matching a king's give way to reminders of obstructed or failed potency. In another version... HCE was the 'chief *polemarch*' (*FW* 380.12, italics mine), the unhappy last king of Ireland.

The 'burning bush abob off its bauble top' (resembling the Tarot tower with lightning flaming from its crowned top), linked to 'a voice from afar' (*FW* 3.9), suggests God's fearful ('abob') presence and punishment of those who attempt to vie their power with His. In a later incarnation HCE repeats, mentally at least, the sinful challenge: He 'thought to touch ... himmels [Ger. *Himmel*, heaven] at the punt of his risen stiffstaff' (*FW* 191.35-36), but his hopes were 'sunk' and

drowned. The sexual double entendre here is typical of Joyce's mingling of the serious with the comic, the carnal with the spiritual (20).

In addition to the *gae bulga*, horses themselves are strongly associated with the god and his representative at the Feis. The name "ECH" identifies the horse as a totem animal of the god, and several important rituals conducted during the Teamhur Feis focus on the relation between the king and his totem animal. In the *Wake*, HCE has his own curious connections with horses; these *Wakean* horses appear in several important episodes that directly parallel the ancient rituals (21).

In addition to the equine theme connected with ECH and HCE, both beings share a curious association with foxes. The Classical writers Athenaeus and Posidonius both relate that throughout the Celtic realm, kings were typically associated with the fox (*vulpes vulpes*). Many a Celtic king fostered this totemism, (especially between the second century B.C. and the fifth century A.D.), because it "implied that his initiation rites were connected with foxes; that it was an ancestral name... [and] implied intelligence"(22). Throughout the Celtic realm, vulpine names were taken by, or associated with, royalty: e.g., *Lovern* (Briton), *Lovernios* (Gaulish), *Louarn* (Armorican), and in Ireland *Loarn* and *Crimthann*. (The father of High King Leary, for example, was named "Crimthann.") A fallen king, or king rejected by society, was known in Ireland as a "wild fox" (23). In *Finnegans Wake*, HCE's initial encounter with royalty involves a foxhunt

(96.26- 97.27): the king pauses from the foxhunt to give HCE a special epithet; this is when HCE begins carrying his royal sticks. Later, as the "wild fox" Festy King, (now called "Reynard" [97.28], the famous fox of medieval fable), he is the fox hunted by an irate citizenry described as a pack of excited hounds. HCE uses some vulpine strategies to outmaneuver the hunters, but he is eventually caught. The royal fox is forced into a dark watery grave somewhere in the vicinity of Dublin as a ritual sacrifice "intended to foster wheat crops and to ginger up tourist trade" (76.35). The entire ritual is performed under the auspices of "Sowan and Belting" (77.4-5). ("Sowan and Belting" are Samhain and Beltane, Halloween and Mayday, two of the important ritual days of the pagan Irish. Connected with Imbolc and Lughnasad, these four seasonal festivals form the cyclical calendar of the Celts.) HCE, the "wild fox," is ritualistically murdered and placed in a dark pool on a pagan holy day.

A curious parallel to the *Wake's* vulpine murder emerged on Lughnasad (the Celtic feast intended to foster wheat crops) in 1984, when evidence of just such a ritual homicide as described by James Joyce was discovered in a pool of black water at Lindow. The body of a Celtic male, preserved in peat for almost two thousand years, was uncovered. The evidence indicates that he was certainly of the nobility and, quite possibly, of royalty, and that he was ritually murdered. He was definitely vulpine: his skull still held a thick shock of red hair; his peat-stained corpse still

wrapped in fox furs; the top of his head covered by a fox headdress, with the fox head in front so as to rest on his own forehead. The archaeologists named him "Lindow Man" after the dark bog where the corpse was discovered. "Lindow" in the old Celtic means "black pool," which is also the original meaning of "Dublin" (24).

ECH travels through the seasons, waxing and waning with the seasonal, solar, and human cycles. ECH, vegetation, the sun, and the *ard rí* are all reborn at the Teamhur Feis on the Vernal equinox. The Teamhur Feis "need not have been the birthday of the man Loeguire mac Neill; but it was the natal day of the spirit of vegetation, of which Loeguire was incarnation and representative" (25). The *Wakean* presentation of Loeguire mac Neill certainly indicates the "spirit of vegetation" manifest through him.

Hight Uberking Leary his fiery grassbelonghead all show
 colour of sorrelwood herbgreen... his essixcouloured
 holmgrewnworsteds costume the his fellow saffron pettikilk
 look same hue of boiled spinasses... his golden twobreastorc
 look justsamelike curlicabbis, moreafter... verdant
 readyrainroof belongahim... plenty laurel leaves... eyes of
 Most Highest Ardreestar King same thing like thyme choppy
 upon parsley... gem in maledictive fingerfonder of Most
 High... same like one fellow olive lentil (611.33-612.10).

At the Teamhur Feis, the cyclical god ECH returns once more. Once again, he will become the virile consort of the Sovereign goddess Anu. He will be the father of The Twins, and the great builder, Thunderer, and Patriarch of all the Irish. ECH will remain as long as his mortal vessel is

capable. Even for the gods, however, the ineluctable modality of the visible cannot be denied.

no amount of care and precaution can annul the laws of nature... the insidious advance of old age cannot be averted. The god upon earth will inevitably come to a time of declining mental and bodily vigour (26).

When the aging ECH becomes unfit, he will be killed and replaced by a member of the *derbhfind*, a group comprised of the younger male members of the same royal family. ECH is thus superannuated by a younger version of himself. In *Finnegans Wake*, the gnawing fear in the heart of the aging HCE is his realization of inevitable downfall and replacement by his own sons.

When the new ECH resurrects during the Teamhur Feis, the ancient cycle continues: "The new king, no longer a man but a god, is to enjoy his office till a day shall come when a stronger than he shall arrive, to wrest from him the divine spark and to reign in his stead" (27). ECH, the once and future king, dies at the Teamhur Feis to be born once more in *Finnegans Wake*—his "tristurned initials" thus indicating the cyclical return that is the heart of the Teamhur Feis and of *Finnegans Wake* itself.

"In the name of Annah"

In the Bardic tradition of ancient Ireland, the name of a powerful and important being is deliberately complex: a single name will carry many meanings, and many names are given to a single person.

It may well be that the philological uncertainty which haunts the interpretation of so many names in Celtic and other early literatures is partly due to their being puns the clues to which have long been forgotten. The Irish *Coir Anmann* and the *Dindsenchas* very often give two or three alternative explanations of the names of persons ... but unlike the modern etymologist they do not single out one of these explanations as the true one... it was considered fitting that the meaning of significant names should be complex and enigmatic.

Just as several meanings can meet in the same name...several names meet in the same person...unity... and multiplicity through...various names (28).

In the early literature, there is hardly a more significant name than "Ana."

In *The Archaeology of Ireland*, R.A.S. Macalister identifies the earliest known goddess of Ireland: "in the thin disguise of the *Mor-rigu*, 'the great queen,' otherwise suggestively named *Ana*... entered Ireland in the train of the Beaker people" (29). From the early migration of the Beaker People, to the time of the Fir Bolg, the Tuatha De Danann, as well as the later Milesian Celts, the goddess of Ireland is Ana. This primal deity is known to her pagan votaries by a host of emanations and epithets; as Joyce observes: "the Mosthighest has gone by many names at disjointed times" (104.4-5). In the *interpretatio romana*, Ana is *Magna Mater*, the "Great Mother" of all the Irish. Ana is the Sovereign, the personification of Ireland. She is *Mor Rioghan*, "The Great Queen," who rules the land with her royal consort. She is *Danu*, "The Flowing One," the origin of rivers and springs. She is the great Triple Goddess of the Celts, the divinity manifest as Maiden, Mother, and Crone. Ana is the *Dea Nutrix*, the matrix

of feminine energy in Irish paganism. So primal is Ana in the earlier religion that all of her "various titles of mother goddess were converted into personages, Boinn, Brighid, Sionainn, etc., in the lore of early Ireland" (30). Even Bishop Cormac recognizes Ana as the earliest pagan goddess; in his *Glossary*, he describes her as *Mater Deorum Hibernensium*, "mother of the gods of Ireland" (31). For Adaline Glasheen, the archetypal Anna is "Everywoman, Everygoddess, Everyriver" (32). And Anna of *Finnegans Wake* is a deliberate and accurate presentation of the ancient Irish goddess in all her pagan department.

In the *Wake*, the broadest of Anna's pagan characteristics is perhaps her triune manifestation. Many readers of the *Wake* have sensed that the three main female protagonists--Isabel, Anna, and Kathe--are aspects of one individual. In *The Triple Goddess*, Adam McLean observes that this triplicity is one of the defining traits of her identity:

The triplicity of the Goddess is very important. This is not merely a multiplying by three, but rather a threefold manifestation; the Goddess reveals herself on three levels, in the three realms of the world, and of humankind. Thus the human being is threefold, having body, soul and spirit, and the Goddesses' three facets are often seen as corresponding to these realms within the microcosm of the human being. The macrocosm is also threefold: it consists of the heavens, ... the surface of the earth, ... and the depths of the Earth. Some Triple Goddesses have facets which link them to these three realms. Also, the realm of time is threefold--Past, Present, Future--and some Goddesses correspond in a threefold manner to the division of time...

The most important triple aspect of the Goddess is her manifestation as Virgin/Mother/Crone. This is perhaps the easiest representation with whom people can identify, as the

triplicity corresponds to the three phases of a woman's life. It also links us to the cycle of the Moon's phases and the female menstrual cycle, ovulation, and possible impregnation. These are processes which correspond to the Young Woman/Mother/Old Woman facets.

Another way of looking at the Triple Goddess can arise through seeing her in various possible relationships with the masculine. Thus she can be seen as Virgin, having no connection with the masculine, ... as the mature and faithful wife figure, ... or as the Whore who chose her many lovers... The Goddess can also be seen through relationships with the masculine that do not involve this sexual aspect. Thus she can be the Daughter, (or sometimes Sister), the Wife and the Widow in her three facets (33).

McLean's observation that the triplicity of the goddess manifests through spatial relationships (high, middle, lower), through chronological relationships (past, present, future), and through relationship with the masculine (Maiden/Mother/Crone) fits well with her presentation in the *Wake*. The "three realms of the world" in which the goddess manifests are represented in the Mullingar house itself. The house is a three-story structure, with Issy living nearest the sky, Anna on the middle floor, and Kathe on the lowest (34). Issy is the "sky-goddess" (35), and her room descriptive of the heavens:

It has blue wallpaper (396.11-12) with white stars decorating the ceiling (see 148.13-14, where Issy recalls the 'twinkly way' over her bed.)... Issy is connected with stars (at 8.32 she is an astrologer...at 340.30 she is remembered raising her legs to the constellations) at times...a...damozel... looking down over the 'bannistars' (36).

Anna the mother occupies the middle realm, the middle floor of the Mullingar house; and like the activities of the *middengeard*, middle earth,

her concerns here are the hearth and home. Kathe is of chthonos, the goddess manifest in the lower realms. Kathe lives on the lowest floor of the Mullingar house and spends much of her time in its basement. Her initial presentation in the *Wake* is in just such an “underworld” role, as the guide into a tumulus.

In her relationships to the masculine characters in the *Wake*, the Triple Goddess works well through the *Wakean* women. The Maiden/Temptress role is played to perfection by Issy. Young, pretty, and flirtatious, she is the object of desire in her various roles in the *Wake*. She is the goddess Julia Bride, the ‘prize’ in the riddling contest “Find Me Colours.” In her favorite role, Issy plays the part of princess Grania of Tara in the “three-cornered plot” so central to the *Wake*. ALP is the archetypal Mother/Wife. Kathe is widowed and a perfect representation of the Crone. In her farewell soliloquy, ALP describes herself in all three aspects of the Triple Goddess as she flows out to sea. As she explains, through the three dimensions of time, she was Maiden, Mother and Crone:

Three times in all. I was the pet of everyone then. A princeable girl. And you were the pantymammy’s Vulking Corsegoth...

How you said you’d give me the keys of me heart. And we’d be married tell delth to espart. And though dev do espart. Omine! Only, no, now its me who’s got to give. As duv herself div. In this linn. And can it be it’s now fforvell? (626.26-33).

For nearly four decades, *Wakean* scholars have recognized the Triple Goddess in Isabel/Anna/Kathe; one of the earliest commentaries is by

William York Tindall:

ALP is a triple goddess, young, old, and middling at once. Isabel and Kate are two of her aspects, as Milly and Mary Driscoll are aspects of Mrs. Bloom. A pity that Robert Graves, celebrating his three-cornered White Goddess, did not know of A.L.P., who, had she been created by someone else, would have suited his taste entirely (37).

Actually, Robert Graves *did* know, and identified Anna as the ancient goddess decades before Tindall's commentary:

James Joyce playfully celebrates Anna's universality in his Anna Livia Plurabelle. And indeed if one needs a single, simple, inclusive name for the Great Goddess, Anna is the best choice (38).

Graves refers to the goddess by yet another of her epithets, *Anna Perenna*, "The Perennial Ana," whose cyclical nature is at the core of her identity. In the *Wake*, her cyclical aspect is perhaps most apparent in her identity with the rivers of Ireland. As the Maiden, Anna is a trickling rivulet emerging from a sacred spring in a *leitir*, a watery hill. As the Mother, she is a fecund river system, the *Dea Nutrix*; and her fertile alluvial gifts and her water are the sustenance and life blood of the people. As the Old One, the exhausted and spent river, she flows to her death in the depths of the sea, and the cycle, as indicated by the last sentence and first word in the *Wake*, begins anew. As the *Wake* itself indicates: "For as Anna was at the beginning lives yet and will return" (277.12-13).

The Triple Goddess of the Irish is the *Mor-rigu*, "The Great Queen," who is the Sovereign: the "Irish goddess of sovereignty is frequently presented as a triad" (39). As the Sovereign, Anna personifies the land and the rivers, and on her depend the fortunes and wealth of her children and the creative power of the land itself (40). Anna's identification with the land is reflected in one of the oldest names of Ireland, *iath nAnann*, "the land of Ana" (41). The mountains are her breasts (e.g., *Da Chech nAnann*, "the Paps of Anu," southeast of Killarney); she is the rivers Buan-ann (Boyne) and Sian-ann (Shannon) that bear her name, and the sacred springs and wells that give life are her womb that provides the life sustaining liquids.

Her very name conveys the characteristics of Sovereignty. Brendan O'Hehir, in *A Gaelic Lexicon for Finnegans Wake*, believes that the primary meaning of "Anna" derives from the Irish *eanach* (its genitive singular *eanagh*, the nominative plural *eanaghe*, both pronounced 'ani') that comes from the root *ean* [an] meaning "water" (42). An *eanach* is a watery place, generally marsh, swamp, or fen; the terminal "-anny" meaning "of a fen."

Joyce's acceptance of *eanach* as the phonetic basis of Anna is readily shown by recalling that "Fennyana" (055.05), that "fenemine" (093.14) person, is a "Fenny poor hex" (208.31) who is "just as fenny as he is fulgar" (9242.28-29). This association with her husband also produces "Fenegans Wick" (358.23) and "fenland" (589.22) (43).

Daithí Ó hÓgáin cites the Old Irish *anae*, meaning “wealth” or “riches,” as the possible origin of “Anu,” and also suggests the variant *danu*, “the flowing one” (44). O’Rahilly offers the word *an*, “bright” or “fiery,” and a second meaning of *an* as “the traveler,” as well as a third, the Old Irish *a[i]nne*, “ring,” “circle,” “circuit.” All three meanings collectively indicate that Anu was both consort of the sun god and Sovereign of the land: “the sun goddess, who was also, and primarily, the goddess of earth and its springs often gave her name to tracts of country and to rivers” (45). Bishop Cormac, in addition to describing *Ana* as the mother goddess, gives a second meaning to *Ana* in a different entry in his *Glossary*: an *Ana* is a very valuable vessel kept at a well or spring and used to contain and convey water (46).

As the source of water, *Ana* is certainly *anae*, the wealth of a community: water for humans and animals and crops, alluvial deposits that provide fecund soil. In traditional Irish society where wealth was in large part defined by cattle and crop harvest, water was indeed the source of wealth and riches, and *Ana* the chief benefactor. In her emanation as *Sin ann*, *Ana* travels to the Well of Conla and releases its waters for the benefit of Ireland; the river she creates from the release of waters is named after her, Shannon. In her emanation as *Bo ann*, she travels to a secret and holy place, the well of Nechtan, the source of all knowledge. *Bo ann* performs a ritual at the forbidden well, and her act—a “Welling”—releases the fertile

waters of imagination and knowledge. The water she releases carries her name, the River Boyne. In *Finnegans Wake*, Anna thus proclaims: “*I have not Stopped Water Where It Should Flow*” (105.24-25). In the *Wake*, the river goddess Anna gives her riches to all the Irish children: “a Christmas box apiece for aisch and iveryone of her childer, the birthday gifts they dreamt...the spoiled she fleetly laid at our door! On the matt, by the pourch, and inunder the cellar” (209.27-30). The catalog of gifts continues for several pages (212.19): gifts of food, candies, fertility, toys, animals, cradles, meat, virility, health, clothing, tools, masks, eggs, bread, rabbits and karma, all are the gifts from Anna.

Anna is the *ana*, the valuable vessel of life bearing liquids; she is the personification of the watery place; she is the flowing one. Moreover, for the Irish pagans, the flowing of this watery goddess--sometimes as her menstruation but more typically her act of micturition--*is* the act of creation. Maria Tymoczko, in *The Irish 'Ulysses,'* identifies Molly as just such a watery goddess; her comments regarding Molly are even more appropriate for the *Wake's* Sovereign:

Celtic myth provides many parallels to Molly's urination and menstruation, symbols that are central to the linked destructive and procreative powers of Celtic mother goddesses. Charles Bowen (“Great-Bladdered Medb”) has argued that menstruation and urination in early Irish literature are both centrally connected with the powers of the Celtic mother goddesses... Bowen connects urination... with the life-bringing powers and creative fertilization of water--rain, rivers, and amniotic fluid. Bowen sees this water

symbolism as linking the territorial or Sovereignty goddesses with the Celtic river goddesses (47).

In *Finnegans Wake*, this mythic pattern is enacted on a *leitir* by Anna, “our wee wee mother” (598.34), when she creates the Liffey (and thereby gives life to Dublin) through her micturition:

Poing her pee, pure and simple, on the spur of the hill in old Kippure, in birdsong and shearingtime, but first of all, worst of all, the wiggly livvly, she sideslipped out by a gap in the Devil’s glen while Sally [willow trees on the banks] her nurse was sound asleep in a sloot and feefee fiefie, fell over a spillway before she found her stride and lay and wriggled in all the stagnant black pools of rainy under a fallow coo and she laughed innocefree with her limbs aloft and a whole drove of maiden hawthorns blushing and looking askance upon her (204.12-20).

“Ana,” as O’Rahilly indicates in his etymology of *an*, suggests her role as consort of the solar ECH. When these two deities unite, when the Great Mother meets All Father, when the king of the sky consorts with the Sovereign, their union makes for a new dispensation: the inauguration of a king, the fertilization of the land, the making of civilization. This union is the central event of the Teamhur Feis.

But as O’Rahilly also demonstrates in his study of “Ana,” the etymology of *an* (“traveler” and *afijinne* “circuit”) indicates an inherently cyclical relationship of Ana with her consort, and this too accords well with both *Finnegans Wake* and the ritual tradition. As ECH traverses the cycle of his divine life, the inevitable day arrives when, as king at Tara, he can no longer fulfill his obligations to the Sovereign, and the land and people

suffer. Anu withdraws her favors and selects a new consort, the one who through his vitality, youth, adherence to the *geissi*, and righteousness will foster the weal of the land and its people. Ana practices, then, a form of ritual polyandry; and the mythological tales of the Sovereign in her various emanations (e.g., Morrigan and Medb) certainly bear this out.

In *Finnegans Wake*, Anna's polyandry is presented in a most appropriate setting. Chapter 8, "The Washers at the Ford," finds the three *Wakean* women at a river, Maiden on one bank, Crone on the other, Mother Anna the river flowing between them--Triple Goddess reflecting on her own life. The women discuss Anna's philandering past:

She must have been a gadabout in her day, so she must, more than most....She had a flewmen of her owen...Tell me, tell me, how cam she camlin through all her fellows... Casting her perils before our swains... Linking one and knocking the next (202.4-10).

The catalogue of Ana's serial consorts continues in the *Wake* for several pages.

Another aspect of Ana's cyclical marriages has considerable importance for *Finnegans Wake*. The rites of the Teamhur Feis involved a younger man related to the king (the *tanaiste*), vying for the kingship, replacing the aging king, and becoming consort of the Sovereign in turn. (This does not mean, as the Freudians would have it, that the *tanaiste* marries his mother. Typically, the new king's wife becomes the personification of the goddess; if the *tanaiste* is single, he is required to

marry before his inauguration.) This ancient rite is the ultimate source for the numerous variations on The Celtic Triangle that appear throughout Celtic mythology and the *Wake*. William York Tindall explains this pattern in *Finnegans Wake*: "The theme of this encounter is not only the young man challenging and replacing the old man but the son challenging and replacing the father and marrying the mother" (48). James Joyce declares that this encounter is the "basis" of *Finnegans Wake* itself (49).

One of Ana's epithets in particular, her primary appellation, has a special relevance for *Finnegans Wake*: "Houseanna! Tea is the Highest!" (406.25). At Tara, she was known simply as *Tea*, meaning both "The Goddess" (cf. *Dea*, *Thea*) and "The Dark One" (Old Irish, *Temel*, "Darkness"). At Tara, Tea is again consort of ECH. Tea is the founder of Teamhur, (Tara). The royal center is named after her: *Tea-mur*, "the wall [city] of Tea" and *Temro*, "Dark Mound." Tea and Big-Voice originate the celebration and rituals of the Teamhur Feis: the Vernal Equinox election of a king, a wake, a wedding, a three cornered plot, the antics of the minor male deities known as "The Twins," the activities of the Four Watchers, and Druidic divinations. Tea's celebration is conducted in the geodetically aligned Royal Hall or near the Dark Mound, which is a *leitir*, a tumulus with a flowing well. The Teamhur Feis is in honor of Tea; and in a sense, the Feis is the ultimate and original "Tea Party."

According to the “professor” in *Finnegans Wake*, the *Wake* itself is the recovery of a mysterious letter (“litter”) by a hen (the totem animal of the *Mor-Rigu*) at a wet tumulus (110.22). This metatextual artifact, called by the professor the “Mamafesta” (104.4) (Manifesto, Mama Fest), the “Darkumound,” (Document, Dark Mound), and the Tea-stained Letter (*leitir*) finally appears at 111.10-20. As the professor notes, both *Wake* and Mamafesta are an “oldworld epistola of their weatherings and their marryings and their burying and their natural selections” that have “tumbled down to us fersch ... like añ ould cup on tay” (117.27-32). The letter itself describes a tea party held in Ireland in warm weather, a seasonal beginning, a wedding, a funeral, royal elections, the Twins, The Four, and is “signed” by “Tea” (as is the *Wake*). In his further commentary on the Mamafesta, the professor notes that the plot is “but an old story” (113.18), the ancient Celtic Triangle. He observes that the layout of the Darkumound shows “ruled barriers” (114.7) aligned along “cardinal points” (114.7), suggesting pagan geodetic alignments: “Such crossing is antechristian of course... It is seriously believed by some that the intention may have been geodetic” (114.11-15). The professor then refers to two ancient forms of divination that he finds in the Darkumound, and believes are clues to its interpretation: “Now, kapnimancy and infusionism may both fit as tight as two trivets”(117.33-34). “Infusionism,” is divination by tea (or Tea), a succinct way of expressing the rites of sovereignty.

"Kapnimancy" is divination by smoke; the ritual of kapnimancy was about to be performed by the Druids at Tara but was usurped by Patrick when he lit the Paschal fire. The Manuscript then refers to the "Serpents" banished from the scripture (i.e., Tara Druids [known as "Serpents"] who were defeated by Patrick [121.14-15]), causing the story to take an "utterly sinistroyric return to one peculiar sore point in the past" (120.27-28). The "sore point in the past" that is at the core of *Finnegans Wake* is the antechristian Tea Party held at the Dark Mound on that Vernal Equinox so long ago.

Issy: The Dyadic Princess

Adaline Glasheen summarizes the character of Issy (a.k.a. "Iss" and "Isabel") as "inconsequent, affected, blithe and treacherous--Gertie Macdowell playing at being an Irish princess" (50). In her main roles in *Finnegans Wake*, Issy does indeed play an array of Maiden princesses from Celtic mythology. In the elaborate "Mime," Issy assumes the role of the young goddess Bride ("Brigit") who will marry the sun god. She is Guinevere and Isolde, the objects of desire for aging kings and their young nephews. In her most important role, Issy plays princess Grania, where, in the Bardic tradition, she is presented through acknowledgement of her entire royal lineage: "The wonder of the women of the world together, moya! And the lovablest Lima since Ineen MacCormick MacCoort MacCoon O'Puckins Mac Kundred"(375.35-376.02). Grania, her Arthurian

counterparts Guinevere and Isolde, and Brigit, all share characteristics identical to the Sovereign in her Maiden aspect--characteristics that Hugh Kenner observes pattern many of Joyce's female protagonists. Issy, in her main roles in *Finnegans Wake*, certainly supports Kenner's assessment (51).

One of the defining characteristics of the Sovereign Maiden is her tendency to manifest as a doublet. In Irish mythology, this dyadic propensity manifests in several variant forms: princess sisters; Mother and Daughter; twin solar goddesses; mirror images; as the split personality of one woman; and as a woman and her shadowy female companion, a Gaelic version of the *doppelganger* called *comimeadh*, "the Co-Walker," (literally, "the one who accompanies"). Issy, who states that she is "more divine when doubled" (527.18-19), appears in all of these traditional dyadic forms. In her "perfect apposition" (527.12), she is always "two goddesses" (508.31), "approached in loveliness only by her grateful sister reflection in a mirror" (220.8-9). Issy and her double are the two "jinnies" (8.2) at the *fionn uisce* well who make the "the blessed Tarra's widdars" (Tara's waters, Tara's widows [9.21]) in the "Phoenix Park Incident." They are the king's "inseparable sisters" (322.7), the "two peaches" (57.5), "Snowwhite and Rosered" (64.27), Nuvoletta and Nuvoluccia (157.24).

Brigit, daughter of ECH/Dagda, and one of Issy's important roles in the *Wake*, is one emanation of the Sovereign. Brigit is identified with,

vision, light and fire, especially the “fire in the head” whose dual nature can manifest as inspiration or madness. Brigit always presents herself as a duality. In her pagan rendition, one side of her body is portrayed as old and withered, her face ugly and eyeless; the other side of the goddess is young, beautiful, and with clear vision. Sometimes Brigit appears with her *comimeadh*, Darlughdacha (“Daughter of the Sun god Lugh”). For both Brigit and Issy, issues related to vision, potential schizophrenia, and madness are themes strongly associated with their split psyches.

Issy also doubles as the two Guineveres, the “peer of quinnysfears” (389.23). In some early versions of the Arthurian myth, Arthur, before he is king, fathers a child by a “Guinevere” he does not marry; and then as king, marries a “Guinevere” who then remains childless. These two women are known as the “false Guinevere” and the “true Guinevere.” As in the *Wake*, the illusive nature of this dyad suggests themes relating to perception, appearance, and the true nature of her identity.

“Issy” is an abbreviated version of “Isolde,” who, like Guinevere, is a doublet: Isolde of Ireland (“The Fair”) and Isolde of Brittany (“The White Hands”), or in other versions Esylt Fynwen (“White Neck”) and Esylt Fyngue (“Slender Neck”) (52). Like Arthur and his two Guineveres, Tristan is involved with both halves of the Isolde dyad: he marries one Isolde but remains in love with the other.

Grania, as well, is essentially dyadic in her nature. She and her sister Ailbe are a complementary pair of princesses nearly equal in age. At different times, both women are married to Finn MacCool. Grania exhibits a split personality suggested in the Fenian lore through word play on her name: "Grain" means "beautiful"; "Grainne" means "hideous." At various times in the Fenian stories, she is either Grain or Grainne.

One of Issy's favorite preoccupations is the "gazing" she finds "so Pleasing" (527.8). As the Maiden/Temptress, she is certainly the object of much male gazing; but she performs her own "gazework" as well. More often, Issy gazes at her own double with her ubiquitous mirror, her "alluring glass" (528.17-18): "I am more divine like that when I've two of everything" (527.18-19). And she commands: "Mirror do justice" to "meemly us two, meme idol" (527.22-24). During the "Quiz Show" (page 126), Question 10 is directed to her; her response is delivered as she gazes into her mirror. In her amorous letter (457.25-461.32), she responds with her looking glass girl, "Sosy" (459.4): "I call her Sosy ["double"] because she's society for me and she says sossy while I say sassy" (459.10-11). "Issy" is, throughout the *Wake*, Joyce's pun on "I see" (53).

The Maiden princesses Issy portrays are strongly identified with vision and its concomitant imagery: sunlight, firelight, perception, gazing, and eyes. Isolde, after drinking the magic potion, is destined to fall in love with the first man upon whom she gazes. She is called "eyesoult" (222.27)

and "Sol di" (280.23). The name "Isolde" is itself derived from Brythonic Celtic *Adsiltia*, and literally means "she who must be gazed upon," suggesting both her physical beauty as well as her divine power associated with vision (54). Guinevere, too, is characterized by light and visual imagery. The name "Guinevere" is derived from the Welsh *gwyn* ("shining," "bright") and *hwyvar* ("phantom"), conveying at once the beauty and power of the goddess along with her illusory and deceptive nature. Brigit is *the* patron goddess of vision, both physical sight and poetic vision. Like her Nordic counterpart Wotan, she is one-eyed--her physical vision traded for poetic insight. Brigit's wells are always associated with the acquisition and repair of sight. Cormac believes her name derives from *breo-aigit*, "a fiery arrow," suggesting both acuity and brilliance in her visionary abilities (55).

Issy's most important role in the *Wake*, Grania, also has strong associations with light and vision. The chaos and tragedy resulting from the Finn/Grania/Diarmaid Triangle begins with Grania's fatal gaze at the mysterious *ball seirce* "love spot" on Diarmaid's face. Closely related to Grania is "Grian," the ancient name of the Irish sun maiden (*grian*, "sun"). Sheena McGrath notes that in Irish paganism the Maiden "Grian" is, like the other dyadic princesses, paired so often that her dual nature is represented in a variety of relationships. Grian is frequently paired with her double, Aine (Anu). Grian and Aine are also described as twin sisters,

or as “a solar mother-daughter dyad” (56). Sometimes Aine and Grian are portrayed as rivals for the affection of Finn MacCool, much like the relationship of Anna, Issy, and HCE. As with the other Maidens, Grian’s appearance shifts--from beautiful to ugly--through the different seasons of the year (57).

Like her mythological sisters, Issy too is identified with sunlight. She is the “Princess Sunbeam,” whose white light reflects Seven Rainbow Girls (58). Issy is “Iris,” the Rainbow Princess (285.27), (9354.25), 528.23), (612.20), personification of the seven prismatic colors. At Tara, Issy has an especially close counterpart:

A word related to the name of the goddess is *grianan*, which means ‘abode of the sun.’ It is a place apart, and the abode of women, sometimes just on top of a house or special building of ‘crystal,’ which was the home of a fairy woman. In legend, there was one at the top of the high king’s dwelling at Tara. One such dwelling held Princess Sunbeam (59).

“Princess Sunbeam” of Tara is, like Issy and her counterparts, a dyadic Sovereign known as Ess and Mess. Princess Sunbeam becomes quite beautiful at puberty. Her father, the aging king Eochaid, places the Maiden in a confined tower, the upper room of a castle. The young beauty is watched over by two brothers. Ess and Mess are royalty at Tara, but there is a dark side to their position at court. There is the suggestion of incest--or at least the attempt--by the father with his daughter. Accordingly, the Maiden is described as “the grand daughter of her father,” or alternately,

she is called "the sister of her mother." In the tower of Princess Sunbeam there are no windows, only a single shaft open to the sky. Threatened by her incestuous father who lives in the castle below her, she remains alone in her room. The Maiden, though, is able to entice birds--her sole companions--down the open flue in her room for company (60). In his description of Issy alone in her room, John Gordon describes the *Wakean* counterpart to Princess Sunbeam of Tara.

Finally, there is one other feature of the utmost importance for *Finnegans Wake*... Issy's room contains a fireplace. It is this fireplace down which Issy tries to call birds...'decoying more nesters to fall down the flue' (28.09)... A 'nester' is also a Nestor, HCE in his old-man incarnation, who calls for Issy every time, and to whom Issy's voice repeatedly calls from above by virtue of one simple crucial fact: his room is directly below hers... Inevitably, the chimney becomes at times...an axis with Dantean overtones: a Beatrice-like Issy above (with the sky over her), the grumbling voices of the lower orders in the vicinity of the kitchen's fires below (61).

Issy and the other dyadic Maidens share yet another important common trait: their affiliation with wells and springs. The Insular Celts believed that wells and springs had an inherent connection with the dyadic Maiden, her power of vision, and her sovereignty: "Eye power could equal sovereignty, and divine eyes reflected light as water and mirrors do. The warm water of the sun shrines came from the heat and light of the sun, which in turn came from the sun goddess or her eyes ...Celtic goddesses of water had connections to eyes and light"(62). An example of this

connection is the Insular goddess Sul, frequently identified with wells, and whose name, like *Grian*, is associated with sunlight:

Many writers think that Sul means 'sun'... and it can also mean 'eye.' Her name is also close to words meaning 'burning' and 'shining,' which suggest the solar fire... Further, it is etymologically the same as the other names of sun goddesses in western Europe: Sol, Saule, Sointse, etc. The cluster of images surrounding her clearly relate to her name, which seems almost like a pun, or at least a shorthand way of indicating the main outlines of her cult (63).

In the *Wake*, these dyadic maidens, the "jinnies" (*jinn* "deity"), appear at the spring in Phoenix Park, the *fionn uisce* ("bright water"); their activities and the gazing that ensues constitute the Phoenix Park Incident.

In *Finnegans Wake*, however, the most important role of the Sovereign Maiden is as Temptress in The Celtic Triangle: Issy in the role of Temptress, HCE the aging ruler ECH, either of The Twins as *tanaiste*. The main reenactment in the *Wake* is the Tara version: Grania MacCormac the princess of Tara, Finn MacCool the aging *rígfennid*, and his young nephew Diarmaid O'Duibhne. The other version of the Triangle alluded to in the *Wake* involves Princess Isolde, the aging King Mark, and his nephew Tristan. (It may be worth noting here that in early Irish society, the relation of uncle and nephew was frequently a bond more akin to father and son, thus exacerbating the tensions already inherent in the Triangle.) The ancient Triangle in its origin is a primal ritual enacted in rites of sacral kingship.

Alwyn and Brinley Rees observe that the Tara version of the Triangle (as related in "The Pursuit of Diarmaid and Grania"), as well as similar stories involving Grania's counterparts, Isolde and Guinevere, reveal "a definite seasonal symbolism" indicating a ritual enacted on the changing of seasons (64). Miranda Green is more specific, and identifies the origin of the Triangle as an inaugural ritual conducted at the seasonal transition.

A recurring pattern in the Insular myths is one of jealousy incurred by the rivalry between an ageing suitor and a young lover over a girl. It was the girl who had the real power, she was able to manipulate the men, whilst seemingly a passive onlooker; she was the temptress whose beauty could cause chaos and catastrophe. She rejected her elderly admirer in favour of the man *she* chose (65).

A distinctive feature of the vernacular mythic tradition is, as we have seen, the triangle of girl, youth, and older, jilted suitor (or father). The dominant themes are love, jealousy, and resulting disorder, sometimes with catastrophic consequences for all concerned. The norm is for the woman to be claimed by two men, one young, one old. It is perhaps possible to see herein an allegory of seasonality, the death of the old year and the beginning of the new, reflected in the ascendancy of youth over age. There may also be a connection between these love myths and that of sacral kingship, the marriage of the goddess of sovereignty and the rightful king. If this is the case... then the great conflict between the young man and the established suitor comes sharply into focus as a challenge for the kingship. The sovereignty-myth involves the universal female spirit of territory and fertility who unites with successive mortal rulers, this union resulting in prosperity for the land (66).

Issy's main role in *Finnegans Wake*--Temptress in the Celtic Triangle--directly connects her with the pattern of Sovereign. The Triangles she

enacts in the *Wake* originate in the rites of sacral kingship conducted at the seasonal transition. Issy's other important performances in the *Wake*--as the dyadic goddess in "The Phoenix Park Incident," and as Bride in the "Mime"--like the ancient Triangle, have their correlates in the ancient Rites at Tara as well.

Kathe the *Cailleach*

Kathe, the other component of the *Wakean puella/senilis*, is the old and witch-like housekeeper at the Mullingar Inn. Many of Kathe's activities at the *Wake* are of a dark and arcane nature, and she has a strong connection with the telluric and chthonic realms. Like the mythological Crones Morrigan and Cerridwen, Kathe exhibits many of the traits and talents of an old Wiccan priestess. Kathe has her own cauldron (142.5); she tells fortunes (221.12); she has "The Two Sights," which allows her to see ghosts (556.31-557.12). She secretly teaches Issy the ways of the old religion. She is a witch on the heath (468.35); and, as John Gordon observes, she practices rites of divination (221.12) usually ascribed to the ancient Celts:

In fact her necromantic practices are very much of the druidical past, whether remembered censoriously (520.13-14) or nostalgically (79.14-26). She is variously associated with banshees... with nature religions and magic, and in this sense as in others the other two women of the Mullingar are her true descendants: as 'my ould nurse Asa' she has taught Issy 'all her runes' 'heartwise and fourwords' to the point that Issy is prepared to take her place as a pagan priestess"... uppum their Drewitt's altar' (279.20-7). (The lesson has been

learned--Issy is a 'sourceress singing 'song of a witch' (251.11-12), a 'Holy moon priestess' (360.25) (67).

In her introduction at the *Wake*, the old Hag appears, appropriately enough, darkly veiled ("a naperon for her mask" [11.33-34]). Kathe wanders alone through Ireland collecting the *disjecta membra* of history in her "nabsack: curtrages and rattlin buttins, nappy spattees and flasks of all nations, clavicures and scampulars, maps, keys and woodpiles" (11.19-21), bringing the relics back to her tumulus. During the truce (11.15), held "toomourn" (to mourn, tomorrow, Temora), Kathe is praised for this activity--her strange habit preserving the forgotten detritus from which history is constructed.

How bootiful and how truetowife of her, to steal our historic presents from the past postpropheticals so as to will make us all lordy heirs and ladymaidesses of a pretty nice kettle of fruit (11.29-32).

Like the witch Cerridwen, Kathe has the power to shapeshift into her totem animal, the hen: "Here, and it goes on to appear now, she comes, a peacefugle, a parody's bird, a peri potmother... picking here, pecking there"(11.8-12). In her totem form, (Biddy the Hen), Kathe haunts the sacred tumulus at Tara, the site where the "race began" (80.16), where "the allhighest sprack for krischnians as for propagana fides" (80.19-20), and where a "timberman torchpriest... lightened the fire that lay in the wood" (80.26-28). Picking through the scattered and buried debris of the

sacred Darkmound, she recovers the mysterious Litter/Letter--the ancient source of *Finnegans Wake*.

Kathe's first major performance at the *Wake* is in the role of "janitrix" of the "museyroom" (8.9), the hollow chamber beneath a "mounding's mass" (8.1), capped by a "Wallinstone" (8.1), a megalith. Kathe is the guide as well as guardian and interpreter of the relics contained within the tumulus, the "Tip" (8.9-10-23). The "Tip" Kathe refers to is, as Adaline Glasheen suggests, "tipping rubbish into a dump or rubbish tip," as well as the "dump," i.e., the tumulus itself (68). In her other major role in the *Wake*, Kathe plays a Banshee figure in the "Washers at the Ford" episode, gazing into the stream, rinsing the clothing of one soon to die.

In her *Third Census*, Adaline Glasheen believes much of Kathe's identity originates with the dyadic Cathleen ni Houlihan, Æ's rendition of the Sovereign, who, after many bitter centuries finally emerged in her Crone aspect:

Æ wrote after the 'troubles... the generations for 700 years fought for the liberation of beautiful Cathleen ni Houlihan, and when they set her free she walked out a fierce vituperative old hag' (69).

In the Insular Celtic tradition, the Sovereign as Crone is known by an array of descriptive appellations that collectively describe many of the attributes of Kathe: She is *Caillagh ny Groamagh*, (Manx, "Old Woman of Gloominess," "Sullen Witch"), *Caillagh ny Gueshag* ("Old Woman of the

Spells"). In Ireland, she was known as *Cailleach* ("The Veiled One," "The Old Woman") and *Caile* ("The One Who Keeps"). Bishop Cormac calls her *Caile*, which he defines as "an old woman who keeps a house" (70). The *Cailleach*, like Kathe, is frequently portrayed with a dark veil masking her face and a long apron that doubles as a collecting sack. The *Cailleach* secretly wanders Ireland, collecting in her "nabsack" the shards and detritus of the land and its people. She traditionally resides in the chamber deep within a hollow tumulus, especially a tumulus topped with a megalith. The *Cailleach*, "The One Who Keeps," preserves the relics of history in her "Tip" (71). The Sovereign as Crone is also the mythological origin of the Banshee, the hag usually portrayed at rivers washing the cerements of a dying king--the Washer at the Ford.

These two patterns traditionally identified with the Crone, i.e., the *Cailleach*, and the "Washer at the Ford," provide the mythic paradigms for two important rites conducted in ancient Ireland at the Feis--the first held within the hollow of a tumulus, the second performed by two Druidesses on the banks of a stream. Both are performed once again by Kathe in the course of the *Wake*.

The Twins of Tara

HCE and Anna have two sons, "The Twins" Shem and Shaun, who appear throughout the *Wake* under dozens of jingling or alliterative pseudonyms: Mick and Nick, Brutus and Cassius, Burrus and Caseous,

Root and Rock, Butt and Taff, Mutt and Jute, Mookse and Gripes, Glugg and Chuff, Penman and Postman, Piggott and Parnell, Swift and Sterne, Camal and Gamal (guardians at Tara), James and John. Shem is favored by the mother; Shaun by the father. The Twins have developed talents in different but complementary directions. Shem is penman, artist, outlaw, alchemist, forger, shaman, introvert, Fianna, and esoteric. Shaun is the postman, practical, orthodox, policeman, extrovert, popular, Tuatha, and exoteric. The Twins share a mutual hostility for each other; they are rivals, enemies, personifications of opposing forces, and representations of complementary laws and principles.

It is a commonplace of Joycean criticism to observe that the twins illustrate the theory of the identity of opposites... They represent men at war with one another and man at war with himself. The war is the same whether fought with fists or philosophical principles (72).

In the *Wake*, their hostility manifests through numerous duels, fights, and arguments that play out through a myriad of bizarre permutations. In all of their battles, The Twins personify--and parody--the antinomials they represent.

Like their parents, The Twins have their close counterparts in the religion of pagan Ireland. In addition to the cults of ECH and Anu, another and almost equally ancient cult developed in Ireland and had its center at Tara: the Cult of The Twins. As early as the Fourth Century B.C., Classical writers recognized the importance of the Cult in Ireland. The Greek writer

Timaeus (writing in the Fourth Century B.C.) is quoted by Diodorus Siculus (iv, 56): "The Celts that live on the shore of the ocean [i.e., the Irish] chiefly honor the Dioscuri." Archaeological evidence at Tara supports this Classical reference and indicates that Tara was in all probability the center of the Twin Cult in Ireland. Two stones on the western side of the ancient site (known as "The Monument of Cú and Cethen") mark the graves of Cú and Cethen, workers in the Mead Hall who managed to kill each other in their feuding (73). Nearby are the stones of Blocc and Bluicne, equally powerful but rival Druids. To the east, the mounds of the Twins Dall and Dorcha ("Blind" and "Dark") recall these famous opponents who killed each other while fighting over gifts they received (74).

And if we glance back over the remains of Tara... we shall find among them very strong suggestions of Dioscurism. There are the twin stones Cú and Cethen: the twin stones Blocc and Bluicne: the twin mounds Dall and Dorcha. All of these satisfy the conditions of Dioscuric couplets...The inference must surely be that Tara... (like Rome and other important ancient cities) were in their origin "Twin-towns," being in some way or other connected with the twin-cult at the beginning of their existence (75).

Two indigenous chronicles, *The Pictish Chronicle* and *The Annals of the Four Masters*, corroborate the Classical and archaeological evidence for the Twin Cult at Tara. The regnal lists from these sources cite numerous versions of The Twins at Tara, from the earliest Cruithne kings, to the Fir Bolg royalty, to the later dynasties of the Milesian Celts. As with most of

Joyce's Twins, the Tara Twins all have the distinctive alliterative names.

Among the Cruithne Twins are the Dioscural kings Brude Pant and Brude Urpant, Brude Gant and Brude Urgant, Brude Gnith and Brude Ugrnith.

The *Annals* note that the Fir Bolg kings at Tara include the Twins Genn and Genann. The Milesian Celts had Twins at Tara from the outset of their control: Eber and Eremon, Cú and Cethen, Blocc and Bluicne, Dall and Dorchu, Iuchar and Iucharba, Brian and Cian. Like Shem and Shaun, the Tara Twins functioned as complementary pairs: "There is usually a dominant and recessive member. The recessive one may be associated with plebian activities in contrast to his more aristocratic brother" (76). Each of the young men (The Tara Twins are always young males) is favored by one or the other of their divine parents, ECH and Anu. They have complementary personalities: one is always bright and the other gloomy. Each develops abilities appositional to his brother. They become minor deities, culture-heroes, and creators in various arts. The Twins were thus identified "with a whole range of other polarities" (77). Like their *Wokean* counterparts, the pagan Twins are antagonistic rivals.

As *The Annals of the Four Masters* relates, Eremon and Eber, the first Celtic colonizers of Ireland and prototypical Celtic Twins, exhibit mutual hostility from their first days in Ireland. After gaining possession of Tara, the brothers quarrel over the kingship and an agreement is made to split Ireland: Eremon takes the North, Eber, the south; Eremon takes an

odd number of chieftains with him; Eber takes an even number. Eremon takes the first Celtic poet in Ireland to the North; Eber, with the first Celtic harper, heads South. The personal attributes of Eremon become the typical characteristics of the Northern Irish; those of Eber, the Southern people. The complementary division only exacerbates hostility, and the fighting between the Twins continues.

In their final fight, Eremon kills Eber. But the brother-battle continues between the descendants of The Twins, so that throughout the period of Irish independence, dynastic succession at Celtic Tara typically took the form of alternation between two feuding factions who both traced their lineage back to the original Celtic Duo. As with the Shem and Shaun fights, the Eber and Eremon quarrel, even at its very inception, carried implications beyond fraternal rivalry. The Twin battle was also one of conceptual, abstract, and political polarities: North against South, intellect versus emotion, poet or harper, science versus art, even numbers against the odds. The personal, political, and philosophical antinomials of Shem and Shaun and the pagan Twins are nearly identical.

The other great political division of pagan Ireland, Fianna and Tuatha, much like the rift in the Celtic royal line, has its origin in another set of Tara Twins, the brothers Fiacha (Shem type) and Tuathal (Shaun type). In *The Colloquy of the Ancients*, Cailte mac Ronan, the Fianna poet

and friend of Finn MacCool, explains how Ireland was split into two complementary realms, each identified with one of The Twins.

[Cailte:] "There was a king of Ireland named Feradach the Prosperous, and he had two sons, Tuathal and Fiacha. When Feradach died, his two sons made a division of Ireland between them: to the one went the country's treasures, valuables, goods, herds, cattle-drivings, rings, ornaments, forts, strongholds, and towns; to the other went Ireland's cliffs, rivermouths, nuts, fruits, beautiful speckled salmon, and game..."

"That was not a fair division," said the nobles of Ireland.

"Which portion would you have preferred?" asked Oisín.

[The nobles responded:] "The portion that includes the feasts, houses, and the benefits that come with them as opposed to the portion of woods, wilderness, and game."

"The portion which they think is inferior seems to us the better one," said Cailte (78).

The differences between Fiacha and Tuathal quickly expand into a rivalry between the social organizations they represent: Fianna, and its associations with nature, freedom, risk, shamanism, poetry, intuition, fluid identities; and Tuatha, and its qualities of urbanity, regimented social roles, security, materialism, practicality, fixed social roles. Like The Twins, the brothers Fiacha and Tuathal and their organizations come to represent the range of polarities in which the Irish Celtic realm functioned, a polarization that reached its climax with Finn MacCool, the seventeenth, the greatest, and last leader of the Tara Fianna.

Other Irish narratives relate versions of the Twin quarrels and frequently give The Twins extraordinary powers of shapeshifting. Because the Twin feud in pagan tradition always has ramifications in many

dimensions, The Twins have the shamanistic ability to take any shape and perpetuate their battle of antinomials throughout any dimensions of time and space--a Twin tradition J.A. MacCulloch et al. refer to as "The Transformation Combat" (79). The story "Cophur in da' muccida," "The Two Swine-Herds"--the introductory tale in the *Táin*--relates the Transformation Combat of two antinomial rivals, Rucht and Friuch. When their quarrel breaks out, they argue as swineherds from rival provinces; then they fight as equally matched ravens, then in human form again, then as water beasts, human warriors, hideous demons, stags, dragons, and finally as two contesting worms in a well in Connaught. A folktale analogue is recorded by Laramiere in his collection of West Irish tales. Two Irish boys quarrel until they are old men, then continue as puppies, old dogs, young bulls, stallions, and finally as fighting birds; one bird is mortally wounded, and his falling body kills his own slayer (80).

A consideration of some of the bizarre manifestations of the Shem and Shaun quarrel shows just how close Joyce's presentation of the Transformation Combat is to the ancient tradition. Shem and Shaun fight as boys; they confront each other as Native (Mutt) and Invader (Jute), Confederate and Federal warriors, as a Moose and a cluster of grapes, as insects, as ancient Roman rivals, as time and space, Druid and Saint, writer and postman, even butter and cheese. The *Wake's* fantastic shapeshifting

combats, usually explained as the phantasmagoria of dream, is in perfect accord with the Twin tradition of Irish myth.

Periodically throughout the *Wake*, The Twins shift the focus of their hostility from each other to the Old Man, as pranksters, usurpers or successors, generating at least some of the anxiety gnawing away at the psyche of the angst-ridden HCE. As Brutus (Shaun) and Cassius (Shem), they plot against Caesar (HCE). As soldiers in the Napoleonic wars, they shoot Wellington off his horse. Shem as Buckley shoots HCE in his role as the Russian General. As the Porter Twins, Shem and Shaun are constantly scheming to put one over on their innkeeper father. On more than one occasion, the dark musings of HCE regarding the problematic Twins are exacerbated by the moaning sound of the mysterious "thunder" that presents itself almost as a death knell. Rendell Harris believes this dire combination--Twin boys and thunder--is a potent factor in the origin of the old Celtic religion:

We have found evidence of the existence of two dominant fears in the mind of primitive man: one, the perfectly natural fear of thunder and lightning; the other, which at first seems as artificial as the other seems natural, the fear of twins; and we have already more than a suspicion that these two fears are closely involved in one another: so much of religious practice and belief is traceable to one or other of these forms of terror, that we might almost say that on these two dreads hang nine-tenths of subsequent religion (81).

The Twins (or the two young males personifying these minor deities) play a key role in the religious rites of the Teamhur Feis. At Tara,

The Twins represented the great polarities of nature as well as the antinomial forces within an individual or society. Through ritualized combats, battles of wit, and mock-conflicts representing opposing forces and their inevitable transformations, The Twins dramatized the workings of the gods, "rationalized versions--parodies, rather--of a theomachia, a contest between the gods of summer and winter, day and night, light and darkness, good and ill" (82). Joyce's presentation of The Twins in their stylized fights, debates, and contests throughout the *Wake* provides an accurate correlate to this ancient rite, the theomachia performed during the Teamhur Feis.

One other aspect of the Tara Twin cult has a certain relevance to the adventures of The Twins in *Finnegans Wake*. The battles originally enacted as theomachia at Tara have survived in Irish folklore in a much devolved and attenuated form: as the ribald misadventures of a nasty pair of Irish Tricksters. One commentator notes that "Many of these narratives are very disagreeable... often repulsively blasphemous, and the reader has to force himself to bear in mind that what he is perusing is merely a pagan legend of the Dioscuri" (83). One of the standard scenarios for these deteriorated Twins places the two malicious brethren at an inn. The plot turns on the schemes the boys concoct to outwit and humiliate the cheating innkeeper: a perfect description of Shem and Shaun, those "rather unpleasant young men" (84), at the Mullingar Inn (85).

The Twelve Magistrates

Initially presented in the *Wake* as the twelve regular patrons at the Mullingar Inn, this “mysterious and recurring group” always appears as a set, but in a variety of different roles (86). The Twelve are associated with Irish government, as suggested by Joyce’s wordplay on Dáil: “a choir of the O’Daley O’Doyle’s doublesixing” (48.13). The “twelve” (76.2) witness the burial rites of HCE and are the Twelve Mourners at the *Wake*. During the “Quiz Program,” in Question Seven (142.8-29), the “professor” correlates “those component partners of our societate” (148.8) with the Celtic Zodiac, then identifies them as magistrates, “the feekeepers at their laws” (148.24), and as the Twelve Apostles (148.27-28). The Twelve are associated with the divisions of the land and are referred to as the “twelve territorials” (147.5).

During the debate between Mercius and Justius, “Cathmon” and “Carbery” (194.2) (brothers in Macpherson’s *Temora*) describe The Twelve as “retainers” (194.8) to “that royal one” (194.6). The Twelve are witnesses to inaugural rites (194.8-30) leading to a royal “consummation” (194.6-7). The Twelve hear the “tremours of Thundery” (194.14), the mysterious thunder that was part of the rites at *Temora*. The Twelve participate in “a tipsy wake” (194.29) held for the “royal one.”

During the wake celebration in the tavern (Chapter 11), The Twelve are again described as “the witnesses” (375.2) to royal rites. They observe

"a rudrik kingcomed to an inn court" (369.18). With the "twelfth correctional" (375.11) as jurors (375.2), HCE hears from The Twelve the case against him and its inevitable outcome: in the tradition of the Matter of Britain, the old king will be replaced by a younger successor.

Wait till they send you to sleep, scowpow! By jurors' cruces!
Then old Hunphy-dumphville'll be blasted to bumboards by
the youthful herald who would once you were. He'd be our
chosen one in the matter of Brittas more than anartheir (375.4-8).

During "The Inquest," The Twelve are discussed by a mysterious entity calling himself "Juan." "Juan" surfaces during the strange interview conducted by The Four, and berates his rival Shem. Juan threatens "bringing proceedings" (443.11) against the "joyboy" (443.11), and cites The Twelve as "a bunch of magistrates" (443.12) and a jury of "twelve good and gleeful men" (443.12). At dawn on the Easter Equinox, The Twelve are again presented as a jury:

Each and every juridicial sessions night, whenas goodmen
twelve and true at fox and geese in their numbered
habitations tried old wireless over boord in their
juremembers, whereas by reverendum they found him guilty
(557.13-16).

In the court case of "Honuphrius" (572.21), another version of HCE, The Twelve act as judges: "twelve as upright judaces" (575.36-37). And when HCE and Anna are "In the sleepingchambers" (566.7), they are described as a royal couple with The Twelve present, this time in the role of twelve representatives of the realm:

Those twelve chief barons to stand by duedesmally with their folded arums and put down all excursions and false alarums and after that to go back now to their runameat forums and recompile their magnum chartarums with the width of the road between them and all harrums (566.12-16).

This "mysterious and recurring group" who are at once legislators, magistrates, symbols of the land and the seasonal cycle, royal representatives, witnesses to kingship rites, and apostles, is analogous to the group of twelve royal representatives who symbolized Ireland and served the *ard rí* at Tara (87).

Ireland...consisted of four quarters... but every quarter was further divided into three sections, making twelve in all. These twelve sections... sent a given number of men to the annual meeting... the twelve magistrates... Conchobar and his twelve heroes are by no means the only example of a king as the center of twelve in Irish tradition. According to *Críth Gablach*, twelve was the company of a king of a *tuath* and there were twelve couches in a royal house. In 'The Wooing of Emer,' we hear of a king of Munster and twelve under-kings of Munster. When Conaire proceeded to the bull-feast of Tara, where he was chosen king, three kings were waiting for him on each of the four roads to Tara with clothes to cover him. Before his death at Da Derga's Hostel, four sets of three men were stationed all around his room.

The Irish are said to have had twelve free or noble races--six in the Half of Conn, and six in the Half of Mug. 'These are the free states of Ireland.' The country was divided into twelve parts when five chieftains went to the North with Eremon and five to the south with Eber (88).

During the Teamhur Feis, The Twelve were participants in the legislative Assembly held on this occasion. The Twelve were magistrates, royal representatives, and the official witnesses to inaugural and funeral rites of the king. The Twelve were symbols of the divisions of both the land and

the heavens. In the sense that they were subordinates to the god-king of Tara, they were twelve apostles. Sitting in the Mullingar Inn--the *Wakean* rendition of the *Tech Midchuarta*--the Twelve patrons of HCE reenact all of the diverse roles once ascribed to their pagan precursors.

The Four Elders

Early in the *Wake*, Joyce introduces the Four Elders: "fore old porecourts" (5.36), "Four things" (13.20), "fourfarther... four of them" (57.4-8). Shadowy and fleeting characters at first, The Four acquire substance and individual identities, and become the dominant characters in one of the most bizarre episodes of *Finnegans Wake*, "The Inquest" (Chapter 15). In this extensive section (the longest chapter in the *Wake*), the strange performance of The Four is described by Adaline Glasheen as "half-inquest, half-séance" (89).

In a letter to Harriet Shaw Weaver (December 10, 1923), Joyce outlines the basic patterns that The Four acquire in the *Wake*. The Four correspond to the Four Evangelists, Matthew (Matt Gregory), Mark (Marcus Lyons), Luke (Luke Tarpey), and John (Johnny MacDougall). They also correspond to The Four Masters, the compilers of the *Annals of the Four Masters*: Peregrine O'Clery, Michael O'Clery, Farfassa O'Mulconry, Peregrine O'Duignan. They represent the Four Provinces, Ulster, Munster, Leinster, Connacht; four metals, gold, silver, steel and iron; the four cardinal points, and the four winds (90). Each of The Four is

tightly bound to his numerical position in the quaternity, and each has a distinctive dialect and speech pattern that allows him to be identified as an individual. As Adaline Glasheen notes, "Joyce worked out his Four with such finicky care, that it is a wonder he had time to do anything else with *FW*" (91).

In addition to the historical, geomantic, seasonal, and religious correspondences, The Four Elders are associated with The Four Hallows of the Celts located at Tara (219.9-13), where they are presented as the "four coroners" (219. 10) of the high king (219.13). As Joyce indicates, there were Four Elders connected with the high king at Tara. Four senior Druids, known as "The Four Elders" or "The Four Watchers," performed one of the most important rites required for the selection of a new king, the *tarbh feis*, a shamanistic investigation that quite accurately could be described as "half-inquest, half-séance." The Four Elders of Tara are indeed "coroners" in the sense that during the *tarbh feis* they lean over an unconscious body conducting a psychic investigation. They are the pagan evangelists: they deliver the word on the resurrected god-king. They are associated with the geomantic and territorial correspondences inherent in the design of Tara. The performance of the *tarbh feis* itself--the main function of The Four Elders at the Teamhur Feis--is re-enacted in great detail as "The Inquest" section of the *Wake*.

The Twenty-Eight Girls from St. Bride's School

The Twenty-Eight Girls from St. Bride's School, though their appearances are few, play several important roles in the *Wake*. Most notably, The Girls act as the entourage of their leader (played by Issy) in the "Find Me Colours" riddling game (Chapter 9).

THE FLORAS (Girl Scouts from St. Brides Finishing Establishment...), a month's bunch of pretty maidens, who, while they pick on her, their pet peeve, form with valkyriende licence the guard for IZOD... a bewitching blonde who dimples delightfully and is approached in loveliness only by her grateful sister reflection in a mirror (220.3-9).

In this episode, The Girls select a suitable male to play the role of sun god and "husband" for their leader named "Bride," and perform a sundance around the chosen male. The Girls also figure prominently as "Juan's" audience for his "Sermon" (432.4- 455.29), his ranting exhortation on the virtues of sexual abstinence.

The Girls from St. Bride's are identified with early spring: "29 sweet reasons why blossomtime's the best"(64.5-36). They are associated with marriage and bells: "When their bride was married all my belles began tinging. A ring a ring a rosaring !" (147.18-19). They carry evergreens, holly (147.10) and mistletoe (147.10), and cakes (147.24). They are symbolic of the 28 days of February, "the phalanx of daughters of February" (470.4). They are associated with candles and light (10.25). The Girls may reside in

Kildare. They are driving home to Kildare (436.30-32); St.Biddy and the Kildare oaks, and Kildare's Brigits are mentioned at 210.25-29. .

St. Bride of Kildare, also known as St. Brigit, is the Christianized version of the goddess Brigit, acknowledged by Bishop Cormac in his

Glossary:

BRIGIT i.e., a poetess, daughter of the Dagda. This is Brigit the female sage, or woman of wisdom, i.e., Brigit the goddess whom poets adored, because very great and very famous was her protecting care. It is therefore they call her goddess of poets by this name. Whose sisters were Brigit the female physician...Brigit the female smith; from whose names with all Irishmen a goddess was called *Brigit* (92).

Brigit, like Issy, is associated with early spring, light, candles, evergreens, bells, special cakes, and the month of February. Brigit's most prominent sanctuaries in pagan Ireland were located at Kildare, and later, at Tara, where she was the patroness of a college of priestesses. At these citadels, the goddess transformed herself into a Christian saint:

The Kildare shrine presents such instructive analogies to that of Tara that it merits a short note. There can be scarcely any doubt that there was here, from prehistoric times, a sanctuary of a fire-goddess Brigindo, Brigit, whose cult is found over the whole Celtic area... the sanctuary was tended by a college of priestesses, whose leader was regarded as an incarnation, and officially bore the name, of the goddess.

The last of this succession accepted the teaching of Christianity. In her new enthusiasm, she accomplished the tremendous feat of transforming the pagan sanctuary into a Christian shrine—a feat for which she will be held in everlasting honour, and one incomparably more marvelous than the pointless juggleries with which her mediaeval panegyrists insult her memory and our intelligence (93).

The priestesses at Tara were, as they are in the *Wake*, dedicated virgins.

Tara had a college equivalent to that of the vestal virgins, "royal daughters" dedicated to the service of the king. Their presence may have fulfilled functions similar to those of the vestal virgins, maintaining the peace from Tara, which was the quintessence of the State (94).

Their virginity was paradoxically a source of the fruitfulness of the institution of the state itself. The virgins symbolized the collective, they were not at the behest of any one man, and their willingness to deny their bodies imparted to the women a powerful aura that reflected on the state officers and provided them with the symbolic authority to rule (95).

The importance of virginity among [Irish] priestesses may have arisen from the perception that purity was desirable when in contact with the divine world, but also perhaps, because virgins were regarded as especially potent symbols of fertility and regeneration: their sexual energy was intact and had not been squandered on mortals, preserving it for the gods (96).

The virgin priestesses at Kildare and Tara functioned as a two-tiered hierarchy. Nineteen priestesses were selected to maintain a perpetual fire, the number representing "the 19 year cycle of the Celtic 'Great Year'" (97). (The 'Great Year,' the coincidence of the Celtic solar and lunar calendars, was approximated by the ancient Celts; the actual period of coincidence is 18.61 years). A curious corroboration of the tradition of 19 priestesses at Brigit's college is found in the *Chronicle* of the twelfth-century writer, Giraldus Cambrensis. Reporting on his tour of Ireland, Giraldus composed a short essay entitled "How the Fire is Kept Alive by St. Brigit on Her Night":

As in the time of St. Brigit twenty nuns were here engaged in the Lord's welfare, she herself being the twentieth, after her

glorious departure, nineteen have always formed the society, the number having never been increased. Each of them has the care of the fire for a single night in turn, and on the evening before the twentieth night, the last nun, having heaped wood upon the fire says, "Brigit, take charge of your own fire; for this night belongs to you." She then leaves the fire, and in the morning it is found that the fire has not gone out, and that the usual quantity of fuel has been used (98).

In addition to these nineteen priestesses, the college of Brigit also included a special group of nine women, called the "Nine Barrigenae" by the Classical writer Pomponius Mela (iii.c.vi), the "Nine Brig" in the ancient Irish law tracts, but more commonly referred to as "The Nine Women of Judgments" (99). The Nine were also virgins and powerful Druidesses. They were legal advocates for Irish women and advisors to the Queen of Tara herself (100). Both groups of virgin priestesses were led by a Druidess who assumed the name of the goddess herself: The Twenty-Eight Virgins from St. Brides Finishing School, located in Kildare, headed by a dyadic woman named Bride.

The priestesses performed several important rituals during the Teamhur Feis. One, a fertility rite, involves their selection of a male candidate to represent the sun god and their performance of the deosil, the circle dance representing the solar cycle. A second rite, known in the *interpretatio romana* as the *Februa*, is a ritual lustration. In *Finnegans Wake*, these rituals are reenacted as the "Find Me Colours" mating game, and as "Juan's Sermon to the Twenty-Eight."

Sackerson the Steward

Of the entire *Sigla* Group, Sackerson is the character mentioned the least and with the fewest and shortest appearances. This minor status, however, is offset by the two seemingly incompatible roles he plays throughout the *Wake*. Sackerson is janitor, handyman, and butler at the Mullingar Inn. At the Inn, "S" is responsible for maintenance of the establishment, for the logistics of supplying food and drink to the patrons, for the security of the premises, for policing the kitchen, and for seeing to the arrangements and comfort of the guests. Sackerson, however, is also an official spokesman of relatively high status, and is recognized as such by both patrons and residents of the Mullingar. Somewhat incongruously, the butler is referred to as "constable Sistersen" (186.19), "boufeither Soakersoon" (566.10), and "patrolman Seekersenn" (586.28). In perhaps his most significant performance in the *Wake*, Sackerson stands before an angry mob intent on doing harm (186.19). Through his presence, and with very few words, the steward silences the rabble and gains control of a dangerous situation. The crowd apparently recognizes the steward in his official capacity and responds accordingly. This curious and dual role assigned to the *Wake's* janitor is summarized by Grace Fredkin:

The problematic S has been set "in Earwicker's local-universal household" in the role of handyman, and as man-servant... But closer scrutiny poses some difficulty to such rapid role assignment. For one thing, S is repeatedly assigned an official-- state or government-- function: constable, policeman, even ex-serviceman ("exsearfaceman," *FW* 429.20). Although

this "slags of a loughladd would retten smuttyflesks... putzpolish crotty bottles... nightcover all fireglims, serve's time till baass" (FW 141.08-15), his role as constable...[seems] to work against an S as manservant (101).

As with the other members of the *Sigla* Group, Sackerson has his counterpart in the Mead Hall at Tara. During the Teamhur Feis, many of its most important events, such as "Drinking the Feast of Tara," the placement of guests according to their rank and function, and the apportioning of the feast itself, occurred within the *Tech Midchuarta*. The Steward of the *Tech Midchuarta*, the *Rechtaire*, was responsible for the practical and logistical aspects of the Feis conducted within the Hall.

There was a *Rechtaire* or house-steward, also called *Táisech-teglaig*, i.e., 'chief of the house': sometimes also called *Fer-thaigis*, 'man of the household'--'major-domo' whose office was a very dignified one... He arranged the guests in their proper places at table, assigned them their sleeping quarters, and determined each morning the supplies of food for the day. If a dispute arose on any matter connected with the arrangements for receiving, placing, or entertaining the guests, he decided it; and his decision was final. When he stood up to speak all were silent, so that a needle might be heard if it dropped on the floor. From this description it will be seen that the *rechtaire* corresponded closely to the Anglo-Norman seneschal of later times (102).

Although a minor figure in the overall events, the *Rechtaire*, much like Sackerson, was given a certain official recognition and status well beyond that of butler or domestic. The *Rechtaire's* roles as both steward and official speaker strongly suggest the dual roles assigned to Sackerson in the *Wake*. The correlation of Sackerson with the ancient Steward at Tara may thus explain the incongruous roles of the *Wakean* handyman.

Saint Patrick

In the *Wakean* version of Irish history, the victory of Saint Patrick at the Teamhur Feis is hardly a cause for celebration. At Tara, Patrick and his *modus operandi* suggest more the machinations of a manipulator and usurper than they do the work of a spiritual missionary for the dissemination of an enlightened religion. The *Wake's* utterly unflattering assessment of Ireland's patron saint has certainly been recognized by *Wakean* scholars, many of whom have summarized the character of Patrick and his questionable tactics:

Campbell: "Practical, hard-headed Saint Patrick... though unable quite to follow the trend of the druid's transcendentalist argument, knows well enough how to give a popular reply" (103).

O'Sullivan: "Patrick will use any tactic to sway the crowd; he represents a Christianity of the marketplace that recognizes political realities and manipulates the ignorance of the populace" (104). "Patrick represents Christ and Caesar most happily hand in glove" (105).

Kopper: Patrick's victory at Tara is the victory of "forms over spontaneity" (106). Patrick is a "black magician, ironically, coming to convert the bedimmed Druids" (107).

Gordon: Patrick's victory at Tara is the "*Wakean* Armageddon" (108).

A fitting motif for the *Wake's* hostile attitude towards Ireland's patron saint is found in the strange chant, "Fiat, Fiat"--"that deliberately

occulted phrase" as John Bishop calls it (109)--that recurs throughout *Finnegans Wake*. The chant appears at least a dozen times in the *Wake* (in several variant forms), has never really been explained, and in its final occurrence is sung by the multitudes at Tara shortly after Patrick's victory. The origin and significance of the incantation are found in an ancient Patrician legend.

Long before Patrick arrives at Tara and lights the Ricorso bonfire, dire portents herald his arrival. One of these is a strange chant, "Fiat, Fiat." The chant itself is derived from a Druidic ritual; the origin of the chant is explained by Muirchu maccu Machthena in the *Book of Armagh*:

In illis autem diebus quibus haec gesta sunt in praedictis regionibus fuit rex quidam magnus ferox gentisque, imperator barbarorum regnans in Temoria, quae [tunc] erat caput [regni] Scotorum, Loiguire nomine filius Neill, origo stirpis regiae huius pene insolae. Hic autem scious et magos et aurispices et incantatores et omnis malae artis inuectores habuerat, qui poterant omnia scire et providere ex more gentilitatis et idolitriae antequam essent, e quibus duo prae caeteris praeferebantur, quorum nomina haec sunt: Lothroch qui est Lochru, et Lucetmael qui et Ronal, et hii duo ex sua arte magica crebrius profetabant morem quondam exterum futurum in modum regni cum ignota quadam doctrina molesta longinquo trans maria aduectum, a paucis dictatum, a multis susceptum, ab omnibus honorandum, regna subuersurum, resistentes reges occissurum, turbas seducturum, omnes eorum deos destructurum, et iectis omnibus illorum artis operibus in saccula regnaturum. Portantem quoque suadentemque hunc morem signauerunt et profetauerunt hiis uerbis quasi in modum uericuli crebro ab hiisdem dictis, maxime in antecedentibus aduentum Patricii duobus aut tribus annis. Haec autem sunt uersiculi uerba, propter linguae idioma non tam manifesta: "Aduenit ascicaput cum suo lingo curuicapite,/ ex sua domu capite perforata incantabit nefas / a sua mensa ex anteriore parte

*domus suae, / respondebit ei sua familia tota 'fiat, fiat',
Quod nostris uerbis potest manifestius expraemi. "Quando
ergo haec omnia fiant, regnum nostrum, quod est gentile, non
stabit."*

In those days, when these events took place in the aforesaid region [Ireland], there was a certain great king, ferociously pagan, an emperor of barbarians reigning in Tara, which was then the capital of the kingdom of the Irish, by the name of Loegaire, son of Niall, the founder of the royal dynasty [that reigned over] almost [all of] this island. This Loegaire, moreover, had [in his court] seers and druids, fortune tellers and magicians, and devisers of all manner of wicked art, who were able to know and foresee everything before it happened, by means of the technique[s] of paganism and idolatry. Two of these were preferred over the others, and their names were Lothroch, or Lochru, and Lucet Mael, or Ronal. Utilizing their magic art, these two would frequently prophesy on a certain alien practice in the future, like a kingdom with an unfamiliar, troublesome doctrine that would be brought over the seas from far away, dictated by the few but accepted by the many, to be honored by all, that would subvert kingdoms, kill resistant kings, seduce the masses, destroy all their gods, and with all the accomplishments of their art rejected, would reign forever. They also foretold of the one who would bring and urge this practice and prophesied in words like a little poem, often spoken by them, primarily in the two or three years preceding the arrival of Patrick. These are the words of the little poem, not very clear on account of the idiom of the language:

Adze-head will come, the end of his staff bent,
From his house, with a perforated head, he will chant
abomination,
From his table, in the front of his house,
All of his household will respond to him, "fiat, fiat" ["so be it,
so be it"].

Which can be expressed more clearly in our words: "When all these things will come to pass, our kingdom, which is pagan, will not survive" (110).

As foretold in the prophetic vision of the Tara Druids, Adze-head (a sarcastic allusion to Patrick's tonsure) did come from across the sea, wearing a cloak with a hole in its head (his hooded robe), and carrying a stick bent in the head (his crozier). ("Hole" in the head and "bent in the head," both, of course, suggest aberration.) And the people of Ireland did chant the abomination, the foreign phrase, as a sign of their conversion: at the climax of the Ricorso, the Irish loudly sing "Fuitfiat!" (613.14). As portrayed in the *Wake*, the troublesome doctrine from overseas, dictated by the few, does indeed seduce the masses, destroy their mythology, and cause them to reject and ultimately forget the accomplishments of their ancient traditions. The Patrician leitmotif, *Fiat Fiat*, thus gives voice to the same theme in the *Wake* as it did centuries ago at Tara: the spiritual *coup d'état* of Ireland by the manipulative and aberrant Christian Invader.

Another Druidic ritual, used at Tara, present in the *Wake*, and appropriated by the Invader, is the *Feth-Fiadha*, an incantation used to create illusion. On his way to the Teamhur Feis, Patrick uses the ritual magic of his enemies to avoid detection:

Druids and others could raise and produce a *Fe-fiada* or *Feth-fiada*, which rendered people invisible. The accounts that have reached us of this *Fe-fiada* are very confused and obscure. Sometimes it appears to be a poetical incantation, or even a Christian hymn, which rendered the person that repeated it invisible... the *Fe-fiada*... held... ground far into Christian times, and even found their way into the legends of the saints. St. Patrick's well-known hymn [the *Lorica*] was a *Fe-fiada*, and it is openly called so in old authorities: for it made Patrick and his company, as they went towards Tara,

appear as a herd of deer to those who lay in wait to slay them (111).

The *Lorica of Saint Patrick* appears in the *Wake* during "The Inquest." A mysterious entity speaking through the body of "Yaun" (possibly Patrick himself) foretells of the arrival of the Saint at Tara. Then, to the surprise of The Four Elders, the entity chants the *Fe-fiada* almost in its entirety:

The cry of the roedeer it is ! The white hind. Their slots
[footprints], linklink, the hound hunthorning ! Send us and
peace ! Title ! Title !
Christ in our irish times ! Christ on the airs independence !
Christ hold the freedman's chareman ! Christ light the dully
expressed ! (500.12-16).

Here too, Patrick is victorious-- not only in his escape, but in his appropriation of the Druidic ritual itself. Patrick learns the pagan incantation, alters its wording slightly, then changes the name of the ritual from its native Gaelic to the Roman *Lorica* ("Shield"). In the *Wake*, as in Muirchu's early account, Patrick uses this same technique--appropriation of pagan ritual--in lighting the fire at Tara as he does through chanting the *Lorica*.

The terms of reference are clear here... using the rites and tabus of Tara as his theme...Patrick is the triumphant one in that context. A stranger has come to Tara on a solemn occasion and is to become the true ruler there. In other words, Patrick is the new champion, the new Lugh or Conaire or Cormac... for he represents the triumph of the true God of heaven and earth. As well as from the Christian culture, therefore, some imagery has been borrowed from the pre-Christian culture. The sequel in Muirchu's account brings this out clearly for, having confounded the pagans, Patrick and his nine companions disappear in the form of deer. This is an

example of the druid-trick called *feth-fiadha*... but which is here represented as performed by the Christian saint (112).

Patrick not only incorporates this pagan ritual in the service of his mission, but also subsumes important components of its underlying mythology.

Here too [re: the *Lorica*]... the choice of sign has an especially pointed ideological dimension. In the Celtic mythology of sovereignty, sometimes the hero wins the kingship through success in a deer hunt. His prey, according to some tellings of this tale, is actually a supernatural being in disguise. Thus the ambiguity of signs permits Patrick to escape from the dangerous situation in which he has been placed by that very ambiguity, and the escape makes use of a traditional motif of particular significance to Patrick's royal opponent, who misses out on the proffered hunt (113).

Whether working the *Lorica* on his way to Tara, or lighting the fire at the Feis, Patrick's methods are the same. Patrick steals the magic, ritual, and mythology of his enemies and claims this powerful force as his own. Then, the saint uses this same power for his own purposes: suppressing the indigenous traditions and replacing them with a much narrower and orthodox system. The fact that Patrick is celebrated for this takeover prompted J. Colm O'Sullivan to describe Patrick's mission as "the most successful invasion of Ireland ever completed" (114).

Wakean history recognizes Patrick's victory at the Teamhur Feis as more loss than gain. The shamrock, Patrick's famous emblem of the new religion, is, through the *Wakean* lens, perceived as an illusory scam, the "Shamwork" (613.10). Patrick himself is likened to a con artist working the old shell game; he is the "Pea Trick." In *Wakean* terms, Patrick's victory at

Tara meant the defeat, suppression, and forgotten memory of the other tradition. This loss results in collective amnesia, which then spawns its own array of problems. James Joyce sought to redress the loss wrought by Patrick at Tara through the seventeen year labor of *Finnegans Wake*.

Magrath: Servant of the Sacred Wheel

In Joyce's "*Sigla Group*," or indeed in the entire course of the *Wake*, there is no more well-defined, sinister, and enigmatic character than Magrath. Magrath is, for some undisclosed reason, the mortal enemy of HCE; and HCE, who seems fully aware of the evil intent of his adversary, is terrified of him. Magrath is the "Cad in the Park" who accosts HCE and warns him of his impending doom. Magrath is in all probability the mysterious character known as the "Banger at the Gate," who late at night stands at the threshold of the Mullingar and hurls violent execrations at a horrified HCE cowering inside the Inn. Magrath is frequently referred to as a "Serpent." He is probably a murderer. He has been punished by God. He is the closest character in the *Wake* to "The Adversary." Magrath is partially blind and has a young male associate who assists him in his mysterious agenda. He has traveled in Asia Minor. He is married to a beautiful woman named "Kinsella." He possesses a mysterious wooden device that holds strange powers. And Magrath has a curious secret relationship with HCE's consort, Ana.

The first allusion to this mysterious character in the *Wake* is in the "Overture" of Chapter One, where Joyce introduces most of the major themes. Paragraph Four announces the matter of conflict: "What clashes here of wills" (4.1), and Magrath, "Malachus Micranes" (4.4), is presented as the adversary of the "Verdons" (4.4), a name associated with Irish kingship ("Verdons" are the possessors of Brian Boru's sword) as well as the bloody battle of Verdun (115). At the outset of the *Wake*, Magrath is presented as the antagonist to Irish royalty.

In "The Encounter with the Cad" (34.30-36.34), HCE, alone in the park, is accosted by a mysterious man speaking "sinister Gaelic" (116). The man asks HCE if he knows what time it is; at this moment a clock, a "thunderous tenor toller" (35.31-32), striking twelve, gives an ominous answer. William York Tindall notes that the nature of Magrath's question "implies that the old man is through--especially when the time is twelve, the end of one temporal cycle and the beginning of another" (117). There is a suggestion here of death for HCE at the end of a cycle and at the hands of the Cad.

Magrath's next encounter with HCE is more vicious and directly threatening. Calling himself a "process server," (63.32), Magrath places himself at the threshold of HCE's residence (69.15) and screams "threats and obuses" (70.12) in an unidentifiable archaic tongue (70.4). Ranting at a "wicked rate" (70.32), Magrath curses HCE (73.7) and threatens to kill him.

Shortly after the Banging at the Gate, HCE, a.k.a. Festy King, is arrested by the "Assembly" (97.28), tried, and found wanting. Festy King escapes (97.29-98.4), but soon meets his adversary once again. Immediately before this fateful encounter, Festy hears a strange roaring sound that drives him crazy and almost blind with fear: "The noase of the loal [roar, L/R substitute] had driven him blem [mad], blem, stun blem" (98.3-4). The Adversary reappears, "now occupying, under an islamitic newhame in his seventh generation, a physical body, Cornelius Magrath's" (98.7-9).

At this point in the *Wake* (98.8-98.35), Joyce provides most of his strange details about Magrath. Magrath has traveled to Asia Minor, where, in the company of a local king, he enjoys watching a certain belly-dancer perform in royal and opulent settings: "in Asia Major, where as turk of the theater (first house all flatly: the king, eleven sharps) he had bepiastered the buikdanseuses [belly-dancer] from the opulence of his omnibox" (98.8-13). For some undisclosed crime, Magrath is judged by God: "recalled and scrapheaded by the Maker" (98.17). Magrath is punished through a mysterious disease that possibly leaves him partially blind: "An infamous private ailment (vulgovarioveneral) had claimed endright, closed his vicious circle, snap. Jams jarred"(98.18-19). Then, a partially blind Magrath walks to a stagnant lilypond but does not drink the water (98.22-24). Instead, he provides water for everyone from another source: "he did

drinks from a pumps" (98.25). A certain "Whitlock" (98.25) gives Magrath a strange wooden instrument imbued with magical power:

a kind of workman, Mr. Whitlock, gave him a piece of wood.
What words of power were made fas between them,
ekenames and auchnones, *acnomina* [surnames] *ecnumina*
[outside the power of the gods]? (98.26-28).

Much speculation arose regarding Magrath's wooden device. Some believed it was a stick; some observed that it made a strange whirring sound like a pencil sharpener; some said Magrath's wooden device reminded them of a cup-and-ball toy: "Batty believes a baton while Hogan hears a hod yet Heer prefers a punsil shapner and Cope and Bull go cup and ball" (98.29-31). And Magrath's wooden instrument has a powerful symbolic meaning: "the wood is the world" (98.35).

During "The Inquest of Yawn," Yawn tells The Four that Magrath was involved in a fight at a wedding ceremony. "Magraw" was a "wedding beastman" (511.2); Yawn notes he heard the "irreverend Mr. Magraw, in search of a stammer [a stammerer, i.e., HCE], kuckkuck [cuckold] kicking the bedding out of the old sexton" (511.7-8). HCE, alone in the pub, funeral games in the background, thinks about "Mawgraw" (377.4) and wonders about the fight--whether he will use guns (377.6) or a hangman's noose (377.8). The rumors of HCE's death suggest both regicide and ritual: "real murder, of the rayheallach royghal raxacraxian variety" (99.26-28).

Throughout the *Wake*, Magrath is called "Serpent" and is given various anguine and serpentine appellations, e.g., "MacCrawls" (618.1) and

"Mr.Sneakers" (618.5). And Anna, who exhibits a strange ambivalence towards Magrath, calls him "Hwemwednoget," (243.3), (Danish, *hvem ved noget* "who knows something"), and refers to Magrath as her solicitor. And in Anna's final letter, she relates that Magrath is married to a woman named "Kinsella" (618.4), and that Magrath is indeed the mysterious adversary and mortal enemy of HCE known as "the cad" (618.3).

Given the weird details about Magrath, coupled with his important thematic role in the *Wake*, many *Wakean* scholars believe that this character may be a major key to the *Wakean* enigma. Roland McHugh, in "The Magrath Mystery," sees the association of Magrath and Serpent as especially important, and points to a similar role between Magrath and HCE and the Norse Loki who kills the sun god Balder (118). John Gordon, in "McGrath," connects the Biblical Serpent Adversary with the thematic role of McGrath, but also suggests "McGrath does not exist apart from the dreamer's imagination" (119). McGrath, then, is the dreamer's fear projected as a Shadow figure. Brendan O Hehir, in "Magrath," reviews the biographies of several persons named "Magrath" in Irish history that may have contributed to the *Wakean* character, but concedes that he "can do little to elucidate the elusive personality of Magrath in *Finnegans Wake*" (120). Adaline Glasheen's assessment of Magrath in *The First Census* underscores the importance and the enigma of this character in the overall plan of the *Wake*.

Magrath--to me, one of the major mysteries of *FW*. I believe that if he were completely identified and his place in the scheme of *FW* understood, much of the obscurity of *FW* would disappear. A few things are certain. Magrath is the Cad with a Pipe, he is the Snake, he is the Devil, he is HCE's enemy and Anna Livia's particular hatred. He is married to Lily Kinsella. His servant is Sully the Thug. Magrath is perhaps to be identified with the Druid Mog Ruith who made a great wheel that ran around the sky (121).

Adaline Glasheen's theory--that Magrath and the Druid Mog Ruith are identical--bears some interesting results when investigated through the two arcane and opposing traditions that relate the story of Mog Ruith: the Irish Christian Apocryphal tradition and the Irish Druidic tradition.

In the Irish Apocryphal tradition, an attempt was made by medieval scribes to incorporate the Druid into Christian lore. *The Book of Ui Maine*, one of the arcane Christian sources for Mog Ruith, states that the Druid left Ireland to study in Asia Minor with the infamous Biblical magician Simon Magus (Simon Magus appears in *Acts* 8: 8-25). In Asia Minor, Mog Ruith is befriended by the evil King Herod and is entertained in the opulent settings of the royal palace. As he does in the *Wake*, Mog Ruith especially enjoys the seductive bellydance of Salome. After her voluptuous performance, she demands the death of John the Baptist. No one dared to execute the divine prophet until Mog Ruith was approached. Mog Ruith agrees to murder John the Baptist, and for his diabolical deed, Mog Ruith is punished by God, partially blinded and stricken with a strange disease called *Scúap a Fánait*. Mog Ruith returns to Ireland. He continues his life

as a nefarious magician, but because of his blindness he relies heavily on his servant and pupil Ceanm to help carry out his Druidic rituals and functions (122).

Back in Ireland, Mog Ruith's story continues in "The Siege of Druim Damhgaire." In "The Siege," the High King of Tara, Cormac mac Art, orders his Druids to dry all the wells and ponds in Munster as a punishment for the insubordination of the provincial king Fiacha. King Fiacha then hires Mog Ruith to counter this Druidic drought. Mog Ruith succeeds; he does indeed "do drinks at the pumps," as the *Wake* relates, for the people of Munster. For his success, King Fiacha rewards Mog Ruith by permitting him to marry the most beautiful woman in Munster, from the Kinsale area in Corchaille, i.e., The *Wake's* Lily Kinsale.

While these medieval accounts of Mog Ruith can explain some of the curious allusions to the *Wakean* Magrath, his real significance surfaces from an examination of the role of Mog Ruith in Irish paganism. The name "Mog Ruith," in the Druidic tradition, is not a name at all, but rather a title meaning "Servant of the Sacred Wheel."

...the prefix *Mug* gives a theophorous sense to a name, and indicates that the second element of a name in which it occurs is something divine, if not actually a divinity. The "wheel" [i.e., *Roth*], therefore, is a divine wheel...
This Mug Ruith, then, is the servant of a divine wheel (123).

Mug Ruith is rather the name of an official than of a person... A passage in Keating (*History*, I.T.S. edition, ii, 320) bears this out. Mug Ruith is here introduced as a water-finder, and we are told that he lived during the reigns of nineteen kings:

a passage most easily explained by supposing that the functionary called "Mug Ruith" was referred to in various records relating to these reigns, and that the "official historians" mistook it for a personal name (124).

One meaning of this "Sacred Wheel" is identical to the "Sacred Wheel" that is the theme of *Finnegans Wake*: the great Viconian cycle that is the wheel of life, death, and rebirth—the Celtic wheel of the seasons. At the ritual celebration of this "Sacred Wheel" in pagan Ireland, the Teamhur Feis, Mug Ruith was one of the most important participants: Mug Ruith was the Ritual Adversary of the sun god ECH. If the king failed the ritual tests, if he were no longer a suitable vehicle for ECH, he was confronted and accused by Mug Ruith (enacted in the *Wake* as the "Encounter in the Park"). Mug Ruith would perform a powerful Druidic curse and direct this deathly execration at the failed ECH (in the *Wake*, "The Banger at the Gate"). Mug Ruith was the Ritual Slayer of the god king, truly The Cad, the personification of terror and death for an aging ruler. Mug Ruith was a Serpent, the ancient name for a Druid. He was a murderer and he was The Adversary. He was a "beastman" as described in the *Wake*; unlike other Druids, Mug Ruith would wear the skins of animals rather than robes (125). And like his *Wakean* counterpart, Mug Ruith had a secret and ambivalent relationship with Ana; the Goddess Anu was Mug Ruith's patron deity, he was her particular solicitor and problem.

As evidence of Mug Ruith's role as Ritual Slayer and Adversary, R.A.S. Macalister refers back to the Christian overlay, the "delirious

nonsense" written by Christian scribes about Mug Ruith murdering John the Baptist. John the Baptist's Day--the calendar day of his "murder"--is the Summer Solstice, the very day the sun god ECH enters his "dying" phase. The dying god of paganism is reworked into Christian saint, the Druid as Adversary: "In their desire to invent apocalyptic horrors, the Christian eschatologists drew on the resources of ancient pagan tradition" (126).

There is, however, a second meaning to the "Sacred Wheel" of Mug Ruith that has a special relevance to the *Wake*: Mug Ruith and his connection with a mysterious sound called "The Voice of Fal." Many of the early Irish texts containing accounts of the inaugural rites at Tara--*Dindshenchas Erenn*, *Sil Chonaire Mor*, *Baile an Scail*, *Lebor Gabala Erenn*, *Book of Ballymote*, *Book of Lecan*--refer to an enigmatic cry heard near the *Lia Fail* (The Stone of Fal), the phallic monolith at Tara known also as the "The Stone of Destiny." Described as a peal of thunder, rumbling, a screaming, or a low moaning, the strange sound was given the name "The Voice of Fal." During the Teamhur Feis, the *Lia Fail* and the enigmatic "Voice of Fal" comprised an important test for kingship: the "Voice of Fal," if heard during the inaugural rites, confirmed the legitimacy of the king.

According to the *Lebor Gabala Erenn*, the *Lia Fail* was brought to Tara by the Tuatha De Danaan after their victories over the indigenous inhabitants of Ireland.

It is the Tuatha De Danann who brought with them the great Fal, that is, the Stone of Knowledge, which was in Temair,

whence Ireland bears the name of "The Plain of Fal." He under whom it should utter a cry was King of Ireland (127).

Throughout the cycle of *Wake* rites are numerous allusions to the Stone of

Destiny:

There was never a warlord in Great Erinnes and Brettland... like you, they say. No, nor a king nor and ardking [high king]... That you could... hoist high the stone that Liam failed (25.27-31).

the stone of destiny colder than man's knee or woman's breast (40.18-19)

first of the fenians... his Tiarra of scones was held unfillable till one Liam Fail felled him (131.9-10)

the stone that moans when stricken (94.5)

liamstone (331.4)

the headlong stone of kismet (518.10)

Linfian Fall (600.13)

The cry of Stena (608.16)

HCE himself actually hears the cry of the Stone of Destiny. In the old pagan ceremony, many of the inaugural rites were conducted in or near the royal hall at Tara, and consequently the "Voice of Fal" was traditionally heard by the king in proximity to the hall, the *Tech Midchuarta*, "House of the Circulation of Mead." HCE, in bed with his consort, hears a mysterious cry in the distance (as the rightful king should) and to his amazement and confusion thinks he is now in the ancient Mead Hall of Tara:

A cry off.

Where are we at all? And whenabouts in the name of space?

I don't understand. I fail to say. I dearsee you too.
House of the cedarbalm of mead (558.26-35).

The mysterious cry of "the stone that moans" was heard, not just at the inaugural and wedding events of the Irish king, but also during the wake rites conducted at Tara. The sound was, for the Irish pagans, the aural credential of a divine authority: the Voice of Fal was both the death knell of a failed king and the unearthly voice of approval for his legitimate successor. The sound itself, claimed by the organizers of the wake to be of divine origin, was of course created by the choreographers themselves: "That it was some trick on the part of the druids...may be taken for granted" (128)). The "trick" originates with a shamanistic instrument used by certain Irish Druids, known in Old Irish as the *Roth Romach*, referred to by Bishop Cormac as *Foi*, described by Classical writers as the "sacred thunder maker," *ρηομβυς* (*rhombus*), and commonly known to anthropologists as the *bull-roarer*. The Voice of Fal was created by the whirring moan of the *Roth Romach*, secretly wielded by designated Druids to punctuate the wake and marriage rites at certain dramatic intervals (129).

The earliest accounts of the Teamhur Feis describe this mysterious sound, a "remarkable accompaniment" (130) that was at times, a low moaning; at other moments, a shrieking or a thundering roar intended to strike fear in those who heard it (131). The sound "penetrated the hearts of the people, so that men lost their colour and their strength, women the children in their wombs, boys and girls their reason... a mysterious noise

that brought destruction to unauthorized persons that came within its influence" (132). The origin of this mysterious sound was never disclosed to the participants at the wake; the Druids told them that this sound was the voice of the thunder god (133).

The *Roth Romach* is a deceptively simple device to construct. From hardwood (usually oak hit by lightning) or a piece of flat bone, a small paddle-like lath, usually four-sided and inscribed with Ogham characters or sacred designs, is whittled; and as Macalister notes, it is delivered with "some mysterious and outlandish 'word of power'" (134). In one end of the lath, a perforation is made through which a length of cord is fastened; traditionally, this length is the exact distance from the center of the heart to the furthest extension of the right arm. To operate the *Roth Romach*, the Druid or shaman holds the cord by its free end and then whirls the lath in a deosil circle overhead--the "Wheel in the Sky" that Adaline Glasheen mentions. The lath then strikes the air rapidly and obliquely and begins to rotate axially at the end of the cord, "like a screw propeller at the end of its shaft," as Andrew Lang describes it; and this axial vibration produces, in Lang's words, "a most horrible and unexampled din," a roaring "hideous and unearthly" (135). As the thunder wheel continues to whirl, the cord becomes more and more tightly coiled, until it cannot tighten any further. The axial rotation of the *Roth Romach*, like a perne in a gyre, then actually reverses direction in midair flight, and continues in this manner until it

reverses again. The strange sound of the *Roth Romach* is therefore not continuous although the deosil rotation is uniform. The sound rises and falls, and in the hands of a skillful performer can even produce a sharp crack like an imitative thunderclap (136).

In *The Books at the Wake*, James S. Atherton observes that James Joyce is obviously familiar with the *Roth Romach*. Atherton cites a particular episode of "The Inquest" (464.18-19), where "Dave" recalls the killing of a king and the strange noise that accompanies this event:

Joyce is referring to the 'Bull-roarer'—a piece of pierced wood or bone that made a roaring noise when it was swung round on the end of a string. It is now a child's toy, but... is believed to have been used by the Druids to produce the effect of a singing stone when a king stood on a sacred stone such as the famous Lia Fail. It is mentioned again in the *Wake*: "have you a bull, a bosbully, with a whistle in his tail to scare other birds?" (490.34) (137).

The wielding of the *Roth Romach* at the Teamhur Feis "centers in the personality of a certain magician known as Mug Ruith" (138). On pages 98 and 99 of the *Wake*, Joyce describes the strange wooden device possessed by Magrath, a description that certainly reinforces Atherton's statement that Joyce used the *Roth Romach* in the *Wake*. Joyce states that a certain Mr. "Whitlock" (98.25) "gave him [Magrath] a piece of wood" (98.26). "Whitlock" is a portmanteau-word: "Whit" plus "lock" implies knowledge concealed; "Whitl" plus "ock" suggests whittled oak. That this wooden device is, as Macalister states, delivered with a word of power is suggested next: "What words of power were made fas between them,

ekenames and auchnones, *acnomina ecnumina?*" (98.26-27). Then, Joyce notes that some believe Magrath's device to be a stick, a "baton" (98.30); held laterally, viewed sideways, a *Roth Romach* does look like a stick. Some guessed the device was a "cup and ball" (98.31); a *Roth Romach* fastened to the hand by its string does indeed suggest this child's toy. Magrath's wooden device is whirled and makes a strange sound, reminding one person of the whirring of a pencil sharpener (98.30). Joyce provides an extremely accurate description of both Mug Ruith and his strange device.

In the *Wake*, the voice of the Irish thunder god sounds throughout the funeral and marriage rites at dramatic intervals; the most recognizable of these "thunderings" are the hundred-letter thunderwords found at 3.15-17, 23.5-7, 44.20-21, 90.31-33, 113.9-11, 257.27-28, 314.8-9, 332.5-7, 414.19-20. Joyce tells his readers that the thunder sounds throughout the *Wake* are based on Vico's story in *The New Science*:

Thereupon, a few giants, who must have been the most robust, and who were dispersed through the forests on the mountain heights where the strongest beasts have their dens, were frightened and astonished by the great effect whose cause they did not know, and raised their eyes and became aware of the sky. They pictured the sky to themselves as a great animated body, which in that aspect they called Jove, the first god of the so-called greater gentes, who meant to tell them something by the hiss of his bolts and the clasp of his thunder (139).

The mysterious thunderwords that punctuate the *Wake* rites are nothing less than Joyce's rendition of the ancient Voice of Fal, thundering his

sanction through the Servant of the Sacred Wheel. Not only does Joyce precisely describe Mog Ruith and his wooden instrument, he explains the mysterious rumblings as the voice of the thunder god--exactly the same cover story that was used by the choreographers of the Rites of Tara to explain the Voice of Fal nearly sixteen hundred years ago.

End Notes

1. See Glasheen, "Introduction" to *Third Census*. In her "Introduction," Glasheen identifies and discusses the primary and secondary characters of the *Wake*, from which much of the above summary is taken.
2. McHugh, *Sigla*, page 127.
3. Some *Wakean* scholars believe there is another *siglum*, the mysterious "F" *siglum* that may represent the spirit of Finn MacCool. Though the inclusion of the "F" *siglum* lends support to the claims made in this chapter, it is excluded because of its inconclusive and controversial nature.
4. Macalister, *Secret Languages*, page 22. Macalister reproduces the characters of the Formello-Cervetri alphabet from which an interesting comparison with the *Sigla* can be made.
5. McHugh, *Sigla*, page 11.
6. Macalister, *Tara*, page 125.
7. Macalister, *Tara*, page 126.
8. MacKillop, *Dictionary*, "Eochu," page 164.
9. Macalister, *Tara*, page 106.
10. MacKillop, *Dictionary*, page 162.
11. Macalister, *Temair*, page 331.
12. MacKillop, *Dictionary*, 162.
13. Macalister, *Temair*, page 331.

14. Tindall, *Reader's Guide*, page 84.
15. Brenneman, *Crossing the Circle*, page 30.
16. *Annals of the Four Masters*, pages 44-45.
17. *Cormac's Glossary*, page 162.
18. O'Rahilly, *Early Irish History*, page 202.
19. P.W. Joyce, *Social History I*, page 46.
20. Cumpiano, "Flowerpot on the Pole," pages 62-63.
21. The equine rituals referred to in this passage are addressed in detail in Section II.
22. Ross & Robbins, *Life and Death of a Druid Prince*, page 54.
23. Nagy, *Conversing with Angels*, page 106.
24. The story of Lindow Man is taken from Ross & Robbins, *Life and Death of a Druid Prince*.
25. Macalister, *Temair*, pages 369-370.
26. Macalister, *Tara*, page 127.
27. Macalister, *Tara*, page 150.
28. Rees & Rees, *Celtic Heritage*, page 348.
29. Macalister, *Archaeology*, pages 358-359.
30. Ó hÓgáin, *Sacred Isle*, page 65.
31. *Cormac's Glossary*, page 4.
32. Glasheen, *Third Census*, page 10.
33. McLean, *Triple Goddess*, pages 14-15.
34. Gordon, *FW: plot summary*, page 10.

35. Gordon, *FW: plot summary*, page 209.
36. Gordon, *FW: plot summary*, page 11.
37. Tindall, *Reader's Guide*, page 99.
38. Graves, *White Goddess*, page 372.
39. Green, *Celtic Goddesses*, page 71.
40. Green, *Celtic Goddesses*, page 70.
41. Ó hÓgáin, *Sacred Isle*, page 66.
42. O Hehir, *Gaelic Lexicon*, page 355.
43. O Hehir, *Gaelic Lexicon*, page 355.
44. Ó hÓgáin, *Sacred Isle*, pages 65-66.
45. O Rahilly, *Early Irish History*, pages 286-303.
46. *Cormac's Glossary*, page 7.
47. Tymoczko, *Irish 'Ulysses'*, page 111.
48. Tindall, *Reader's Guide*, page 56.
49. Joyce, *Letters I*, page 396.
50. Glasheen, *Third Census*, page 137.
51. Kenner, "The Look of a Queen," and Tymoczko, *Irish 'Ulysses'*
52. Ellis, *Celtic Women*, page 64.
53. Glasheen, *Third Census*, page 137.
54. Ellis, *Celtic Women*, page 64.
55. *Cormac's Glossary*, page 23.
56. McGrath, *Sun Goddess*, pages 63-68.

57. McGrath, *Sun Goddess*, pages 63-68.
58. Glasheen, *Third Census*, page 137.
59. See Rees & Rees, *Celtic Heritage*, pages 219-221 for a synopsis of the Ess/Mess story.
60. Rees & Rees, *Celtic Heritage*, pages 220-221.
61. Gordon, *FW: a plot summary*, page 12.
62. McGrath, *Sun Goddess*, page 57.
63. McGrath, *Sun Goddess*, page 55.
64. Rees & Rees, *Celtic Heritage*, pages 291-296.
65. Green, *Celtic Goddesses*, page 117.
66. Green, *Celtic Goddesses*, page 135.
67. Gordon, *FW: a plot summary*, page 70.
68. Glasheen, *Third Census*, page 153.
69. Glasheen, *Third Census*, page 153.
70. *Cormac's Glossary*, page 70.
71. See Straffon, *Earth Goddess*, pages 35-52, for a discussion of the relationship of Sovereign and *Cailleach*.
72. Glasheen, *Third Census*, page 119.
73. Macalister, *Tara*, page 43.
74. Macalister, *Tara*, pages 56-58.
75. Macalister, *Tara*, pages 112-113.
76. Macalister, *Tara*, page 112.
77. Rees & Rees, *Celtic Heritage*, page 291.

78. This excerpt from the *Colloquy* is translated by Joseph Falaky Nagy and is taken from Nagy, *Wisdom of the Outlaw*, page 30.
79. MacCulloch, *Religion of the Ancient Celts*, page 57.
80. MacCulloch, *Religion of the Ancient Celts*, page 59.
81. Macalister, *Tara*, page 110.
82. Macalister, *Tara*, page 116.
83. Macalister, *Tara*, page 118.
84. Glasheen, *Third Census*, page 119.
85. Macalister, *Tara*, page 118.
86. Glasheen, *First Census*, page 135.
87. Rees & Rees, *Celtic Heritage*, Chapter VII ("The Centre").
88. Rees & Rees, *Celtic Heritage*, pages 150-154. The texts cited by the Rees brothers in the passage quoted, "Da Derga's Hostel" and "The Wooing of Emer," are both found in Cross & Slover's *Ancient Irish Tales*, a text well known to James Joyce.
89. Glasheen, *First Census*, page 42.
90. McHugh, *Annotations*, page 398.
91. Glasheen, *First Census*, page 42.
92. *Cormac's Glossary*, page 23.
93. Macalister, *Tara*, Note 26, page 197.
94. Condren, *Serpent and Goddess*, page 70.
95. Condren, *Serpent and Goddess*, page 69.
96. Green, *World of Druids*, page 103.
97. Walker, *Women's Encyclopedia*, page 117.

98. Giraldus Cambrensis, *Chronicle*, page 97.
99. O'Curry, *Manners and Customs*, Volume I, Note 285, page clxxi.
100. Condren, *Serpent and Goddess*, page 72.
101. Fredkin, "S in *Finnegans Wake*," page 190.
102. P.W. Joyce, *Social History*, Volume I, page 64.
103. Campbell, *Skeleton Key*, page 347.
104. O'Sullivan, *Joyce's Use of Colors*, page 74.
105. O'Sullivan, *Joyce's Use of Colors*, page 75.
106. Kopper, "Saint Patrick in *Finnegans Wake*," page 89.
107. Kopper, "Saint Patrick in *Finnegans Wake*," page 89.
108. Gordon, *FW: a plot summary*, page 269.
109. Bishop, *Book of the Dark*, page 55.
110. Muirchu's Latin account and Bieler's translation (I.10; 74.13) are taken from Nagy, *Conversing with Angels*, pages 46-47.
111. P.W. Joyce, *Social History*, Volume I, pages 246-247.
112. Ó hÓgáin, *Sacred Isle*, page 201.
113. Nagy, *Conversing with Angels*, page 88.
114. O'Sullivan, *Joyce's Use of Colors*, page 75.
115. McHugh, *Annotations*, page 4.
116. Tindall, *Reader's Guide*, page 59.
117. Tindall, *Reader's Guide*, page 59.
118. McHugh, *Sigla*, pages 126-132.

119. Gordon, *FW: a plot summary*, page 58.
120. O Hehir, *Gaelic Lexicon*, page 423.
121. Glasheen, *First Census*, pages 81-82. It may be interesting to note that in her discussion of Magrath in her *Third Census*, Adaline Glasheen adamantly disavows the possibility of any connection between the Druid Mogh Ruith and the *Wakean* Magrath--a complete reversal of her assessment in *First Census*.
122. Macalister, *Temair*, pages 344-359.
123. Macalister, *Temair*, page 346.
124. Macalister, *Temair*, page 356.
125. Macalister, *Temair*, pages 344-351.
126. Macalister, *Temair*, page 352.
127. Macalister (translator), *Lebor Gabela Erenn*.
128. Macalister, *Temair*, page 344.
129. In his discussion of the *Roth Romach* as bull-roarer and its connection with Mogh Ruith and the Teamhur Feis, R.A.S. Macalister clearly admitted that he made this connection against the better judgment of his peers, who pointed out that there was no archaeological evidence whatsoever of the device known as the bull-roarer ever existing north of the Alps. The *Ulster Journal of Archaeology* (38. 16-18, 1976) reports that a bull-roarer of ancient origin was found (in 1976) at Glenviggan, in County Tyrone.
130. Macalister, *Ireland in Pre-Celtic Times*, page 299.
131. Macalister, *Ireland in Pre-Celtic Times*, page 299.
132. Macalister, *Temair*, page 351.
133. Macalister, *Temair*, page 351.
134. Macalister, *Temair*, page 347.
135. Lang, *Custom and Myth*, pages 137-138.

- 136. Lang, *Custom and Myth*, page 137.
- 137. Atherton, *Books at the Wake*, page 228.
- 138. Macalister, *Tara*, page 139.
- 139. Vico, *New Science*, page 377.

The Marriage at the *Wake*

As with other significant names and concepts in Irish mythology, the word "Feis" has more than one etymology: Latin *Festum* ("Feast" "Festival") and Irish *Foaid* ("to spend the night with"). Together they indicate the central purpose of the Feis: the inaugural rites that culminate in the marriage of the king and Sovereign.

An important concept underlying many of the inaugural rites conducted at the Feis was *Fir Flathemhan* ("truth of a ruler," "justice of a leader"). *Fir Flathemhan* encompassed an array of qualities--physical, moral, and magical--requisite for kingship: youthfulness, virility, generosity, fecundity of the land and people, as well as the absence of certain negative traits, especially immorality and niggardliness. The reign of an Irish king was deemed legitimate as long as the defining traits of *Fir Flathemhan* were apparent to his subjects.

Closely related to *Fir Flathemhan* and sacral kingship is the distinctively Irish concept of the *Geis*, a magical proscription or idiosyncratic taboo. The imposition of a *Geis* upon a famous leader is a frequent element in Insular Celtic myth and the later romances. The *Geis*, however, has its origin in the rituals of sacral kingship.

The idea [*geis*] seems to have been central to ancient Irish ritual of kingship. The king being a sacred person whose function it was to maintain equilibrium in the society and in the environment. The life of such a person would be hedged about by magic, and he therefore had to always make the correct decisions relative to his function. The phenomenon of

'geis' specified what his approach should be. The concept of 'geis' probably originated from an idea that the goddess of sovereignty imposed certain conditions upon her kingly spouse, and it is significant that the early literature focuses in particular on the varieties of 'geis' associated with kings of the great cultic centre, Tara (1).

The *Geissi* that were placed upon a high king were usually very specific and applicable to this person alone. However, a few *Geissi* in Irish mythology are repeatedly imposed on numerous kings and seem to be applicable to all. These include prohibitions on activities involving sacred springs, sacred sod, and sacred fire (all three of these realms being under the dominion of the Sovereign).

Accordingly, many of the rites conducted at the Feis were essentially assessments of the king's *Fir Flathemhan* and his adherence to the royal *Geis*. At least one of these rites was divinatory in nature and conducted within a burial tumulus, the *Forradh*, and meant to augur the future of a reigning monarch. Others were public tests of the king's strength and reviews of his adherence to the *Geis*. Failing these reviews, a king was subject to the *Lommrad*, (literally, "the shearing away") where the goddess, now in her negative aspect, takes back her gifts of fertility, power, and children from her fallen consort. Another event, the *Bria-mon is Meth Righe*, a rann against the king, is publicly performed by Bards and designed to incite public opinion against the king by focusing on his failures of *Fir Flathemhan*. At some point in the Feis, Mogh Ruith would deliver the *Glam Diccen*, the most powerful of all Druidic execrations,

against the hapless king. The king, now divested of all power and privilege, is murdered by the Adversary. The god ECH, who had taken up temporary abode in the person of the king, returns to *Tir na Nog*, Land of the Ever-Young. In *Tir na Nog*, the king reunites with the Sovereign in her most beautiful and youthful aspect. In *Tir na Nog* the king is regenerated and renewed prior to his return. Each of these events is enacted in *Finnegans Wake*. Table II outlines the event at the Teamhur Feis and its correlate episode in the *Wake*.

A complementary series of rites was then performed to identify the new king, verify his identity, and invest him with the powers of royal office. The séance-like *Tarbh Feis* is conducted by four elder Druids to make contact with entities in the Otherworld and from them obtain the identity of the new king. A series of magical tests involving horses (*Carpat Na Flatha*), a magic mantle (*Casal Ríg*), and portals (*Blocc/Bluicne*) are conducted to verify the findings of the *Tarbh Feis*. The new king is then married in the ceremonies comprising *Banaís Ríghí*. The “marriage” rites of the king and Sovereign include ritual imbibing of the sacramental ale and coition with the royal consort. The king’s rituals of investiture include a fourteen-stage procession around the royal hall and baptism in a well, a spring, or rivers sacred to the Sovereign. The ceremony is completed through the lighting of the *Torc Caille*. Table III outlines these events and their analogues in the *Wake*.

Table II: Marriage Rites at the Teamhur Feis and Their Correspondences in *Finnegans Wake*

Events at Teamhur Feis	Description of Event	Correspondence in <i>Finnegans Wake</i>
Opening the <i>Forradh</i> of a dead king	An Elder Seer opens the passage grave, enters, and utters mantic prophecy	Kathe enters "Museyroom," the chambered tumulus, and utters dire predictions regarding HCE
The King's Ritual Dance	As a test of his virility and competency, the King must shoulder a sack of earth and perform a ritual dance; if he falls, he fails as King	The Great Fall of HCE, told as the Fall of the hod-carrier Finnegan who fails to shoulder the load he is required to carry
Royal <i>Geis</i> on Wells and Welling Ritual	The King is forbidden to intrude upon the Welling Rituals of the goddess Anu	HCE's crime of voyeurism in "The Phoenix Park Incident"
Royal <i>Geis</i> on the Sacred Sod	The King is forbidden to use "Sacred Sod" for personal hygienic purposes	In "Buckley and the Russian General," the leader is killed for using "sacred sod"
<i>Geis</i> on <i>Torc Caille</i>	The King must not misappropriate the <i>torc caille</i> , the "pig of the fire," from which the seasonal bonfires are relit	In "The Trial of Festy King," misappropriation of a "pig" is the main charge against the King
Rite of <i>Lommrad</i> , "The Shearing Away"	The Queen manifests in her negative aspect, takes back from a failing King her gifts of power and fertility	The "Prankquean" takes back her gifts from the failed Jarl
Performance of <i>Bria-mon is Meth Righe</i>	Bards perform a satirical Rann against the King in an attempt to incite opinion against him	"Hosty" the Bard composes and performs his vicious "Rann" against the failed HCE
The Encounters with Mogh Ruith	Mogh Ruith, the Ritual Adversary, formally charges the King; performs the ritual execration, the <i>glam dicken</i> ; slays King	Magrath vs. HCE in: "The Encounter in the Park" "The Banger at the Gate" "The Murder of HCE"
The King Returns to Tir Na Nog	"Ship to the Otherworld" conveys King to "Land of Youth" where he returns to youthful state with goddess	HCE recovers youth, and sails on honeymoon voyage with "Isolde"

Table III: Marriage Rites at the Teamhur Feis and Their Correspondences in *Finnegans Wake*

Event at Teamhur Feis	Description of Event	Correspondence in <i>Finnegans Wake</i>
<i>Tarbh Feis</i>	Four Elder Druids give a man with mediumistic propensities a ritual meal, place him supine on ground in trance state, and interrogate entities that speak through him	In "The Inquest of Shaun," The Four Elders give Shaun a huge meal, place him supine on ground, place him in trance, and interrogate entities that speak through him
<i>Carpat Na Flatha</i>	The Royal Candidate is placed in a cauldron with his totem animal, the horse	Shaun is placed in the "holy kettle" with a donkey
<i>Casal Rig, The Cloak of Kingship</i>	"Test of the Mantle": The Candidate must perfectly fit into a tight fitting garment; if it does not fit, he cannot marry the queen	In "The Sailor and Tailor," the "Sailor" cannot marry unless and until his Tailor-made suit fits perfectly
The Voice of <i>Fal</i>	The "Voice of the Thunder God" must be heard throughout the Feis as a sign of divine validation	"Thunderwords" heard throughout the <i>Wake</i> are the "Voice of the Thunder God"
<i>Blocc/Bluicne, The Portal Test</i>	The Candidate must traverse the space between stones or through a portal	HCE at "The Hole in the Wall" and "The Stonehinged Gate"
<i>Banais Righi, "Wedding Feast of Kingship"</i>	Royal Inauguration and Marriage of King through union with Goddess in three of her manifestations. <i>Banais Righi</i> involves 3 rites: (1) drinking intoxicating liquid, (2) coition with queen, and (3) immersion in her sacred well	(1) HCE as "King of Ireland" sucks up all drinks in tavern; (2) HCE has sex with his "queen/goddess"; (3) HCE/Kevin is immersed in the sacred waters of Anu
<i>Deisil of Tech Midchuarta</i>	King performs a ritual procession of 14 stages	Shem's 14 stage "Via Crucis"
Relighting the <i>Torc Caille</i>	Ritual bonfire is relit at the Vernal Equinox and proclaims ascendancy of one who lights it	Saint Patrick lights the Paschal fire at Tara at the very moment the pagans expect the relighting of the <i>Torc Caille</i>

Portents in the Museyroom

The great tumulus, presented as the "museomound" (8.5) and the "Shee" ([9.7] the pronunciation of Old Irish *Síd*), is arguably the most fecund locus of drama and history, past and present, in the entirety of the *Wake*. The *Síd* in the *Wake*, like many passage graves in Ireland, is a hollow hill with a womb-like chamber in its center, reminiscent of the "womb-tomb" mounds at Tara: "ollollowed ill! Bagsides of the fort, bom, tarabom, tarabom" (7.33-34). The *bruthain*, the chamber within the center of the mound, the "museyroom" (8.9), is a reliquary containing artifacts belonging to the great leader, the Great Horseman: weapons, banners, regalia, even the celestial white horse ("Hopeinhaven") that belonged to the leader himself. The Museyroom chamber has two portals that are usually closed and guarded by "Kathe" (8.8) the crone of the barrow, the "janitrix" (8.8) with her "passkey" (8.8); she is a *Bean-tighe* ("Fairy Housekeeper"), a "fairy ann" (9.14). On top of the "Shee," as William York Tindall notes, is a single great phallic stone:

Willingdone gets "the band up" (*bander*, French slang for getting an erection). His "mormorial tallowschiip" with "Sexcaliber hrosspower" (8.35-36) is Wellington's monument in the park and his penis (2).

The tumulus is the site of the great leader's fall and the place of his internment: "The cranic head of him, caster of his reasons, peer yuthner in yondmist... His clay feet, swarded in verdigrass, stick up starck where he last fellonem, by the mund" (7.29-31). The "Shee" is the location for much

of the wake that follows the death of the great one; the mound is part of the complex of tree, stone, well, and tavern where the wake ceremonies are conducted. The mound is the site of the Assembly, where the huge crowd gathers for the *Wake* and later listens to Patrick in his confrontation with the Archdruid. The mound is the *leitir* (hill) of *Tea*, where all the ceremonies of her "*Tea party*" take place. And as John Bishop notes, the Dark Mound is also the locus for Otherworldly activities:

"Dead to the world" as he may be, "he continues highlyfictional, tumulous under his chthonic exterior"[hce] (261.17-18)--where the signs of "tumultuous" "chthonic" activity in the "tumulus" (or tomb) suggest that underworldly "spirits" haunt "our mounding's mass," as much as they haunt Finnegan, and as much as they haunt any "mound or barrow" (479.23-24).

"Hollow" yet "all-hallowed," the "darkumound" (386.20-21) of which the *Wake*, as literary "document," is a "present(i)ment," now becomes an "ollollowed ill" ("hill") riffed and stirred with "spirits" (7.33-34)... We might think of the "mound" ... as "Spooksbury" (442.7), or "Soulsbury" (511.29), or "Haunted Hillborough" (340.34), or less transparently as "Finsbury" (374.28) (3).

This hallowed tumulus is also the site where the *Wake* itself was buried. Long ago in a different age, the *Wake* existed (or was conducted) at this mound. This ancient *Wake* ended and was long forgotten--buried and scattered throughout the mound. Fragments were found here; then Joyce began the task of piecing the *Wake* back together--recovered at the very site of its earlier demise.

On this special occasion--the initial episode of the *Wake*--both portals of the Museyroom are opened, much like an older pagan custom of

opening the *bruthain* (chamber) of a royal tumulus on designated ritual days. Under the guidance of Kathe, certain guests are allowed into the Museyroom. Within the chamber, Kathe, rapidly speaking in a mantic staccato, directs attention to the various relics of significance and then offers her interpretation of their importance. Kathe's story of the great leader interred therein is told primarily through allusions to "Willingdone" (8.16); Wellington, in her interpretation, is the great fallen leader who undergoes his demise, his Waterloo, when knocked off of his celestial white horse onto his "big wide arse." Kathe's tale of the great Irish war chief and horseman unhorsed and defeated is a portent of events that soon follow, a prefiguring of the fall, defeat, and death of HCE. When her rant is over, Kathe ushers all out of the chamber. Curiously, her tale of death is framed in language suggesting a symbolic birth:

"Mind your hats goan in" (8.9), the advice to "Penetrators" at the beginning, and "Mind your boots goan out" (10.22) at the end make the episode seem the begetting and birth of a child and the nine tips the customary months of gestation (4).

The birth symbolism described by Tindall is associated with many Irish passage-graves:

Caves and openings in the earth are age old symbols of the womb and of maternity, and it seems no coincidence that the figuration of court-cairns and passage-graves are suggestive of the female reproductive organs... It seems accurate to say that regeneration was one of the principal functions of these structures and that reference was made to it, as well as to social and economic matters in whatever speeches and gestures were employed in the rituals (5).

The Museomound, associated with birth, death, Irish chieftains and assemblies, combined with the ritualistic "tour" within its hollow chamber, is strikingly similar to a ritual performed at royal inauguration ceremonies in pagan Ireland.

In fact, rituals in Celtic Ireland were enacted by the body [i.e., the assembly] and were focused on a place, usually the center of the *tuath*, which was the place both of creation and of death, in that the chief was inaugurated there and buried there. The physical form of this center was that of a mound. It was both the shape and the location of the mound that provided its power. Interestingly, the power of the mound lay within it, that is, in its interior rather than on top of it. Nearby was located, as part of the center complex, a sacred tree, or *bile*, a sacred stone, and a holy well (6).

The passage grave was not only a place where the dead were laid, but a place where continuing life was rationalized... This indicates that the most arcane ceremonials, in which death was rationalized and largely neutralized, took place within the tombs... This would be the area where the official seers--perhaps in dissociated states of consciousness--would communicate with the forces which they felt were at work in the mystery of existence (7).

In the arcane Irish ritual conducted within the *Sid*, the passage grave of a great king is opened on the occasion of the Feis by one of the elder seers.

Behold the *Sidh* before your eyes,
It is manifest to you that it is a king's mansion,
Which was built by the firm Daghdá;
It was a wonder, a court, an admirable hill (8).

A select group of the assembly is invited into the inner chamber, both the reliquary of the dead kings and the portal to the Otherworld. So strong was this association between the *Sid* and Irish kingship, that the word itself, *Sid*, was a deliberate pun in pagan Ireland meant to emphasize this

connection. *Sid* in Old Irish means both "Otherworld mound" and "peace": legitimate kingship always has its true source in the Otherworld, and peace and plenty always mark the reign of a righteous ruler. The hallowed chamber, the *bruthain*, is thus the matrix for rites and prophecies concerning future kings, especially at the beginning of a Feis when the old king may soon die and a new one may be selected. One of the elder Druids skilled in seership enters the chamber and in an entranced state utters a mantic prophecy concerning the king in question. In "The Expulsion of the Dessi," just such a ritual was performed as part of the inaugural rites at the Feis of Tara. An elder seer, Dil, on the morning of the Feis opens the *Sid*, enters the hollow reliquary in its center, and utters a dire prophecy regarding the present king.

When Kathe goes into the chamber and utters her ranting sequence of battles and defeats, of a king unhorsed and deposed in humiliation, the prophecy is indeed dire. The succeeding events in the *Wake* prove the accuracy of her grim predictions.

The Fall

Of all the shortcomings, failures, crimes, and blunders that HCE commits (or is accused of committing) in Book I of the *Wake*, "the fall" is his most important and symbolic. The mysterious fall is his original sin. It initiates the entire cycle of *Wakean* events that follow.

The fall...[thunder] of a once wallstrait oldparr is retaled early in bed and later in life down through all Christian minstrelsy.

The great fall of the offwall entailed at such short notice the pftjschute [fall] of Finnegan, erse solid man, that the humptyhillhead of himself promptly sends an unquiring one well to the west in quest (3.15-21).

The primordial fall of HCE is enacted by Tim Finnegan in the ballad

"Finnegan's Wake":

Tim Finnegan lived in Walker street
An Irish gentleman, mighty odd,
He'd a bit of a brogue, so neat and sweet,
And to rise in the world, Tim carried a hod.

But Tim had a sort of tippling way:
With a love of liquor Tim was born,
And to help him through his work each day,
Took a drop of the creature every morn.

Chorus:
Whack! Hurroo! Now dance to your partner!
Welt the flure, your trotters shake;
Isn't it the truth I've told ye,
Lots of fun at Finnegan's Wake?

One morning Tim was rather full,
His head felt heavy and it made him shake;
He fell from the ladder and broke his skull,
So they carried him home, his corpse to wake (9).

The hod-carrier Finnegan is, of course, closely identified with both HCE and Finn MacCool. And throughout Chapter 1 of the *Wake*, HCE also shoulders his own sack of earth, variously described as his "whole bag" (26.10), his "kis" [Ir. *cis*, "basket"] (26.03), "a suspicious parcel" (62.28-29), and "the sack that helped him" (61.12). Joyce describes Finnegan's movement up and down the ladder (4.18-5.4) as a kind of ritual dance performed by the Finn/HCE avatar: the strength and agility of Finnegan

allows him to carry bricks up a ladder, earth to heaven. His dance unites matter with spirit, the above and below, male and female. The ritual dance of Finnegan creates culture and creates children. The dance highlights Finnegan's potency both sexually and as creator of civilization. The fact that Finnegan/HCE can shoulder his sack of earth with its symbolic weight is proof indeed of his virility and his vitality.

That Finnegan is stuttering-tottering HCE... is proved by his initials embedded in proletarian "hod, cement and edifices" and in Imperial "Haroun Childeric Eggeberth." Egg, child, and birth attend or follow the begetting of children. "Take up your partner" means dancing, but "tuck up your part inher," the dance of life (10).

Immediately following the description of Finnegan's ritual dance, the narrator relates that the dancer himself is of the most ancient royalty: "Of the first was he to bare arms and a name" (5.5). This primeval king has a "crest of huoldry" (5.6) containing antlers and horns, an ancient oak on green, suggesting a primordial cuckold, or even the original Celtic cuckold, Cernunnos, "The Horned One," who does indeed appear in the course of the *Wake*.

On that tragic thunder-day, "tragoaday thundersday" (5.13), the ritual dance of this ancient royal one ends with his fall.

His howd feeled heavy, his hoddit did shake... He stottered from the latter. Damb! He was dud (6.8-10).

It may have been a misfired brick, as some say, or it mought have been due to a collupsus of his back promises (5.26-28).

The physical fall of Finn/HCE, especially his failure to shoulder his “suspicious parcel” in the symbolic dance, results in his overall downfall and death. The relatives of HCE, the Irish populace, the Druids, and Fianna assemble for the funeral. Their activities and events constitute the subsequent episodes of the *Wake*.

R.A.S. Macalister, in his reconstruction of the various rituals performed during the Rites of Tara, describes an event that bears a close resemblance to the hod-carrying dance of HCE. At the beginning of the Feis, the high king, median between heaven and earth, builder of Tara, ultimate vessel of Irish virility, and physical vehicle of ECH, was required to perform a symbolic dance as a test of his fitness for royal office. The king had to shoulder a sack of earth and perform publicly; he had to shoulder the load and dance the dance of fitness and virility. He could keep the kingship, “so long as he can perform the feat of dancing publicly with a sack of earth on his back” (11). The dance of the king was certainly a test of physical endurance, which in turn would indicate his prowess in other performance arenas. The dance too was rich with symbolic meaning related to the Sovereign, and to the play of opposites so integral to Irish ritual.

At some point in the reign of a high king, the task of the dance will prove beyond his physical ability; when he falls, the ramifications are numerous and serious. A fallen king is no longer a worthy vehicle for

divinity. When he drops the suspicious parcel, he is obviously not virile enough to remain consort of the earth goddess: literally and symbolically, he has proven to be incapable of handling her. Macalister cites a parallel in a story of Finn:

We may also recall how the fairy maiden Donait consented to retain Finn as her husband for so long as he could leap once a year over a certain deep chasm. When he failed to do so he would be superannuated (12).

At the Feis of Tara, the fall of the king initiates the great cycle of life, death, and renewal—symbolically enacted through the ritual episodes that follow in his *Wake*.

The Phoenix Park Incident and the Welling of Anu

Late in the evening, Porter (13), walking alone in a wooded and apparently deserted section of Phoenix Park, spies two young women in a secluded glen at or near the *Fionnusige* ("bright water"), the spring in the Park from which the name "Phoenix" is derived. The girls may be exposing themselves, may be urinating, and may or may not be aware of Porter, who is at once sexually aroused, fearful and guilt-ridden by his voyeuristic activity. A short distance away, three males witness the entire scene. The three males might be soldiers: all three wear some kind of uniform and headgear, and are apparently armed. The soldier in the center appears larger and older than the other two. The Incident occurs in a "freakfog" (48.2) and only garbled accounts of it survive. These reports of Porter's

transgression at *Fionnusige* circulate throughout all Ireland and throughout the entire course of the *Wake*.

Kathe alludes to the Incident in her Museyroom prophecies: "This is the jinnies with their legahorns feinting to read in their handmade's book of strategy while making their war undidides the Willingdone" (8.31-33).

The "narrator" of the *Wake*, mustering his considerable circumlocutional abilities and circumventing the facts in an attempt to meliorate the "crime," provides one of the more elaborate accounts of the Phoenix Park Incident:

Slander, let it lie its flattest, has never been able to convict our good and great and no ordinary Southron Earwicker, that homogenius man, as a pious author called him, of any graver impropriety than that, advanced by some woodwards or regards, who did not dare deny, the shomers [guards], that they had, chin Ted, chin Tam, chinchin Taffyd, that day consumed their soul of the corn, of having behaved with ongentilmensky immodus opposite a pair of dainty maidservants in the swooth of the rushy hollow whither, or so the two gown and pinners pleaded, dame nature in all innocence had spontaneously and about the same hour of the eventide sent them both but whose published combinations of silikinlaine testimonies are, where not dubiously pure, visibly divergent, as wapt from wept, on minor points touching the intimate nature of this, at first offence in vert or venison which was admittedly an incautious but, at its wildest, a partial exposure with such attenuating circumstances (garthen gaddeth green hwere sokeman brideth girling) (34.12-28).

More allusions to the Incident appear throughout the *Wake*: "The scene, refreshed, reroused was never to be forgotten" (55.10-11).

Peequeen ourselves, the prettiest pickles of unmentionable mute antes I ever bopeeped at, seesaw shallshee, since the town go went gonning on Pranksome Quaine (508.26-28).

I hear these two goddesses are liable to sue him? (508.31)

And rivers burst out like weeming (277.3-4).

three buy geldings [boy geldings] ... *Furstin II and The Other Girl* (Mrs. 'Boss' Waters, Leavybrink) too early spring dabbles, are showing a clean paiofhids (342.23-26).

a Pair of Sloppy sluts plainly showing all the Unmentionability (107.6-7).

possing of the showers (51.2).

their wetting (314.33)

meeting waters most improper (96.14)

they made whole waters (312.14)

two quitewhite villagettes who hear show of themselves so gigglesomes minxt the follyages (8.3-4).

A stoker tempted by evesdripping (89.1)

It was during some freshwater garden pumping... That our heavyweight heathen Humpharey Made bold a maid to woo (46.30-34).

The Incident of that "fatal wellesday" (58.29), for some undisclosed reason, acquires mythic and religious dimensions: "Unquestionably his [Porter's] predicament is of the nature of Original Sin: he shares the shadowy guilt that Adam experienced after eating the apple" (14). Porter's indiscretion haunts him throughout the *Wake*; never really convicted of the crime and never exonerated, the Incident stigmatizes Porter and singles him out, and is one of the main reasons he remains the outsider. Much like The Fall of Adam, the Incident is a genesis, necessitating the cycle of the *Wake*. The strange episode of micturition and voyeurism at the *Fionnuiisge*

becomes, in some fundamental sense, a creation rite. The English mistranslation of the Gaelic name for the spring, *Fionnuiisge* ("bright water"), as "Phoenix," certainly plays into this theme very well. The *Fionnuiisge* Incident becomes, like the phoenix, both symbol and means for creation and renewal: "O foenix culprit! Ex nickylow malo comes mickelmassed bonum" (32.16-17).

The defining characteristics of the Phoenix Park Incident are in themselves a curious farrago: two young women almost twin-like in appearance; a secluded locale at or near an ancient spring; their fundamental act of micturition or of exposing themselves; the secretive nature of their activity; the inherent sexuality of the place and the event; the crime of voyeurism that assumes a religious dimension; three uniformed, armed and silent watchers; and the entire event representing a creation rite. The defining characteristics of the Phoenix Park Incident are identical to an ancient Irish ritual conducted at wells and springs during the seasonal festivals of fertility. Known as the "Welling" of Anu, it was an ancient rite of sympathetic magic based upon the beliefs and paradigms of the old religion.

For the pagan Irish, the great natural cycle of water they experienced was such a profound metaphor it seemed synonymous with creation and the cycle of life itself. A striking example of this belief is found in the *Lebor Gabala Erinn*, where the Celtic invasion of Ireland is described. The

Milesian Celts have not yet landed in Ireland. Off the coast of the land that is destined to become their new home, the Celts deliberately wait for the most auspicious time for their landing: the seventeenth day after the full moon. Their plan is to colonize the seventeen plains of Ireland and then take control of the seventeen *tuatha* that comprise Meath and make Tara their capital. (To do this, they will have to fight the Tuatha De Danaan. At The Battle of Tailtiu, the battle that will determine the fate of the Celts in Ireland, they again deliberately wait for the most auspicious day, the seventeenth day after the full moon.)

Offshore on the seventeenth day, Amairgen, the First Celtic Druid in Ireland, composes the first Celtic poem of Ireland. Amairgen's poem is an incantation, a creation rite, designed to establish Celtic control over the new land. The chant is cyclical and prophetic: it moves from its periphery (their present location on the sea) to the center of Ireland in the future (their welling ritual at the Teamhur Feis) and then back to the present and the sea offshore. In Amairgen's poem, the creation of Celtic Ireland is synonymous with the cycle of water itself.

I seek the land of Ireland,
 Coursed be the fruitful sea,
 Fruitful the ranked highland,
 Ranked the showery wood,
 Showery the river of cataracts,
 Of cataracts the lake of pools,
 Of pools the hill of a well,
 Of a well of a people of assemblies,
 Of assemblies of the king of Temair;
 Temair, hill of peoples,

Peoples of the Sons of Mil,
 Of Mil of ships, of barks;
 The high ship Eriu,
 Eriu, lofty, very green,
 An incantation very cunning (15).

Amairgen's incantation exemplifies what J.A. MacCulloch calls the Celt's "peculiar aptitude" for "water worship" (16). The cycle of water, synonymous with the cycle of life and creation, was, for this prototype of Celtic *Filid*, an essentially feminine power identified with the goddess Anu, the mother of waters, in her many emanations.

The primacy of water in Celtic tradition is attested to in the preponderance of healing springs and wells. Wherever springs emerge, Anu, the great mother of gods, is venerated under a variety of titles (17).

(James Joyce himself certainly possesses Amairgen's "peculiar aptitude."

The first and last words of his own seventeen-part creation rite pay homage to the goddess and the power she personifies.)

Wells and springs are the sources of life, the matrices of fertility and creative energy. They are the locus of power of the goddess, called the *Toradh* ("fruitfulness" "fecundity") of Anu, whether she manifests as a single entity (such as Medb in the *Táin*) or in her dyadic form (as she appears to Niall of the Nine Hostages). The wells consequently are the site of the ritual called the "Welling," where the flowing waters--the womb of the goddess--are used as the medium for rites of creation and fertility. During the points in the year when fertility was paramount (such as the

Vernal Equinox), the Welling rites were especially important: "As sources of fertility they had a place in the ritual of the great festivals" (18).

The mythic paradigm for the Welling ritual is found in the lore of the sovereign of Tara, Medb. Hugh Kenner, Marian Robinson, Maria Tymoczko, et al., have demonstrated Joyce's incorporation of the goddess in the *Wake*: "Medb in her multiple matings, in her use of her daughter as surrogate and pawn, and in her identification with water and rivers is clearly a prototype for ALP" (19). In the *Táin*, the goddess Medb, representative of numerous sovereign goddesses, creates the great rivers of Ireland through her micturition, symbolizing "the life-bringing powers and creative fertilization of water--rain, rivers, and amniotic fluid... linking the territorial or sovereignty goddesses with the Celtic river goddesses"(20).

Thus every woodland brook, every river in glen or valley, the roaring cataract, and the lake were haunted by divine beings, mainly thought of as beautiful females... There they revealed themselves to their worshippers, and when paganism had passed away, they remained as *fees* or fairies haunting spring, or well, or river (21).

The numerous emanations of Anu/Medb in the Celtic pantheon have created many of the wells, springs, and rivers of Ireland in the manner of their prototype, thus enacting a fundamental theme in Irish ritual: "associations of the goddesses' urine with fertility"(22).

The various themes associated with water and creation were ritually enacted at the wells: the flowing waters, the presence of "goddesses," gestures and acts to increase sexuality, fertility, and creation. The rituals

,

were performed and attended only by the women of the *tuatha*; a *Geis* was placed on all men, banning them from the Welling. Breaking such a *Geis* was a serious offence, one that would invite severe, even fatal, retribution. MacCulloch suggests that many of the "old tabus concerning wells" that have survived in Irish folklore are the vestiges of these ancient proscriptions (23).

Given the overall circumstances under which the Welling rite was performed (e.g., the seclusion and secrecy, the obvious sexual nature of the rite, the *Geis*, the oral tradition of the pagans), written accounts of the Welling are rare but do exist. Thomas J. Garbáty, referring to the medieval lyric "*Maiden in the Moor Lay*," believes the song contains vestiges of the ancient rite.

There seem however, certain songs which must definitely be classed among folk literature. These seem to show remnants of very old and forgotten rituals, chants, expressions of fertility cults, which were passed down through generations by word of mouth until they were transcribed in an idle moment, perhaps by some young friar daydreaming in the sun... *Maiden in the Moor Lay*, about a girl who lay... by a well in order to conceive...[is] of this type (24).

The poem may even have a religious connotation of another kind [paganism], possibly that of a fertility ritual, the pun on the word *well* referring to the rite of "welling" (25).

Maiden in the mor lay,
 In the mor lay—
 Seuenyst [seven nights] fulle, seuenist fulle.
 Maiden in the mor lay,
 In the mor lay—
 Seuenistes fulle ant a day.

Welle [good, welling] was hire mete [ffod,sustenance].

Wat was hire mete?

The primerole ant the –

The primerole ant the—

Welle was hire mete.

Wat was hire mete ?

The primerole ant the violet.

Welle was hire dryng [drink].

Wat was hire dryng?

The chelde water of the –

The chelde water of the –

Welle was hire dryng.

Wat was hire dryng?

The chelde water of the welle-spring.

Welle was hire bour [chamber].

Wat was hire bour?

The rede rose an te—

The rede rose an te—

Welle was hire bour.

Wat was hire bour?

The rede rose an te lilie flour (26).

An account of an actual Welling, collected by the folklorist Wood-Martin over a century ago, still conveys many of the pagan aspects of the rite: a secret creation rite at a secluded well; young women exposing themselves; definite acts of sympathetic magic connecting the well water and the women, equating liquids and fertility; the connection with the sun, suggesting a seasonal fertility rite; the ninefold pattern inherent in the *Toradh* of Anu; and the inherent sexuality of the entire ritual. This detailed account of the secret ritual was coaxed out of an eyewitness, who, like his voyeuristic counterpart in the *Wake*, hid in the bushes by the well and watched the secret and forbidden proceedings.

They took off their boots, their hose, and syne they rolled up their skirts and petticoats till their wames [wombs] were bare. The auld wife gave them the sign to step round her and one after the other, wi' the sun, round the spring, each one holding up her coats like she was holding herself to the sun. As each one came anent her, the auld wife took up the water in her hands and threw it on their wames... Three times round they went... Then they dropped their coats to the feet again, syne they opened their dress frae the neck and slipped it off their shoulders so that their paps sprang out. The auld wife gave them another sign. They down on their knees afore her, across the spring; and she took up the water in her hands again, skirpit [sprinkled] on their paps, three times the three (27).

Although the Welling rite is forbidden to males, archaeological evidence uncovered at many Insular pagan wells and springs indicates that a group of three males--whether they are human or Otherworldly is undetermined--played a role in the rituals. These three are always portrayed wearing identical outfits and headgear, and are usually armed, suggesting uniforms or the battle-dress of Celtic soldiers. They are "clearly themselves connected with fertility and with the cult of healing waters," and their portrayals are always found in close proximity to the wells (28). Sometimes they appear with the goddess (or dyadic goddesses), suggesting the goddess, her lover and two brothers (a frequent theme in Celtic Tales). As portrayed on votive slabs and by statuary found at the wells, the central of the three soldiers seems older than his counterparts:

Perhaps the most significant stone from the point of view of this particular cult is the votive slab on which three male figures are portrayed, the central figure differing from the two flanking figures by reason of his size alone (29).

The face of the central divinity is clearly masculine, whilst his companions have softer, rounded facial contours... the faces reflect differing ages, an older deity flanked by two youths (30).

Though they are frequently present at the sacred wells, the three males remain enigmatic. The exact role they play in the rituals has not been determined, and their indigenous names remain unknown. The Romans referred to them as *Genii Cucullati*, "The Hooded Ones"; Anne Ross believes the mysterious triad makes an appearance in the *Táin*, where the three soldiers are known as "The Three Watchful Ones" (31).

The *Geis* on the Sacred Sod

The *Wakean* episode known as "Buckley and the Russian General" (337.22-354.36) is presented as a dialogue, a television skit, between two vaudevillian characters, "Butt" and "Taff," with Butt in the role of Buckley. The story, based upon a tale that Joyce's father used to tell, takes place during the Crimean War. Buckley, a young Irish soldier, finds himself in close proximity to the leader of the enemy, the "Russian General," who, unaware of Buckley's presence, has sought some privacy in order to relieve himself. Buckley, seeing his opportunity, takes aim at the General but is so impressed by the General's regal stature, uniform, and medals he cannot fire. Buckley quickly recovers and is about to shoot his royal enemy when the General drops his pants to defecate, "expousing his old... tailtottom by manuevring in open ordure" (344.16-17). Observing the General at this "cultic twalette" (344.12), this all-too-human circumstance, Buckley again

shows hesitancy, "hissindensity" (350.12), in killing his enemy: "I adn't the arts to" (345.2-3). Then the General grabs a piece of turf in order to wipe himself; Buckley sees this, refers cryptically to "the sod (or sword) of former times," and immediately kills the squatting General for this insult to the sacred sod of Ireland.

Olefoh, the sourd of foemoe times! Unknun! For when meseemem and the tolfoklokken rolland allover ourloud's lande, beheaving up that sob of tunf for to claimhis, for to wollphimsolff puddywhuck. Ay, and untuoning his culothone in an exitous erseroyal *Deo Jupto*. At that instult to Igorladns! Prronto! I gave one dobblenotch and I ups with my crozzier, Mirrdo! With my how on armer and hits leg an arrow cockshock rockrogn. Sparro! (353.14-21).

The cathected sod used in the tale is not the only connection to ancient Ireland in this story. The General, the HCE/king figure, is identified with ancient high kings of Ireland, Nuad (344.36) and Conor (348.19). Butt's obscure rambling is replete with allusions, quotes, and passages from the various Fianna Tales contained in *The Youthful Exploits of Finn* and other collections of Fenian lore. (In the Buckley episode, the Fenian allusions considerably outnumber the allusions to the Crimean War itself [32].) At the conclusion of his blathering narrative, when Butt finally "beached the bark of his tale" (358.17), he and Taff merge and become, "Shurenoff! Like Faun Mac Ghou!" (354.5-6). These emanations of Finn describe a justified Fianna fight, and then, refer to the death of Finn at the hands of Goll mac Morna and his gillie:

*Butt and Taff (despot slave wayer and foeman feodal
unshekled, now one and the same person, their fight upheld
to right for a wee while being baffled and tottered, umbraged
by the shadow of Old Erssia's magisquammythical
mulattomilitiaman, the living by owning over the surfers of
the glebe whose sway craven minions had caused to revile, as
too foul for hell... he falls by Goll's gillie (354.7-13).*

(Finn MacCool is, as Joyce implies, "mulatto." Finn's father, Cumal, was of the indigenous Fir Bolg, traditionally portrayed as possessing much darker complexion and features than the ruling Milesian Celts, typically described as blond and fair. Finn's mother, Muirne, was of the Milesian aristocracy.) Butt/Taff/Buckley then states that he has taken the pledge of the Fianna (which was publicly delivered during the Teamhur Feis), when each new member of the Fianna formally and legally dissolves any ties with relatives in the *tuatha*:

*without falter or mormor or blathrehoot of sophsterliness,
puguate the pledge of fiannaship... with a commonturn
oudchd [Armenian, "vow"] of fest man and best man (354.18-
20).*

Richard Ellmann relates that Joyce, during composition of the *Wake*, kept telling the Buckley story to his friends, "convinced that it was in some way archetypal" (33). Ellmann believes that Samuel Beckett drew emphasis to the connection between the sod and Ireland, and explained the General's action as an ultimate "insult to Ireland," though Beckett's reasons for this connection were never clearly explained. Nathan Halper, in his analysis of the Buckley episode, also addresses the curious connection between the sod and Ireland, and does offer an interpretation:

What is there about a clump of turf that makes it an insult to Ireland? One would guess that there was a play of words, but as Ellmann describes--a "piece of grassy turf" and later, a "piece of turf"--there is no relevant pun. The answer to this question is found in the *Wake* itself. Joyce did not call it a "piece": he called it a "sob of turf"--that is, a sod of turf.

This is what he must have said when he told the story to Beckett; and it was probably this that led to Beckett's comment. *Old Sod* is a phrase for Ireland (34).

Nathan Halper also argues that the underlying theme in this tale is the fight of the low-status Irish soldier to overthrow imperial authority.

Beckett speaks of an "insult to Ireland", in Joyce this is "Igorladns." On the level of his father's anecdote, the comic Irishman level, this word is "Ireland". The story is about Ireland. But the word is closer to "Igor-lads". I take it to mean that the lads, the Sons, are going to kill the Father...

Ellmann also tells us that "As early 1920 Joyce saw Buckley in his own role of the ordinary Irishman in combat with imperial authority" (35).

In a letter to Stanislaus (29 August, 1920), Joyce alludes to several of the Buckley themes in reference to the arrival in Ireland of Sir Horace Rumbold:

Sir Horace Rumbold has been unanimously chosen as first Emperor of Ireland. Please hang the Union Jack out of the scullery window at the exact instant when he ascends his ancestral throne of alabaster. If a man named Buckley calls, asking to see His Majesty, he is on no account to be admitted (36).

Ellmann explains the "throne of alabaster" as a toilet. Halper then suggests the allusion to Buckley is Joyce's way of expressing his unforgiving ill-will to Rumbold, wishing that when Rumbold acts like the General, some young Irishman will act like Buckley (37).

The interpretive commentary by Ellmann, Halper, and Joyce himself emphasizes certain defining characteristics of the Buckley Tale: a young Irish soldier affiliated with Finn and the Fianna; a battle to overthrow (or unseat) the imperial authority; the person of the imperial authority appearing at his most vulnerable, i.e., at a toilet or latrine; the embarrassing defecation scene of the authority figure; the empathy of the young Irish soldier; the sod imbued with mythic and symbolic power, and somehow identified with Ireland; the appropriation of the sod as tantamount to a death sentence; and the numerous Fenian allusions throughout the story.

As Joyce suggests, the Buckley tale is indeed archetypal in the sense that it is a retelling of ancient myth with ritualistic origins. In the Fianna Tales (in the very collections alluded to throughout the Buckley yarn) are two analogues to the *Wakean* story that may explain some of its colorful images, especially James Joyce's patriotic and sacred clump of toilet turf. As their main plot device, both of these mythic tales refer to what has to be the most bizarre of all the magical proscriptions placed upon the kings of Tara: the *Geis* forbidding them to use the sacred sod for latrine duty.

In the first Fianna story, the role of Buckley is played by Caoilte mac Ronan, who, like Buckley, is a "buckley" (Irish, *bhuachailin*, "young man"); and like his *Wakean* counterpart, Caoilte is the narrator of his story, an actor in his story, a Fianna, and an emanation of Finn MacCool himself.

In Caoilte's tale, he, Finn, and other Fianna are at war with the imperial authority in the person of the high king Cormac mac Art. Caoilte's and Finn's goal is to unseat Cormac and make Finn king of Tara. In the course of their warring, Caoilte manages to infiltrate the royal hall at Tara, residence of the high king. One evening, "when the drinking was finished," Caoilte surreptitiously observes the king leaving for the latrine and he stealthily follows. Caoilte relates, "I sat on his right side, intent on doing him harm." The Fianna buckley observes the king squatting, but then refrains from killing him in the act of defecation. Then, the king moves to grab some turf to wipe himself. At this point, Caoilte decides he will "kill" the king in a ritualistic manner. Caoilte walks over to the squatting high king and hands him a piece of turf, actually the "sacred sod" from Sescann Uairbeoil, which he happened to have in his possession. Caoilte knows full well that the sacred sod of Sescann Uairbeoil has a royal *Geis* upon it, and the *geis* is very specific: no high king must use the sacred sod to wipe himself; to do so will destroy his kingship. With this knowledge, Caoilte relates, "Nevertheless, I put a piece of it in his hand." When Cormac is handed the *Geis*-imbued sod, he literally smells a trap, refusing to use the proffered turf, stating "I am surprised by what you have given me... some moss from Sescann Uairbeoil with the smell of Caoilte's skin on it." The squatting king knows full well what the turf means if he uses it (38).

Another Fianna tale, also taking place at Tara, repeats the same pattern. In this version, the buckley is played by one Maelodran; the General is Diarmaid, high king of Tara. Again, the Fianna and king are at war, and Maelodran furtively positions himself to do harm to the king.

Maelodran went to where the army was, on the edge of the island on Loch Gabur. The kings had gone to the island for a feast. Maelodran stayed until night in a dwelling and waited to row over. He then got into a boat and went over to the island. The kings were asleep. Maelodran waited at the door of the royal booth. Unbeknown to anyone, Diarmaid went outside to relieve himself (39).

Once again, the king, while squatting, finds himself without anything to use for wiping. Maelodran, armed with both a sword and a clump of sacred sod--"the sould of foemoe times"--enters the scene when the king is at his most human and most vulnerable. Joseph Falaky Nagy's comments on these Fianna tales are highly appropriate as well for their *Wakean* counterpart.

The tricky enemy enters through the back door, both literally and metaphorically. It is during an act of cleansing or after an act that is symbolically a violation of bodily and social boundaries--the act of defecating, when even a king is isolated and vulnerable--that the gilla [young Fianna] reveals his true self...

Society in the person of the king meets outcast in this awkward, peripheral setting, and a queer rapport and synergy are established between them (40).

All three of the Fianna boys--Buckley, Caoilte, and Maelodran--are young Irish soldiers of low social status. They are all enemies of the imperial monarch, and they seek to unseat him. They each gain control over the

king/general while he is alone and vulnerable; all three boys literally catch their royal enemy with his pants down. In all three, the ridiculous plot turns on the same strange device that gives each tale the outrageous blend of the scatological and the archetypal so loved by James Joyce: the *Geis*-laden turf of Tara, a deadly device and a necessary commodity, and the magical emblem of Ireland herself.

The *Geis* on the Pig: The Trial of Festy King

The narrative account of the Trial of Festy King (beginning at 85.20), his "crime conundrum" (85.22), is on its surface an event both bewildering and absurd. On or around "the calends of Mars" (85.27), Festy King (another emanation of HCE) is "haled up" (85.26) and indicted on two charges, "from each equinoxious points of view" (85.28). (The "equinoxious" suggests charges both equally noxious and equinoctial, relating to the Vernal Equinox near the calends of March.) The initial charge leveled against Festy King is that he was "flying cushats" (85.29-30), a slang term for "stealing coals" (41). The second charge: Festy was "making fesses immodst his forces on the field" (85.31). "Fesses" is French for "buttocks" and suggestive of "feces," connecting Festy with the Russian General and his scatological demise. "Fesse" is also a term used in heraldry to describe a band on an escutcheon (42). In addition, "Fesse" is close to the Gaelic "Feis."

Festy King appears at the trial dressed in his ubiquitous seven articles of clothing, motley (85.33-35), identifying Festy with HCE and the motley attired Feste in *Twelfth Night*. The ensuing deposition notes that Festy was arrested while trying to light a fire (85.36-86.5), probably a ritual bonfire since "it was wildfires night on all the bettygallaghers [hills]" (90.9-10); Festy, too, refers to a "god of the fire" (91.29) during his self-defense.

More charges are brought against Festy. Festy King is accused of sneaking into a fair, a feis, or an agricultural festival ("gathering, convened by the Irish Angricultural and Prepostoral Ouraganisations" [86.20-21]) with a "pedigree pig" (86.14). As recounted in the deposition, the pedigree pig's activities are somehow central to Festy's "crime." The pig is placed in its own wooden shelter, which it then partially consumes: "ate a whole side of his [the pig's] sty" (86.28). The royal pig is then lost, escapes through mismanagement, or is misappropriated by Festy. Regardless of the manner, Festy commits a transgression through his involvement with the pig.

In the trial, "Remarkable evidence" (86.32) is presented by the witness "W.P." (86.34). During the three day festival, "Tournay, Yetstoslay and Temorah" (87.8), one H.O.D., on the fair green, attempted to "sack, sock, stab and slaughter singlehanded another two of the old kings" (86.16-17); "bad blood existed on the ground of the boer's trespass" (87.20-21); and the fight on the green might be for the favors of a woman (87.22-23).

After W.P.'s testimony, Festy is questioned on his knowledge of secret Druidic languages and Ogham alphabets (89.29-34). Two more witnesses, "Camellus" and "Gemellus", the famous doorkeepers at Tara (43), describe their version of a fight, and the indictment concludes with an ominous thundering (90.31-33).

Festy is given a chance to speak (90.33), and his "lighburst of poesy" (91.3) is permeated with pig puns and porcine allusions: sows, rab worc, sow of Eire, porkers, mucs, torcs, orcs, Anthony (smallest pig in a litter) and Cliopatrack. His denial is as obscure as are the charges against him:

he would swear to the Tierney of Dundalga or any other Tierney, yif live thurkells [Old Irish, *torc caille*, "forest swine"] folloged him about sure that was no steal and that nevertheless, what was deposited [presented in deposition] from that eyebold earbig moseknaving gutthroat he did not fire a stone either before or after he was born down and up to that time (91.8-13).

Given the absurdity of both the charges and the defense, Susan Swartzlander, in "Multiple Meaning and Misunderstanding: The Mistrial of Festy King," notes "critics have never fully understood the Festy King section of *Finnegans Wake*" (44). Salient points, though, have been addressed. Adaline Glasheen, citing the reference to "flying cushats," suggests that the primary charge against Festy is "stealing coal." The second charge ("making fesses immodst his forces") is certainly an allusion to Buckley and the Russian General. Philip L. Graham interprets "fesse" in

its heraldic sense, and argues that Festy/HCE is a solar king, "charged with claiming the right to bear armorial bearing to which he is not entitled.... Festy's right to the title of king is questioned" (45). Both Swartzlander and Graham note that the numerous porcine allusions seem consistently symbolic of Ireland, her "history and religion." The central charge, then, is that during a festival and in some fundamental way, Festy King "betrayed the pig" that is symbolic of Ireland. F.X. Matthews emphasizes that readers should see "Shakespeare's Feste lurking in the shadow of Joyce's character" (46). Matthews connects Festy King with the European tradition of the Festival of the Fools, when the "King of the Bean" was elected on Twelfth Night to reign over a kingdom of misrule, a Christian medieval event derived from the pagan ritual regicide of the waning solar king. Even with these various point of elucidation, the episode remains essentially obscure, as Swartzlander concludes:

Despite the most valiant of efforts, though, this (and any other) interpretation of the passage does little to advance our understanding of the plotline. The pig material has little to do with Festy King's alleged offenses. Selling a pig or sneaking into a fair with one is hardly a capital offense. The meaning cannot be resolved--at least not on this narrative level (47).

On another narrative level, the meaning of the plotline can be resolved; and the "pig material" has everything to do with Festy King's offenses.

Joyce's description of a three day festival, held in March after the calends and associated with agricultural and seasonal cycles, attended by all classes and races of Irish, involving a ritual bonfire on a hill where a

"solar king" lights a fire, and rivals to the kingship fight for the "affections of a woman," a tournament ("Tournay") involving ritual combat ("Yetstoslay") at Temora ("Temora" Tara) is an accurate description of the Temora Feis. Macalister, whose own work is cited in the Festy King episode (89.29-34), makes some important observations regarding the Feis, the solar king, his fire, and his important "pig material":

The king, as representative of the divinity that kept the fire of the sun alight, was naturally bound to maintain a perpetual fire at Tara, and to cause it to blaze up and to be the source of all common fires at Samain or at the Vernal Equinox (48).

This sacred fire was always described in "pig" terms: "swine of the fire," "fire pig." In *Da Derga's Hostel*, the sacred bonfire is described in the obscure Old Irish term, *Torc Caille*, "Boar of the Forest," very close to the term used by Festy, "thurkells" (91.9) when he speaks in his own defense. Macalister provides details on the management of the "pig" belonging to the solar king at the Feis:

An erection, called for some reason *torc tened* ("fire boar") or *torc caille* ("forest boar") was made--apparently a pyramidal structure of logs. When this was burnt down, the embers were taken, and "stones placed in the Samain-fire"--at is, the fire was slowed down so as to be kept alive during the year; and the "boar" of the following was lit from it (49).

If the Trial of Festy King is interpreted within the context of this ancient tradition, a meaning to this obscure event may be elicited. A faltering and threatened King (HCE) is arrested while attempting to light a ritual fire at the Vernal Equinox, the fire proclaiming ascendancy for the

one who lights it. The first charge leveled against Festy is trying to steal coals; the second charge is falsely presenting himself as solar king. The proceedings then state that Festy King was sneaking into the festival with a "pedigree pig." The "pig" is placed in a wooden house, which it partially consumes, i.e., the king attempted to light a bonfire. The "pig"--"symbol of Irish history and religion"--is misappropriated, an act perceived by the festival attendants as an ultimate betrayal of Ireland herself, as "bad blood on the ground of the boer."

Festy's two-part denial is also directly related to the accusation that he attempted to light the ritual fire. Festy states that if the "thurkills" follows him, he is not responsible for it; he then denies using the *torc caille* coals to build the fire: he "did not fire a stone." Misappropriation of the *torc caille* at the Teamhur Feis is a major violation of a *Geis*. *The Book of Rights* underscores the serious nature of this offense:

Patrick goes afterwards to Fearta Feir Feic [Slane]. A fire is kindled by him at that place on Easter Eve. Laegaire is enraged as he sees the fire, for that was the *geis* of Teamhair among the Gaedhil (50).

Sneaking a pig into a fair is indeed a betrayal of Irish religion and history and a capital offense. It is the very act committed by Patrick at the Rites of Tara in Chapter Seventeen of the *Wake*.

The Prankquean and the Rite of *Lomnrad*

During a night in Ireland when bonfires are blazing on hilltops and a festival is underway, the Prankquean arrives at the closed castle of the king

(named van Hoothe). The king is in the castle with the two "jiminies" (21.11) (Gemini, "twins" and *gamina*, Celtic "season change") and their younger sister who is the dyadic emanation of the Prankquean herself. The king is in seclusion within the castle, "laying cold hands on himself" (21.11), (masturbating, attempting to warm himself, attempting to heal himself). The Prankquean demands entrance; implicit in her demand are requests for sex with the king, hospitality, recognition of her true identity, and affirmation of her relationship with the jiminies and their sister. The Prankquean poses a riddle to the king: "Mark the Wans, why do I am alook alike a poss of porterpease?" (21.18-19). The king, angered because the Prankquean "made her wit" (21.16) (urinated, expressed her riddle) against the "dour" (21.16) (door, dour one), slams the door in her face. Incensed, the Prankquean takes one of the "jiminies" and travels "Tourlemonde" (21.27), the circuit of the world. During this journey, (the cycle of which is forty), the jiminy transforms into his opposite (51).

The Prankquean returns to the castle, and again there is a festival with bonfires on hilltops. The Prankquean presents a variation of the "poss of porterpease" riddle, and is again insulted and rebuffed. The Quean removes the other jiminy, takes him on the quarant circuit of the world, and he too transforms into his opposite.

Once more, the Quean returns to the castle after her cyclical journey and again poses the porterpease riddle. The king, exasperated by the riddle

and the demands, rushes at the Quean and insults her to her face. The princess now turns on the king and slams a shutter against him, which produces a peal of ominous thunder. The king himself is now shut out of the castle, indicating his fall, defeat, or death. The Quean and her dyadic counterpart now merge. Along with the others, the young/old Quean engages in a feast that involves imbibing the mysterious ale (the porter) alluded to in the riddle. The tale ends with the feast underway, a call for a truce, and plans for a wedding ceremony.

In "Seasonal Change and Transformation in the Prankquean's Tale," Michael Kaufmann demonstrates that the Prankquean episode is enacted within the context of a Celtic seasonal ritual. Kaufmann cites details surrounding the Prankquean's visits to the castle: the hilltop bonfires and the weather conditions suggesting seasonal festivals, the transforming *gamina* who personify the changing seasons. These details indicate a "pattern of Celtic seasonal festivals on which Joyce structures the tale" (52); further, this structure "holds important implications and explanations for events in the main narrative later in the novel as well as for revealing Joyce's method" (53).

The constant battling, merging and splitting of the twins that goes on during the night, then, occurs as a result of the seasonal change taking place; it is a seasonal struggle for dominance, a struggle which, though always contested, is never, finally, in doubt. Each must yield to the other his appointed round (54).

HCE and ALP personify natural forces impelling the seasons round the calendar, the same natural forces that will eventually impel the “wholemole millwheeling vicociclometer” (614.27) to its “Doublends Jined” (20.16)... The parents’ identity as natural forces explains the jiminies changes (55).

The transformation that she [Prankquean, Anna] works on the jiminies is the change of seasons... ritualized in the festal points of the calendar (56).

Joyce uses the dark [Shem] and the fair [Shaun] races of Dublin in a solar mythic way in the Prankquean’s tale, representing the opposing forces of night and day, winter and summer (57).

The Tale of the Prankquean proves central to *Finnegans Wake* not only in terms of content but also of structure. It provides a central schema for the *Wake*, which we can then use to understand the seasonal nature of the twin’s transformations. Joyce recasts the apocryphal story of Grace O’Malley’s visit to the Earl of Howth’s castle into a mythic reenactment of the seasons (58).

In *The Riddles of Finnegans Wake*, Patrick McCarthy notes that allusions to the Tara Triangle (Finn, Diarmaid, and Grainne) appear throughout the Prankquean’s Tale. This Triangle “seems to be the single most important source for the thematic implications of the Tale” (59). In both stories, a dyadic queen rejects an older man and selects a younger. In her selection, the woman acts as both creator and destroyer. The woman is the one who chooses, she holds the real power in the situation. The old and young males are closely related, introducing an Oedipus-like theme. The elopement of the queen and young male is deliberately connected to the seasonal cycle. The issue of sexual virility is implicit in the woman’s selection of the man. A magical and intoxicating liquid is instrumental in

the structure of both stories. The fairy-tale quality, the traditional Celtic tripartite structure, and the ancient Fenian themes combine to turn the episode into "a ritualistic action of cosmic significance" (60).

For many *Wokean* scholars, the most intriguing aspect of the Prankquean's Tale is the strange riddle upon which much of the action and meaning of the tale hinges. After examining Joyce's early drafts and comparing these to the final edition, McCarthy believes Joyce constructed the riddle to convey at least three levels of interlocking meaning:

Joyce struggled to establish a parallel construction among the three statements of the riddle. Three basic levels of meaning, all of which are incorporated in the final published version of the riddle, can be distinguished in these early drafts: a request for porter, a question about why the Prankquean wants (or likes) porter, and a metaphoric riddle about the Prankquean's similarity to a pot of porter (61).

McCarthy believes that the riddle implies both sexual desire and sexual request on the part of the Quean. The riddle "might in fact be rephrased to indicate a desire to 'pass the *porte* [door], please,' which in turn would imply a desire for sexual union"; the Quean demanding entrance suggests a sexual challenge to the king inside (62). McCarthy, like Kauffmann, perceives an element of Celtic tradition in the riddle:

Prankquean is really a druidic satirist, for the satirists were fond of pulling pranks and were able to perform magical conversions; posing the riddle three times, she is not only challenging... but also threatening him (63).

E.L. Epstein suggests that the riddle is fundamentally a religious question on the nature and identity of a triune divinity: "'Why do I am

alook alike a poss of porterpease?' might be glossed 'Why do the three members of the Trinity resemble each other so completely?'" (64). There is the implication in Epstein's gloss that the riddle might involve the recognition of a triune divinity represented by the Quean herself.

William York Tindall believes the nature of the relationship between the Quean, the king, and the twins is the core of the riddle: "A.L.P. looks like the twins (who are as like as two peas in a pod) because she is their mother" (65). Accordingly, the riddle should be interpreted: "Why am I like a pot of porter please?" (Mrs. Porter is one of Anna's names throughout the *Wake*) or "Why am I like a pod for Porter's peas?" The answer in either case is because the Quean, as their mother, held the jiminy twins (alike as peas in a pod) in her own womb (pod).

Grace Eckley, in "Petween Peas Like Ourselves: The Folklore of the Prankquean," connects the Prankquean's riddle with the nursery rhyme "Pease porridge hot" and the children's singing game "Oats, peas, beans, and barley grows," citing several passages in the *Wake* where the riddle and the children's games merge. Making this connection between the riddle and rhymes from folklore, Eckley suggests that the riddle and the entire Prankquean episode itself may be related to earlier pagan rites: "'Oats, peas, beans' in folklore means a springtime vegetation or fertility ritual" (66). Eckley also suggests that Irish rites of kingship may offer a clue to the resolution of the Prankquean episode itself:

I am interested in Margaret Solomon's view of the resolution of the Prankquean Tale's conflict as a marriage because of an interpretation of folk custom offered by Alwyn Rees and Brinley Rees: "The relation between Irish kings and their realm is often portrayed as a marriage, and the inauguration feast of a king is called a wedding-feast. The country is a woman, the spouse of the king, and before her marriage she is a hag or a woman whose mind is deranged" (67).

Eckley suggests that the Prankquean, as a Celtic goddess, attacks the "king" in the sense of kidnapping the children. The "king" must resolve this royal struggle before there can be peace in the marriage, the castle, and the land (68).

Margaret Solomon emphasizes the sexual nature of the riddle, and would translate it as: "Mark I, why am I and a poss of porter as much alike as peas in a pod?" Her answer is that, "like the porter (ale), she, too, is firewater, and is the cause of man's fall" (69). The ale/firewater is also the urine with which the Quean "made her wit," and is suggested in the word "porterpease" ("Porter pees"), symbolizing the Quean's cyclical nature: on a microcosmic level, the cycle of imbibing, assimilating and eliminating; in a larger cycle, rain, river, sea and rain. The Quean's request for porter (the red ale, and the king, Mr.Porter) is a metaphor for her desire for sex with the king, but by slamming the door, he rejects her advances. In some mysterious and significant way, "the Prankquean is herself the porter or firewater," because she, like the red ale, is a cause of man's fall, and because she is identified in the tale with fire and water: "she lit up and fireland was ablaze" and "into the shandy westernness she rain, rain,

rain”(70). The identity of the Quean with “firewater” is further strengthened by her identity with other intoxicating liquids throughout the *Wake*: Tea (goddess and drink), piessporter wine, Tara water, and Bass’s Red Ale (with its prominent red triangle on the label). All of these are associated throughout the *Wake* with micturition, sexuality, cyclical processes in nature, rivers, wells, springs, fertility, creation and quintessential feminine divinity and power. The mysterious liquid intoxicant at the core of this fecund riddle--the “sacramental ale” as Patrick McCarthy calls it--is, in some magical or ritualistic sense, at once the drink, the act of sex, the challenge to kingship, the great cycle of nature, and the powerful and perhaps divine Quean herself.

The *Wakean* Quean who is both creator and destroyer has attributes that strongly identify her as the Sovereign. Both Prankquean and Sovereign manifest as single Queen, as the dyadic *puella senilis* of princess and queen, or as Epstein observed, a divine trinity. Sovereignty, like Prankquean, is the mother of The Twins, the transforming young males, the *gemini/gamina*, who represent Samhain and Baaltinna, the two seasons of the ancient Celtic solar year. She is the divinity manifest within the Queen of Tara.

As Solomon observed with the Prankquean, the Sovereign is strongly identified with springs and rivers. As Medb, Anu, or Tea, she is

all the flowing liquids that sustain life, bestow royalty, and engender fertility.

Although Medb is the most famous of the "sovereignty" goddesses in Celtic literature, she is only one of many very closely related figures who populate the female pantheon in Irish, Welsh, and British sources. Broad common denominators generally include dispensation of drink, promotion of fertility, and bestowal of kingship... many are connected with springs, rivers or lakes (71).

The identity of the Sovereign with life-giving liquids is so complete that the *Filid* typically referred to the goddess with puns (like Joyce's "Porter Pees") that deliberately merged the identities of the liquid, the goddess, and the magical powers of both. *Medb* ("Mead") literally means "The Intoxicant"; the pun intentionally connects the fiery beauty of the Tara Queen, the drink of "firewater" (mead), the heady power of kingship she bestows, and the intoxication of sex with the goddess herself. Another of the early names for the Sovereign is *Dergflaith*, "Red Sovereignty." The name is a well-crafted pun on two early Irish words, *Flaith* "Sovereignty" and *Laith* "Ale."

derg flaith, a name which can mean both 'red ale' and 'red sovereignty'... is a bride, the server of a powerful drink, and the drink itself (72).

As Ireland's palladium of fecundity, the Sovereign is obligated to mate with the king, ostensibly the best male candidate possible. The Queen and king *must* have sexual relations as a necessary rite of sympathetic magic to maintain the fertility of Ireland, the well being of the people and

vegetation, and the regular change of Samhain into Baaltinna and back again. Sovereign's choice of king and consort is based on the collective criteria *Fir Flathemhan*. Promulgated through the *Audacht Morainn* and other texts related to the rites of pagan kingship, the qualities of *Fir Flathemhan* as required by the Sovereign are identical to the Prankquean's demands at the castle of van Hoothe: the king's participation in the favorable transformation of the seasons, his hospitality and generosity at court, sexual virility and relations with his queen, personal responsibility in promoting fertility, absence of niggardliness and excessive pride, personal health and hygiene, and recognition of the goddess of Sovereignty herself.

Like the Prankquean, the Sovereign traditionally tests the *Fir Flathemhan* of her consort with a mysterious riddle. The mythic paradigm for this test is described in the visionary tale, *Baile an Scál*, ("The Vision of the Phantom"), found in the oldest extant copies of *The Tripartite Life*, one of Joyce's principal sources for Patrician lore. During the seasonal rites at Tara, the high king Conn is invited into the royal palace in the Otherworld. Conn meets the Sovereign standing next to a silver cauldron filled with a magical red liquid and holding in her hand a goblet of *Dergflaith*. The queen, "a diadem of gold upon her head," turns to Conn and poses a mysterious riddle: "Who shall this *Dergflaith* be served to?" The king is taught the correct answer to the Queen's riddle: *Dergflaith* is his Queen, his lover, the sacramental red ale, and the intoxicating sex that underscores

his *Fir Flathemhan* and thereby legitimizes his reign as king. Conn understands the riddle and is thus accepted by the Queen. Conn then hears the regnal list of future kings, all described by the Sovereign in terms of the *Dergflaith* riddle:

Art shall drink it after forty nights, a mighty hero... Cormac shall drink it up; an ancient drink... Coirpre shall drink it, a fitting contestant, with righteousness of rule [i.e., *Fir Flathemhan*]. Fiachri shall demand it... till Broadfaced Daire shall distribute it for a plenteous month... Finnachta who shall pour shall drink it (73).

Conn of the Hundred Battles ("Connie of the Hundred Bottles" as Joyce calls him), a model king, correctly answers the Queen's riddle and conducts his reign according to the precepts of *Fir Flathemhan*. This, however, is not always the case. A king who fails the regnal riddle and falters in his adherence to the precepts of *Fir Flathemhan*, now acts through *Gó Flatha* ("Falsehood of a king"). The Sovereign not only abandons such a king, she typically becomes the dark Queen and the agent of his destruction: "the goddess of sovereignty reappears as the goddess of death to unjust kings and withdraws sovereignty" (74).

In an event called the *Lommrád*, "the act of laying bare," "the act of melting away," "the act of shearing," the Sovereign becomes the Prankquean and uses her power to take back all of her gifts from the failed king: health, virility and fertility, the seasonal *gamina*, his right to residence in the castle (75). After the *Lommrád*, the king is no longer

legitimate. Like van Hoother, he is stripped of his gifts and powers and shut out by the goddess--the prelude to his destruction.

In order to prevent Ireland from becoming the Wasteland, a new king and consort must be found. The cycle personified by *Dergflaith* begins again at a great Celtic seasonal festival where hilltop fires are blazing, where the goddess calls a truce, where her mysterious drink is served, where she is reunited with her *gamina* and where she plans her next wedding--exactly as the *Wakean* tale relates.

The salient features of "The Prankquean's Tale" can also suggest another and much more familiar Celtic pattern: A Celtic king, who is sexually dysfunctional but is associated with children and fertility, commits a transgression against a woman. The transgression is the violation of a code of honor and is in some fundamental way a sexual sin. The woman insulted is associated with royalty and divinity, and a mystical cycle of regeneration. The woman is also connected in a numinous way with a sacred red liquid that is the essence of divinity and regeneration. A deliberate pun emphasizes this connection. A riddle built around the pun must be correctly answered for the king to heal his relationship with the woman. If he fails, he suffers and dies, and his children and kingdom suffer as well. If he answers correctly, he becomes the new king and the land becomes fertile once again. While this is the pattern of Joyce's fairytale, it is also the pattern of the Grail Romance: the aging king who is

sexually ill and wounded in his “thigh”; the Grail itself holding the divine red liquid; the pun on the name “San Graal” (Holy Grail) and “Sang Real” (Royal Blood); the riddle that must be answered (“Who does the Grail serve?”); the failure leading to the death of the king and the Wasteland; the successful response identifying the new king. Many *Wakean* scholars have sensed that the Grail Legend is deeply embedded in the cycle of the *Wake*, but the Grail Legend, as Jessie Weston demonstrates, is itself based upon the earlier Celtic rituals. While the Prankquean’s Tale resembles the Grail Legend, the closer pattern to Joyce’s Tale is found in the rite of Lommrad enacted at the Teamhur Feis. The Grail legend, though resonant with the story of the Prankquean, is itself derived in large part from the Rites of Tara, making it the more recent surface inscribed on Joyce’s ancient palimpsest: “Thou in shanty! Thou in scanty shanty!! Thou in slanty scanty shanty!!!” (305.23-24).

Regicide through Word and Deed

The belief that a Druid or *fili* could, through the power of words alone, bring favorable or ill fortune is a fact well attested in Irish literature and folklore. This ability, known as *moladh agus aoir* (“praise and satire”), is illustrated in many medieval texts through the claim that a skillful *fili* had two little compartments in his tongue, one holding honey, the other containing poison (76). These little compartments, however, were hardly used with equivalent frequency: the Irish *fili* typically placed much greater

emphasis on blaming and satire than on praise. Vivian Mercier connects this poison-tongue preference directly to the pagan tradition; satire (*aer*, *aoir*) was originally a magical rite inherited from Druidism, and a rite thoroughly familiar to James Joyce.

The word *aer*... which eventually came to mean 'satire' in the most general sense--ile retaining the earlier meanings of 'lampoon, personal attack in prose or verse, curse'--must originally have signified 'spell' or 'enchantment'. As Robinson shows by copious references to the literature, an *aer* was believed to have power to cause... even death, in its victim...

Fear of this power... played a great part in ensuring the prestige and wealth of the *fili* (77).

The *fili* undoubtedly inherited his magic powers from the *druí* or druid, who must have been more a wizard than a priest...the fact that the words for 'druid', 'prophet', 'poet', 'judge', and 'physician' are virtually interchangeable in the Early Irish sagas and the lives of Irish saints (in both Latin and Irish) suggests that the druid originally combined the functions of all.

A malevolent spell would naturally be aimed at a specific individual or, more rarely, at a clearly defined group of individuals. Very likely as a result of its origins, Irish satire ... usually has a great difficulty in escaping from the personal lampoon towards more generalized satire. Since Ireland has adopted the English law of libel, such lampoons now rarely find their way into print, though Joyce had both 'The Holy Office' and 'Gas from a Burner' printed at his own expense... Joyce held the archaic, magical view that words are weapons--and lawful weapons (78).

One particular verbal weapon used by the *fili* was a song, a *rann*, publicly performed against a king already in his decline and guilty of violating the tenets of *Fir Flathemhan*. This vituperative recital was known as *Bria-mon is meth righe*, "the word-play which constitutes the decline of

reign" (79). The *Bria-mon is meth righe* is both satire and blame, and the emphasis in its composition is placed on the culpability of a waning king who has earned the displeasure of the people as a whole and of the *fili* in particular. The king's lack of honor, his increasing age, the failure of crops and animals, human illness, bad weather, and general decline of services, are the specific topics of this Bardic rann. The intention of the *Bria-mon is meth righe* was to publicly place the blame for misfortune where it belonged--the failing and hapless king--and in so doing shape public opinion against him, thereby encouraging, if not initiating, a series of subsequent acts that would eventually lead to regicide. "Hosty's Rann," the slanderous little song entitled "The Ballad of Persse O'Reilly" (44.35-47.32), easily translates as a modern rendition of the *Bria-mon is meth righe*.

At the great festival, all the Irish tribes of "the united states of Scotia Picta" (43.29-30) have gathered: "an overflow meeting of all the nations... fullyfilling the visional area, and, as a singleminded supercrowd, easily representative, what with masks, whet with faces, of all sections and cross sections" (42.20-23). The event they anticipate is Hosty's Rann, his "lay" for the great but fallen leader:

the bouckaleens shout their roscan generally (seinn fion, seinn fion's araun.) and the rhymer's world was with reason the richer for a would be ballad to the balledder of which the world of cumanity singing owes a tribute for having placed on the planet's melomap his lay of the vilest bogeyer but most

attractionable avatar the world has ever had to explain for
(42.11-16).

Hosty's composition ("leave it to Hosty for he's the man to rhyme the
rann, the rann, the rann, the king of all ranns" [44.15-17]) addresses all the
traditional grievances found in the *Bria-mon is meth righe*. The rann cites
the literal fall of the king: "How he fell with a roll and a rumble." The king,
onetime vessel of the spirit of vegetation has deteriorated into a "rotten old
parsnip," even though "He was one time King of the Castle." The fallen
king, also failing in virility, is blamed for infertility in the populace as well:
he is responsible for the "immaculate contraceptives for the populace." In
the course of the ballad, the king is cited as "fafather of all schemes to
bother us," including illness, bad harvests, failing animals, and lies. Hosty
then accuses the king of various crimes and concludes his rant by urging
that the assembled Gaels use the festival itself as the opportunity to
murder their failed leader:

Then we'll have a free trade Gael's band and mass meeting
For to sod the brave son of Scandiknavery.
And we'll bury him down in Oxmanstown
Along with the devil and Danes,
 (Chorus) With the deaf and dumb Danes,
 And all their remains.

And not all the king's men nor his horses
Will resurrect his corpus
For there's no true spell in Connacht or hell
 (bis) That's able to raise a Cain (47.22-32).

Even more vicious than Hosty's *Bria-mon is meth righe* is the violent
curse delivered by the Cad Magrath in the episode Joseph Campbell refers

to as "The Banging at the Gate" (63.20-74.19). Here too, Joyce patterns Magrath's curse on an older Druidic tradition. In this episode, Magrath, "a process server" (63.31-32), after undertaking a "clan march from the middle west" (70.14) through the "Bullfoost Mountains" (70.15-16), arrives at the threshold of the "houseking's" (70.19) residence near a sacred hill. In this "drema of Soarestost Areas" [dream, drama, of Irish Free state] (69.14-15), Magrath, the "unsolicited visitor" (70.13), performs a series of bizarre activities while positioned at the "stonehinged gate" (69.15) of the king's residence. Magrath, "like a starling bierd" [bird, bard] (70.16), does a "long dance" (70.16) at HCE's gate. With HCE watching through the keyhole in his door, Magrath then throws a handful of dry cereal (Quaker's oats possibly) through the keyhole into HCE's face: "blew some quaker's (for you! Oate's!) in through the houseking's keyhole to attract attention" (70.18-19). (The phrase "Quaker's" is more than a brand name: "Quaker's" suggests that the cereal itself, for some unknown reason, causes HCE to become a "quaker," as he is now quaking and shaking with fear.)

Magrath's next action only intensifies HCE's already frightened state.

Screaming in an eerie mythic tongue of mixed languages, "swobbing broguen eeriesh myth brockendootsch" (70.4), Magrath delivers a violent threat against HCE: "he bleated through the gale outside... that he would break his bulsheywigger's head for him" (70.19-22). Magrath, now identified as a hog-caller or hog-catcher (70.20-21), "went on at a wicked

rate, weathering against him in mooxed metaphors... to come oout... to be Executed Amen" (70.31-35). Then, Magrath in a "rage" (73.13), "a brisha a milla a stroka a boola" [Irish, *ag briseadh* "breaking", *ag milleadh* "destroying", *ag stracadh* "tearing", *ag buaileadh* "beating"], levels a curse intended to render HCE dead and/or insane: "Gog's curse to thim, so as he could brianslog and burst him all dizzy... and build rocks over him... for two and thirty straws" (73.6-10). Magrath's curse is apparently extemporaneous and comprised of a catalog of "abusive names" addressing HCE's faults and age, with references to the recurring criminal charges leveled against him. The curse is also ritualistic: Magrath's curse, as William York Tindall notes, is exactly 111 execrations, a number used throughout the *Wake* to imply cyclical process and completion (80). HCE, now scared speechless (72.18), hides until Magrath finally leaves: he suspects his death is near. The strange and ominous episode concludes with a foreshadowing of a resurrection described in the imagery of the Green Man, the spirit of vegetation who is slain in order to rise again in the spring of the year:

he shall wake from earthsleep, haughty crested elmer [HCE],
in his valle of briers of Greenman's Rise O, (lost leaders live!
The heroes return!) o'er dun and dale the Wulverulverlord
(protect us!) his mighty horn shall roll, orland raoll (74.1-5).

Magrath's activities at the "stonehinged gate" of the "houseking"-- his bird-like dancing, throwing dry cereal at HCE and thereby causing tremendous fear, delivering a ritual execration in an "eerish mythic"

tongue, positioning himself on an ancient threshold--are the precise components of the Druidic curse known as the *glam dichenn*. The most compelling of all ritual curses, the *glam dichenn* would have been directed at a disgraced leader or failed king, and delivered only by a powerful Druid, such as the "process server" Mogh Ruith--the most powerful Druid of all.

The *glam dichenn* was one of the most feared of the magical abilities attributed to Irish Druids, a powerful rite of malediction recognized by the Irish Celts that ensured the authority of the Druids and the efficacy of their edicts. The *glam dichenn* was a ritualized execration, a curse, intended to put its victim--one subsequently shunned by all levels of society--under shame, sickness, and even death (81). The *glam dichenn* was frequently delivered in conjunction with a bird-like dance or posturing intended to augment the force of the curse, and traditionally known as the "crane-stance" (82).

P.W. Joyce, whom James Joyce refers to as "my namesake Dr. P.W. Joyce" (83), describes an Irish Druid, postured in the crane-stance, delivering the *glam dichenn*:

While in this posture, he uttered a kind of incantation or curse, called *glam dichenn*, commonly extempore, which was intended to inflict injury on the maledicted person or persons. It was chanted in a loud voice, as the word *glam* indicates, meaning, according to *Cormac's Glossary* (p.87), 'clamour' or 'outcry' (84).

P.W. Joyce cites an episode in the "Bruden Da Derga" where two adversaries of the High King of Tara--one a "hog-catcher" like Magrath--perform the crane-stance and the *glam dichenn* against the doomed King:

King Conari was on his way to the Bruden, [when] he was overtaken by two rough monstrous big-mouthed misshapen goblins, man and wife, the man--whose name was Fer-Caille ("Man of the Wood")--"with his one hand, and one eye and one foot," carrying a great black squealing hog on his back. And just before the tragedy in which this king was slain, a horrible spectral-looking woman came, and, standing at the door of the house, she croaked out some sort of incantation "on one foot, one hand, and one breath" (85).

As with hog-catcher Magrath, the *glam dichenn* directed against the fated king of Tara is purposely delivered on a threshold. In Druidic tradition, liminal and threshold locations are the optimum *loci* for harnessing and generating magical power. In "Liminality and Knowledge in Irish Tradition," Joseph Falaky Nagy notes that liminal locations, e.g., "the threshold separating the inside of the room or house from the outside world" (86) can be utilized by a Druid as "the source of extraordinary powers because the liminal transcends normal distinctions between separate categories" (87). A Druid would use "liminal places (near a door, between civilization and wilderness) to create a liminal 'atmosphere' to help generate the power necessary for ritual" (88). Magrath, cursing HCE from the stonehinged gate, and the wailing banshee at the portal of the Bruden of Da Derga, are both capitalizing on the Druidic concept of liminality when they deliver their malefic vituperations.

Though the *glam dichenn* was believed powerful enough to cause shame, sickness, or even death, it was on special occasions augmented with the *dlui fulla*, the Druidic practice most feared by the pagan Irish:

Perhaps the most dreaded of all the necromantic powers attributed to the druids was that of producing madness--Irish *dasacht*--believed to be often brought on by malignant magical agency, usually the work of some druid. For this purpose the druid prepared a 'madman's wisp' or 'fluttering wisp,' *dlui fulla* (89).

The *dlui fulla* was a handful of grain chaff or cereal straw into which a Druid "pronounced some horrible incantations, and, watching his opportunity, flung it into the face of his victim, who at once became insane or idiotic" (90). In *Finnegans Wake*, Magrath sees the houseking HCE pressing his face to the keyhole; seizing his opportunity, Magrath flings a handful of dry cereal into HCE's face, an act that certainly gets his attention--causing him abject terror.

Both the *dlui fulla* and *glam dicchen* would have been performed in the ritual speech of Druids and Bards, the secret language referred to in "The Colloquy of the Ancients" and elsewhere as the "dark tongue." The speech of "eerish myth" used so effectively Magrath, along with his threshold dance and his dry-cereal projectiles, suggests a re-creation of the same Druidic curse that would have been performed by Magrath's ancient counterpart, Mogh Ruith, at Tara.

In the "Bruden Da Derga" and at the Rites of Tara, the *glam diccen* is delivered, as it is in *Finnegans Wake*, shortly before the actual murder of

the king. In the *Wake*, HCE sensing his "melancholy death" (97.33) is imminent, "feared for his days" (97.28). In the course of his flight, HCE hears a strange noise, the same sound the cursed king at Tara would have heard and feared, the roaring *Roth Romach* that drives him insane with fear: "Wires hummed" (98.14); "Cracklings cricked" (99.4); "Aerials buzzed" (99.10). "The noase of the loal [roar] had driven him blem, blem, stun blem" (98.3-4). At the height of his terror, HCE once again encounters his powerful adversary, "Magrath" (98.9), wielding his mysterious "piece of wood" (98.26) with its divine powers (98.27). On an ancient tumulus used for the inaugural rites of Irish kings, HCE is murdered the day before the ritual bonfire is lit (100.8-13).

Were he chief, count, general, fieldmarshal, prince, king or Myles the Slasher in his person, with a moliamordhar mansion in the Breffnian empire and a place of inauguration on the hill of Tullymongan, there had been real murder, of the rayheallach royghal raxacraxian variety... On the fidd of Verdor the rampart combatants had left him lion with his dexter handcoup wresterected in a pureede paumee bloody proper. Indeed not a few thick and thin well-wishers, mostly of the clontarfminded class, (Colonel John Bawle O'Roarke, fervxamplus), even ventured so far as to loan or beg copies of Dr. Blayney's trilingual triweekly... so as to make certain sure onetime and be satisfied of their quasicontribusodolitarian's having become genuinely quite beetly dead (99.24-100.1)

Marion Cumpiano suggests that elements of this passage are based upon an account in *The Annals of the Four Masters* describing the assassination of Tighearnan Ua Ruairc at the Hill of Tlaghtgha in 1172:

Tighearnan Ua Ruairc, for a long time a powerful chieftain, was treacherously slain at Tlaghtgha by Hugh de Lacy... He

was beheaded and ignominiously carried to Dublin; his head was placed over the town gate, and his body was gibbeted with his feet upwards, on the north side of the city, a woeful spectacle to the Irish!

Cumpiano believes Joyce deliberately alters the account given by the Four Masters, changing the location and thereby imbuing the murder of HCE with a more ritualistic significance:

Joyce shifts the site of the actual murder from the ancient cemetery Hill of Tlaghtgha... to 'a place of inauguration on the hill of Tullymongan' (99.26-27), recently called Gallows Hill, according to O Hehir. The Hill of Mongan in East Breffney was ruled by the O'Reilly's and this fact is found in the eighth thunder word: '-tullaghmongan-' preceded by 'parassannuaragheallach-' (332.05), which Brendan O Hahir translates as: Piers the Descendant of Ragthallach (O'Reilly) of the Hill of Mangan (*tullach*, hill). In the passage dealt with above, the 'real murder, of the rayheallach royghal raxacraxian variety' (99.27) is thus the death and resurrection of the kingly HCE Perse O'Reilly-O'Rourke, and the place of martyrdom of the sacrificed king becomes the place of his inauguration (91).

Like the kings of Tara, HCE is murdered at the site of his own resurrection and inauguration. But before his resurrection and inauguration can occur, HCE, like all the god kings of Ireland's past, must first travel to the Celtic Elysium, *Tir na Nog*.

HCE's Journey to *Tir na Nog*

Of all the mythic patterns appropriated by Joyce from Irish mythology, the traditions of the Otherworld, *Tir na Nog*, are the most recognized:

Joyce's familiarity with the features of the Irish otherworld can be amply demonstrated; indeed this is perhaps the aspect

of Irish mythos that is most overdetermined in the sources Joyce had to hand. The literature of the Anglo-Irish literary revival is full of material about the Irish otherworld, as the epigraphs from Yeats illustrate, and must be counted among Joyce's sources for the mythic patterns related to the otherworld in Joyce's work. Yeats's early narrative poem, "The Wanderings of Oisín" (1889) serves as a passable introduction to the concept of the Irish otherworld, including as it does many of the features of the otherworld... and Yeats returns to the various faces of the otherworld in work after work... The Irish otherworld is present not only in Yeats's work... it is also used thematically by such authors as Æ (92).

In addition to Yeats and Æ, Joyce's other sources include P.W. Joyce's translation of *Echtra Conlai* (*The Adventure of Connla*), the *Immrama* tales translated by Whitley Stokes ("stout Stokes" [619.32]), the collection of Irish wake customs compiled by the folklorist Lady Wilde (cited by Adaline Glasheen in *Census*), and J. A. MacCulloch's essays on *Tír na Nóg* (cited by Joseph Campbell in *Skeleton Key*). Collectively these sources describe the voyage of an Irish hero to the Otherworld--retold in the *Wake* as HCE's own journey to *Tír na Nóg*.

In "Nearness of Heaven, Earth, and Purgatory," William Butler Yeats observes: "In Ireland this world and the world we go to after death are not far apart... Indeed there are times when the worlds are so near together that it seems that our earthly chattels were no more than the shadows of things beyond" (93). The Celtic Otherworld, unlike the Heaven of Christians or even the Avernus of Greco-Roman religion, is not a distant world but rather an other-dimensional reality more or less conterminous with the physical realm. In many ways the Otherworld resembles the

earth-plane, but in a pristine state, an “idealized mirror image of the human world” (94), a realm of primal power and primary forms:

It is the most sacred of places and contains more power than any other object, person, or place. Still further, it is the source of all power and sacrality including that which is located in the ordinary world. Thus, it plays the mythic role of establishing archetypes or models for powerful actions and events, objects, and people (95).

The Otherworld is the ultimate source for regeneration and renewal. All mortals returning to the Otherworld retain their youth if young, return to youth if aged. The most frequently applied appellation for the Otherworld certainly conveys this belief: *Tir na Nog* literally translates as “The Land of the Ever-Young.” The ever-young, however, are not the most numerous of Otherworldly denizens.

One of the consistent features of the Celtic Otherworld is its avian population. Birds are everywhere: messengers of the gods, harbingers of springtime, emblems of transcendence, singers of song, embodiments of joy.

Sweet, unending bird music, however, was a constant note of Elysium, just as the song of Rhiannon’s birds caused oblivion and loss of all sense of time for eighty years. In the late story of Tuighe’s voyage to Elysium, the birds... warble “music and minstrelsy melodious and superlative,” causing healthful slumber; while in another story the minstrel goddess of the *sid* of Don Buidhe visited the other *sid* with the birds of the Land of Promise which sang unequalled music (96).

In "The Wanderings of Oisín," the young Fianna is awe-struck by his first impression of *Tír na Nóg* and its sheer number of birds, singing away as the sun sets:

But now a wandering land breeze came
 And a far sound of feathery quires;
 It seemed to blow from the dying flame,
 They seemed to sing in the smouldering fires.
 The horse towards the music raced,
 Neighing along the lifeless waste;
 Like sooty fingers, many a tree
 Rose ever out of the warm sea;
 And they were trembling ceaselessly,
 As though they all were beating time,
 Upon the centre of the sun,
 To that low laughing woodland rhyme.
 And, now our wandering hours were done,
 We cantered to the shore, and knew
 The reason of the trembling trees:
 Round every branch the song-birds flew,
 Or clung thereon like swarming bees;
 While round the shore a million stood
 Like drops of frozen rainbow light,
 And pondered in a soft vain mood
 Upon their shadows in the tide,
 And told the purple deeps their pride,
 And murmured snatches of delight (97).

In the "Voyage of Tadhg mac Sein," Tadhg travels across the Otherworldly ocean accompanied by great flocks of joyfully singing birds. In the Otherworld, they meet the goddess Clidna who gives magic birds to Tadhg for entertainment and guidance.

And when they came across to the *sidh* and the bird-flock came and perched on the cornices and couches of the *sidh*. And thirty of the birds were into the house of the weapons where Caeilte was, and they made a chorusing inside. Cascorach seized his stringed instrument, and with every piece that he played, the birds joined in. "We have heard

much music," said Caeilte, "and we have not heard music as excellent as that." (98).

Many of the Otherworld birds in Irish lore are not actual avians but rather shape-shifters who for various reasons appear in avian form. Some of these magical birds are divinities assuming their totem aspect: Cerridwen as a hen, Mor-Rigu as raven. Sometimes these birds are mortals transformed by the gods: the swans of Lir, the birds of Rhiannon and Clidna. On rare occasions, even some powerful mortals could transform themselves into an avian form.

In order to venture successfully to the Otherworld and back, usually on a mission connected with kingship, some Druids had the power to shapeshift into birds to facilitate their other-dimensional journey. To do this, a Druid would "become" a bird: don the *Tugen*, (a long bird-skin cloak covered with hundreds of bird feathers), and place on his head the *Encennach* (the bird mask that completely covered his head and face). Mogh Ruith, the Druid with personal ties to the *Wake*, provides a good example. To become a birdman in *Tir na Nog*, Mogh Ruith dons "his speckled bird-dress with its winged flying [cloak], and his druidic gear besides. And he rose up, in company with the fire into the air and the heavens"(99).

The avian imagery of the Irish Otherworld is so pervasive and generally so positive that it continued into Irish Christian tradition—one of

the easiest of all the pagan to Christian sea-changes discernible in early

Celtic Christianity:

As birds are associated so intimately with the pagan concept of the happy otherworld, and regarded as a form adopted by otherworld beings, it is natural that the concepts of the bird soul and of the singing otherworld birds, bestowers of joy and forgetfulness, and relievers of pain should be transferred with ease and with little modification into the Christian milieu, itself rich in bird symbolism drawn from many traditions and mythologies. The miracle-working saint with bird attributes is not so very far removed from the wonder-working god or Druid, also possessing helpful birds or magic bird-flocks (100).

Of far more consequence than the host of avian denizens flocking to the Otherworld is the Sovereign, whose true home is the Otherworld. Here she resides, manifest in her most beautiful and alluring aspect. In "The Champion's Ecstasy" for example, Conn, transported to the Otherworld, recognizes the goddess as his own earthly consort but in a more beautiful and divine form. The bevvies of ethereal Celtic vixens and fey Irish beauties portrayed in the Otherworld tales of the *echtra* and the *immrama* are all emanations of the Sovereign, the reason the pagan Irish also refer to the Otherworld as *Tir na mBan*, "The Land of Beautiful Women."

Given that *Tir na Nog* is the matrix of youth, health, and beauty for both genders, sexuality is inherent to the Otherworld. As J.A. MacCulloch observes, sex is concomitant to entry in the Otherworld, and sex is certainly one of the alluring reasons for staying there.

Love-making has a large place in the Elysium tales. Goddesses seek the love of mortals, and the mortal desires to visit Elysium because of their enticements. But the love-

making of Elysium is "without sin, without crime," and this phrase may suggest the existence of ritual sex-unions at stated times for magical influence upon the fertility of the earth, these unions not being regarded as immoral, even when trespassed on customary tribal law" (101).

The paradigm for these ritual sex-unions is the mating of the Sovereign and her royal consort, the act through which she bestows kingship upon her lover. This sexual union first occurs in the Otherworld and is then reenacted on the earth plane as the *Banais Righe* during the Teamhur Feis. The legitimate succession of Irish kings therefore has its ultimate origin in the sexual union initially occurring in the Otherworld.

The Sovereign too plays a role in the return of her consort to the Otherworld. When an Irish king dies, or is murdered, he returns to the Otherworld where he is restored to his youthful and powerful form. The exemplar of Celtic kings, Arthur, mortally wounded during The Battle of Camlann, is conveyed by ship back to the Otherworld by the Sovereign, his true consort, whose earthly manifestation was but a Guinevere, (a "shining phantom"). In the matrix of renewal the Once and Future King, through the powers of the Sovereign, is mystically restored. When the time is appropriate, the god king, now in his youthful and renewed form in *Tir na Nog*, will return to the earth plane and begin the great cycle once more.

Legitimate succession of Irish high kings thus required verification directly from *Tir na Nog* to correctly identify the new king--a main reason for the Otherworld's other title, *Tir Tairngire*, "The Land of Prophecy."

One method of verification was a quest to *Tir Tairngire*, the shamanistic and visionary “flight” sometimes performed by Druids. Another method was entering *Tir Tairngire* through the earthly portal of a *sid* or *forradh*. A third strategy, the *tarbh feis*, is a divinatory rite specifically identified with Tara. Æ notes that entry to the Otherworld, always a risky venture, can also occur during sleep: “Many go to the Tir-na-nog in sleep, and some are said to have remained there, and only a vacant form is left behind without the light in the eyes which marks the presence of the soul” (102). The journey to the Otherworld, however, is most frequently portrayed as the crossing of an animate sea. Irish paganism, as with many traditional religions, is imbued with a deep belief in pan-psychism, and the ocean itself is perceived as a living entity. In many of the voyages, the sentient sea responds to the travelers upon it, and its waves acquire human traits. During his sea voyage to *Tir na Nog*, Oisín tells of such humanlike waves.

Fled foam underneath us, and round us, a wandering and
milky smoke,
High as the saddle-girth, covering away from our glances the
tide;
And those that fled, and that followed, from the foam-pale
distance broke;
The immortal desire of Immortals we saw in their faces, and
sighed (103).

The Otherworldly waves are usually associated with the death voyage of a great leader. As they swell and ebb in the immense ocean, they assume a transitory life of their own. And in this fleeting existence—perhaps for the pagans evocative of the cycle of human life itself—the waves speak. They

utter prophecy, as in *Da Derga's Hostel*, where the mysterious "man at the wave" predicts dire events in the ill-fated reign of King Conaire. They offer lamentation for the deceased; they review the life and events of the voyaging dead. J.A. MacCulloch cites some examples of these vociferous but ephemeral entities:

At the Battle of Ventry "the sea chattered, telling the losses, and the waves raised a heavy, woeful great moan in wailing them." In other cases in Ireland, by a spell put on the waves, or by the intuitive knowledge of the listener, it was revealed that they were wailing for a death or describing some distant event. In the beautiful song sung by the wife of Cael, "the wave wails against the shore for his death," and in Welsh myth the waves bewailed the death of Dylan, "son of the wave," and were eager to avenge it. The noise of the waves rushing into the vale of Conwy were his dying groans. In Ireland the roaring of the sea was thought to be prophetic of a king's death or the coming of important news; and there, too, certain great waves were celebrated in story--Clidna's, Tuaithe's, and Rudhraidhe's (104).

To negotiate these Otherworldly waves requires an Otherworldly craft: a glass boat, a crystal ship, an invisible sailing vessel created through Druidic rites. The prototype for this other-dimensional craft is the *Aigean scuabadoir*, "Ocean-sweeper," the gift of Lugh Lamfhada to Manannan mac Lír, the magical craft capable of navigating to these different realms more than oceans apart. In "Connla's Voyage," the two young lovers use just such a craft to traverse the Otherworldly ocean:

A land of youth, a land of rest,
A land from sorrow free;
It lies far off in the golden West,
On the verge of the azure sea.
A swift canoe of crystal bright,

That never met mortal view—
 We shall reach that land ere fall of night,
 In that strong and swift Canoe;
 We shall reach the strand
 Of that sunny land,
 From druids and demons free;
 The land of rest,
 In the golden west,
 On the verge of the azure sea (105).

Lat at night in his tavern (380.6), "His Most Exuberant Majesty" (381.24-25), "monarch of all Ireland," (380.34), HCE, passes out--dead, dead drunk, dead to the world. HCE finds himself on his own magical ship to the Otherworld:

So sailed the stout ship *Nancy Hans*. From Liff away. For
 Nattenlaender. As who has come returns. Farvel, farene!
 Goodbark, goodbye! (382.14-30).

HCE sails away on the *Nancy Hans* and his Otherworldly adventure begins.

HCE's mind now sails forth like a sea wanderer returning to the bounding deep, on a ship of dream. What he is to dream will form the matter of the present chapter. It will be a dream of the honeymoon voyage of Tristram and Iseult. His body, helpless on the floor, will be the King Mark of the story, but his spirit, rejuvenated in the sonlike image of the successful lover, will know again the joys of youthful love. The honeymoon ship is surrounded by waves and gulls, and these become the presences of the Four Old Men asleep. They had failed to quit the tavern with the departing company and now bear witness to the dream of the broken master (106).

Voyaging to the Land of the Ever-Young, HCE, like all other Irish kings returning to *Tir na Nog* in their dream ships, finds himself in his renewed and youthful state. He is no longer the worn-out shell; he

becomes his own successor with whom he is mystically identified. One of the rolling ocean waves rises up, and like the animate waves of the Otherworldly ocean, utters this enigmatic prophecy:

The new world presses. Where the old conk cruised now
croons the yunk. Exeunc throw a darras Kram of Llawnroc, ye
gink guy, kirked into yord. Enterist attawonder, Wehpen,
luftcat revol, fairescapading in his natsirt (387.36-388.3).

William York Tindall "translates" the prophecy of the wave-man:

To signify the end of things and a fresh beginning Joyce used the device of reversal. Reversal of names... abounds. "Kram of Llawnroc," his "Wehpen," and "Tuesy" (388.2-4) take the places in this exchange of Mark of Cornwall, his nephew Tristan, and Iseult... To signify renewal... Joyce uses the image of water--not the river this time but the sea and the perils or successes of voyaging (107).

Like Arthur, Connla, and Oisín before him, the renewed "Wehpen"/HCE travels to the Otherworld with "one of romance's fadeless wonderwomen" (395.30-31), "a strapping modern old ancient Irish priscress" (396.7-8): the Sovereign in her most alluring form. The "priscress" (princess and priestess) chooses the regenerated HCE as successor and lover, and "in the otherworld of the passing of the key of Two-tongue Common" (385.4-5), young HCE and the goddess perform the Otherworldly correlate of *banais ríghí*:

For it was then a pretty thing happened... the vivid girl, deaf with love... with a queeleetlecre of joysis crisis she renulited their disunited, with ripy lepes to ropy loyes (the dear o'dears) and the golden importunity of aloofer's leavetime, when, as quick, as is greased pigskin, Amoricás Champius, with one aragan thrust, druve the massive of virilvigtoury

flshpst the both lines of forwards (Eburnea's down, boys!)
rightjingbangshot into the goal (395.26-397.2).

William York Tindall cites the convergence of renewal themes at this point
in HCE's journey:

A "caschal pandle" (397.26-27), reversed, lights their Irish
Easter rising; Lazarus comes forth (398.26) to the tune of
"Auld Lang Syne"; and "Miss Yiss," who, like the
Prankquean, "ran, when wit won free" (398.17-20), utters
Mrs. Blooms great "yes." Miss Yiss or Iseult is renewal's
agent, but Tristan, with a part in her, has had a part in it.
"Heroest champion of Erenn," Tristan is the new HCE (108).

One of the remarkable features of HCE's ocean voyage is the
number of birds in accompaniment: wrens, eagles, larks, buzzards,
roosters, cocks, fowls, and more. They fly overhead, sing and talk as if
human, watching and commenting upon the voyagers themselves:

Overhoved, shrillgleescreaming. That song sang seaswans.
The winging ones. Seahawk, seagull, curlew and plover,
kestrel and capercallzie. All the birds of the sea they trolled
out rightbold when they smacked the big kuss of Trustan with
Usolde (383.15-18).

The singing of birds begins and ends the chapter. Some of these human-
like avians also act as the agents of the death/renewal theme at the center
of HCE's voyage. They mock and vilify the fallen and aged king and
witness and comment upon the sex-union of the goddess and her new
consort. Some of the birds are reminiscent of the "Birdmen" of *Tir na Nog*--
the shapeshifting Druids on their Otherworldly mission:

Here gulls and other birds attack Mr. Mark, who, they say in
the introductory verses, will be replaced by Tristan, "the spry
young spark," whose bedding of Iseult is what the gulls are

looking at and shrillgleescreaming" about. These gulls are either the four old men with feathers on... or else the gulls are shipmates (109).

As with the Otherworldly voyages of earlier kings, the rolling waves surrounding HCE's dream ship take on human characteristics.

And there they were too, when it was dark, whilst the wildcaps was circling, as slow their ship, the winds aslight, upborne the fates, the wardorse moved... listening in, as hard as they could... by the tourneyold of the wattarfalls...of the rockbysuckerassousyoceanal sea, all four of them, all sighing and sobbibg, and listening. Moykle ahoykling!

They were the big four, the four master waves of Erin, all listening, four... the four waves, and oftentimes they used to be saying grace together, right enough, bausnabeatha [death of life]... here now we are the four of us... the four of us and sure, thank God, there are no more of us (383.19-384.12).

The Waves swell and ebb in succession. As they manifest in the "deepen darblun Ossian roll" (385.36-36), each speaks out in turn upon the "seatuition"(385.30) on the "arzurian deeps" (387.32). The Men of the Waves, like their ancient counterparts, reflect and prophesy upon the life of the royal voyager. One swells, speaks, then ebbs, and is replaced by another, providing flowing commentary for the entire voyage. Renewed from his journey to the Otherworld, HCE must now begin his return.

Tarbh Feis

In the compendium of strange, dark, and ostensibly nonsensical episodes comprising the *Wake*, "The Inquest" (pages 474-554) is certainly a contender for the most bizarre section of all. The central character in this segment, "Yawn," remains on his back in a trance the entire chapter. Yawn

functions as a medium in a psychic investigation conducted by the Four Elders, the strange scenario described by John Gordon: "the ventriloquial conductor... emitting a welter of different voices... a supine unconscious subject being observed from on high by watchers who arrive and begin to question him in an inquisition" (110). The theories offered for this episode include: a study in multiple personalities evoked through psychoanalysis, a re-creation of the non-rational dreamstate, and a parody of a séance. A summary of "The Inquest" certainly suggests elements appropriated from all of these theories.

Late at night, shortly before "The Inquest," Shaun gorges himself in preparation for the strange upcoming events, "recruited his strength by meals of spadefuls of mounded food, in anticipation of the faste of tablenapkins" (405.29-31). The catalogue of Shaun's gorging extends for almost two pages; in his "Gastronomic Postscript," he concludes by thanking the Four Elders, suggesting that his huge meal is at their expense: "I ingoyed your of hissing hot luncheon fine, I did, than awfully, (sublime!). Tenderest bully ever I ate" (456.1-3). Shortly after his meal, Shaun requests a gift, a coat made of animal hide: "But if you'll buy me yon coat of the very furry best, I'll try and pullll it awn mee. It's in fairly good order and no doubt 'twill sarve to turn" (456.11-13). Shaun gets his requested coat, and decides to wear it "skinside out" (507.6).

At the beginning of "The Inquest," Shaun, now called "Yawn," is lying supine on a mound at one of the most ancient boundaries in Ireland, the Eiscer Riada (475.22), a broken ridge of low hills extending from Dublin to Galway Bay, forming the traditional borderland between the "Half of Conn" and the "Half of Mug Nuadat" (a.k.a., Owen). Yawn is moaning in a "semiswoon" (474.11), and is met at this liminal location by the Four Elders, identified with the cardinal points of the compass:

three kings of three suits, and a crowner, from all their cardinal parts...To lift them they did, senators four, by the first quaint skreek of the gloaming and they hopped it up the mountainy molehill, traversing climes of old times gone by of the days not worth remembering... Afeared themselves were to wonder at the class of a crossroads puzzler he would likely be, length by breadth nonplussing his thickness, ells upon ells of him, making so many square yards of him, one half of him in Conn's half but the whole of him nevertheless in Owenmore's five quarters (474.19-475.7).

Leaning over and encircling the unconscious Yawn, the Four Elders chant "a sevenply sweat of night blues" (474.24-475.1): "Feefee! phopho!! foorchtha!!! aggala!!!! jeeshee!!!!!! paloola!!!!!! ooridiminy!!!!!! (475.1-2), altogether a nightmarish incantation; each word of power permeates the body of Yawn and produces a reaction within him (475.11-18). The chanting has the cumulative effect of putting Yawn into a deeper level of trance. William York Tindall finds this strange singing suggestive of a magical incantation:

This "sevenply sweat of night blues" consists of seven formidable words, from "Feefee" to "ooridiminy," and an ascending scale of exclamation points (475.1-2). Although the

first three of the seven words suggest a fearful giant, the sequence is puzzling. Of no common tongue, the words may be Swahili or Eskimo for all I know, or, like the "*nebrakada femininum*" of *Ulysses* (242), the nonsense of a spell or incantation. Associated with celestial phenomena (meteor, nebula, rainbow) and with parts of the body (navel, ribs, entrails) these words, uniting above and below, are Hermetic enough to please a magician (111).

Ian MacArthur cites the sources for the incantatory words, all evidently selected for their nightmarish connotations:

Two numbers, four and seven, dominate III.3. Seven 'words expressing nightmares' (*Letters* I, 225), actually the fears of the old men, moving ritualistically towards the sleeping Yawn, command attention. Joyce added feefee (English: fear) to the original six. The others are phopho (Greek: φόβος), foorchtha (German: Furcht), aggala (Gaelic: eagla), jeeshee (Japanese: jishi, meaning (a) a child, or (b) treachery), paloola (Italian: paura – 'my niece's childish pronunciation'), ooridimini (Assyrian: 'the stargroup called 'the gruesome hound'' (112).

The Four, evidently satisfied with the result of their incantation, take their places around Yawn and prepare to conduct an inquiry with their unconscious subject.

The buckos beyond the lea, then stopped wheresoever they found their standings and that way they set ward about him, doing obedience nod, bend, bow and curtsey, like the watchers of Prospect, upholding their broadawake prober's hats on their firrum heads, the traveling court on its findings circuiting that personer in his fallen. And a crack quatyouare of stenoggers they made of themselves, solons and psychomorers, all told, with their hurts and daimons, spites and clops... And what do you think, who should be laying there above all other persons forenenst them only Yawn! All of asprawl he was laying (476.8-19).

The interrogation begins on page 477, and for nearly eighty pages the Four Elders present the unconscious Yawn with dozens of questions about Irish history and mythology, future events, personal issues, and inquiries into his true identity. Yawn responds, but shortly into the inquest the Four Watchers arrive at an impasse with their increasingly recalcitrant subject, who begins to evade their line of questioning by speaking in pidgin and promising his assistance at a later time: "Me pige y savvy a singasong anothel time" (485.31-32). The Four refuse to accede to Yawn's tactics. They put an end to his "sob story" (486.1) and demand to know his real name ("Are you roman cawthrick 432 ?" [486.1-2]) and other aspects of his identity. To acquire this knowledge, one of the Four produces a wand carved to resemble a snake with the head of a ram, a "serpe with ramshead" (486.21). The Elder holding the wand then touches the end of it to Yawn's temple (486.15), lips (486.22), and breast (486.29), each touch evoking a different set of images.

The inquisitors are pressing to yawn's forehead, mouth and heart a mystic symbol intended to stir his memory of the past. As they change position of the symbol, it sounds deeper and deeper levels. First it resembles a T-cross: this suggests the age of Christianity and its missionary St. Patrick... Next the symbol looks like a serpent with a ramshead. This suggests the pre-Christian period of Celtic warriors and myths, the age of Cuchulinn, Finn MacCool, and the Fairy Queens... Finally, the symbol is made to look like a phallic monolith... Such monuments date from pre-Celtic times: a simple age of semiprimitive agriculture and fertility dances (113).

After the application of the serpentine talisman, Yawn becomes more cooperative; he continues, and discusses among other things the "triptych vision" (486.32) and the coming of Patrick.

The voice of a woman comes through (491.26), possibly Anna, and relates HCE's indiscretions. A ghostly voice, identified by the Four as "an earthpresence" (499.28), is asked about ancestors in a tumult. After responding, the "earthpresence" tells the Four about the fall of the great king. Another entity, chanting Patrick's *Lorica*, breaks through (500.12). Shortly after "Patrick," Yawn returns (501.10). The Four, sifting through the maze of voices, understand they are on a search, and seem to have their own strange agenda.

The four old men, who have served as Earwicker's judges, customers in his pub, and the annalists of Tristan are "psychomorphs" now (476.14-15). Shaun is always answering quizzes, and it is "question time" again (476.32). The inquisition of the inquisitive four takes the forms of a fishing, a hunting, a séance, a trial in court, an analysis in depth, and the sounding of an ocean--what Gerard Hopkins called "the ocean of a motionable mind" and Andrew Marvell, "that ocean" of the mind "where each kind/Does straight its own resemblance find." Yawn's mound is a couch for the convenience of his analysts, whose object is his "soul's groupography" (476.33). Who he is and what is in him are in question (114).

The interrogation continues. More voices, more entities, speak through Yawn, are dismissed and replaced by yet others. The controlled questioning deteriorates into argument between Yawn and the interrogators (520.27). At 522.26 Yawn informs the Four: "I have something

inside of me talking to myself." The Four demand to hear (523.1) this mysterious interlocutor. At this command, six of Yawn's invisible friends speak through him in succession (523). Next, a young woman (possibly Issy) speaks; then, an older woman (possibly Kathe) talks through the entranced subject (530.36). At this point in the inquest, Matt Gregory, the toughest of the Four interrogators, has had enough of the vociferous ramblings of this farrago of spirits. He abruptly ends the blathering of "Kathe" and the other elemental spirits:

"All halt! Sponsor programme and close down. That's enough, general, of finicking about Finnegan and fiddling with his faddles. A final ballot, guvnor, to remove all doubt. By sylph and salamander and all the trolls and tritons, I mean to top her drive and to tip the tap of this at last (531.27-31).

The next voice from Yawn is that of a powerful and regenerated HCE.

Eternest cittas, heil [ECH]! Here we are again! I am bubub brought up under a camel act of dynasties long out of print... I am known throughout the world wherever my good Allenglisches Angleslachen is spoken... whether in Farnum's rath or Condra's ridge or the meadows of Dalkin or Monkish tunshep, by saints and sinners eyeeye alike as a cleanliving man... (532.6-16).

The Four Elders allow this new voice, the new HCE, to continue speaking.

The entity identifying himself as HCE or ECH explains to the Four the great civilization that he has previously founded (536-540). HCE states that he is the husband of the land (542-546). He recounts his conquest of, and mating with, the Sovereign (546-552). This is evidently both the response and the person that the Four are seeking. The Inquest comes to an abrupt

halt. The Four, impressed with the story they have just heard, end the interrogation with a triumphant salutation: "Hoke!" (German, "Hail!" [552.31-34]).

The Inquest has a very close model in one of the most important Druidic rituals conducted during the Rites of Tara: the *Tarbh Feis*. Since both the new king and his legitimate succession originate in the Otherworld, selection and verification of the royal successor begins in the Otherworld as well. The Irish Druids formulated the *Tarbh Feis* to accomplish this goal. The *Tarbh Feis* requires five people to perform: four senior Druids, "The Four Watchers," and a younger man chosen for his mediumistic propensity. The young man is given a huge meal, usually beef (hence the name *tarbh feis*, "bull feast"), though some accounts suggest other meat as well. After gorging himself on this ritual meal, the man wraps himself in the hide of the slaughtered animal as a kind of protective psychic envelope. (Shaun puts his own animal coat on "skinside out against rapparitions" [507.6-7].) The man is brought to a boundary or threshold location, one of the liminal power spots typically selected by Druids for their rituals. Here, the Four Watchers, representing the four cardinal points of the compass and the four ancient provinces of Ireland, place the young man supine on the ground and arrange themselves around him "with the intention of forming a magic circle" (115). Next, the "four druids chanted over his body an *ór firindi*, or spell of truth" (116). Now in

an entranced state, the sleeper would “commune with the Otherworld” (117). A host of “invisible friends,” a “swarm of diminutive spirits” (118), would then begin to speak through the mouth of the supine subject. The *Tarbh Feis* is indeed a psychic investigation. The Four Watchers engage the “invisible friends” in an interrogation. Presenting questions and analyzing the Otherworldly responses, the Four seek verification for the identity of the legitimate successor to the throne of Ireland. R.A.S. Macalister summarizes the entire ritual as it was conducted at the Feis of Tara:

Someone... glutted himself... and then went to sleep. As he slept, four druids stood over his body, chanting a “spell of truth,” The appointed king would appear to the sleeper amid the nightmares naturally induced by his overfed condition: and it may well be that the “spell of truth” carried with it some hypnotic suggestion (119).

The *Tarbh Feis* is such an important component of the rites performed at Tara that quite a few renditions of the ritual have survived in the mythological texts. Eugene O’Curry cites, as a representative account, an excerpt from “The Story of Lughaidh Reo-derg.”

A meeting of the four great provinces of Erin was held at this time (at Temair) to see if they could find a person whom they could select. To whom they would give the sovereignty of Erin; for they thought it ill that the Hill of Sovereignty of Erin, that is Temair, should be without the rule of a king in it; and they thought it ill that the people should be without the government of a king, to administer justice to them in all their territories. For the men of Erin had been without the government of a monarch upon them during the space of seven years, after the death of Conaire Mor, at Bruighin Da Derga until this great meeting of the four great provinces of Erin, at Teamair of the kings...

There was a Bull-feast made by them there, in order that they might learn through it who the person was to whom they would give the sovereignty. This is the way in which that bull-feast was made, namely, a bull was killed, and one man eat enough of its flesh and its broth; and he slept under that meal; and a true oration was pronounced by four Druids upon him: and he saw in his dream the appearance of the man who would be made king of them, his countenance and description, and how he was occupied. The man screamed out of his sleep, and told what he had seen (120).

P.W. Joyce cites an example of the *Tarbh Feis* in *The Book of the Dun Cow*:

A white bull was killed, and one man ate enough of its flesh, and drank of the broth: and he slept under that meal; and a spell of truth was chanted over him (as he slept in his bed) by four druids: and he saw in a dream the shape and description of the man who should be made king (121).

In "The Destruction of Da Derga's Hostel," the *Tarbh Feis* is again used to determine the succession at Tara.

Then King Eterscel died. A bull-feast was prepared by the men of Erin in order to determine their future king; that is, a bull was killed by them and thereof one man ate his fill and drank its broth, and a spell of truth was chanted over him (122).

In conducting the *Tarbh Feis*, the Four Watchers would employ magical means to "delude the spirits" or even to elicit information from recalcitrant entities, living or dead (123). In the *Wake*, when pidgin-tongued "Yawn" becomes evasive and refractory, one of the Four produces a wand carved like a "serpe with ramshead" (486.21). By touching the unconscious body with his wand, the Elder is able to educe information from the reluctant subject. This wand is decidedly Celtic. The serpent with ramshead motif is a symbol of power identified with the god Cernunnos

("The Horned One"). A Pan-like deity replete with horns and cloven feet, Cernunnos is usually portrayed holding a torc in one hand and the ramsheaded serpent in the other. (Cernunnos is associated with the cycle of regeneration that is central to the *Wake*. Cernunnos is portrayed on a megalith at Tara and also makes a guest appearance in the opening scene of Chapter 13, where he appears as the weird gargoyle-like creature, standing in the corner of the dark bedroom, silently observing HCE in his dream drama.) In the Celtic tradition, such a wand was believed a powerful instrument helpful in facilitating the psychometric ability known as *teinm laegda*.

Cormac's Glossary describes the use of a wand and *teinm laegda* as performed by the blind *fili*, Lugaid, in the story of "Breccan's Cauldron," a great whirlpool between Ireland and Scotland:

Now Breccan son of Main, son of Niall of the Nine Hostages, had fifty currachs trading between Ireland and Scotland, until they fell at one time into the caldron there, and there came from it not one, or, not even tidings of destruction; and their fate was not known, until Lugaid, the Blind Poet, came to Bangor, and his people went to the strand of Inver Bece, and found a bare small skull there, and they brought it to Lugaid, and asked him whose was the head; and he said to them: "Put the end of the poet's wand upon it." This was done, *et dixit* Lugaid the Poet: "The tempestuous water, the waters of the whirlpool, destroyed Breccan. This is the head of Breccan's dog; and it is little of great," said he, "for Breccan was drowned with his people in that whirlpool" (124).

The "Commentary on the Introduction to the *Senchus Mór*" (the *Senchus Mór* is cited in the *Wake* at 397.31 and 398.23) defines the ritual

use of the wand, describes its *modus operandi*, and offers the reason for the ritual's discontinuance:

Before St. Patrick's time it [*teinm laegda*] was performed differently. At that time the *fili* placed his staff on the person's body or head (*fors in colainn no fors in cend*)... and found his name... and discovered every unknown thing which was put to him (*co de nomaide do dala no tr*); and this is *teinm laegda* or *imbais forosnai*, for the same thing used to be revealed through them... But Patrick abolished those things from among the poets, because they were heathen rites (125).

The overall purpose of the *Tarbh Feis* is to correctly identify the next king--the new manifestation of ECH--through his connections in the Otherworld. Once the identification is made, the Four conclude the ritual, as they do in the *Wake*. When the Four are satisfied that the new HCE has made contact with them, they finalize the event with a ritual salutation (sometimes referred to as the *Gairm Ríg*). Though the new king has been identified in the Otherworld, more rites and verifications in the form of ritual tests must follow.

Equine Rites

The *Wake's* important equine theme first appears in Chapter 1 (with "Willingdone" falling off his horse) and culminates in Chapter 17 (with HCE as Solking the First riding triumphantly in royal procession). The most elaborate presentation of the theme occurs in "Shaun's Dialogue" (pages 403-428), where Shaun and the ass present themselves in a surrealistic public performance.

At the beginning of the episode, the young man appears before the assembled Irish “dressed like an earl in just the correct wear” (404.16-17). His “correct wear” is the seven articles of different colored clothing, the defining attire of the kings of ancient Ireland and the ever-present apparel of HCE. By assuming this traditional dress, Shaun is attempting to claim the role of his father, or, as William York Tindall states, “Shaun is becoming the new H.C.E.” (126). In front of the crowd, Shaun “recruited his strength” (405.29-30) by eating a meal whose main courses are a “stockpot dinner of half a pound of round steak” (406.1-2), an “Irish stew” (406.11) with “saddlebag steak” (406.10), and copious amounts of “broth broken into the bargain” (406.13-14). After publicly gorging himself on meat and broth, the candidate engages in dialogue with the crowd. Shaun attempts to convince them of the legitimacy of his claim as successor to HCE. He asserts that he has the “permit” (409.10) as well as the “order” (409.10) to succeed HCE as the new royal messenger. Early in the proceedings, Shaun claims he acts through divine authority: “there does be a power coming over me that is put upon me from on high” (409.36-410.1). The Irish multitude is not convinced; and the episode takes the form of a test, with Shaun employing various strategies to convince the crowd of his claim as successor. Shaun explains that he is “thinking from the prophecies” (412.2), that he knows the sacred teachings of Ireland (409.27-28), and that he is the true royal successor, the next “tarabred” (411.22).

Much of this episode is related not by Shaun but by his curious and close associate in this chapter, the donkey. After viewing Shaun in his royal clothing, the animal comments on the scene and then introduces himself:

What a picture primitive!
Had I the concordant wiseheads of Messrs Gregory and Lyons, alongside of Dr Tarpey's and I dorsay the reverend Mr MacDougall's [i.e., The Four Elders], but I, poor ass, am but as their fourpart tinnckler's dunkey. Yet methought Shaun (holy messonger angels be uninterruptedly nudging him among and along the winding ways of random ever!) Shaun in proper person... stood before me (405.3-11).

As John Gordon observes, the donkey himself then becomes integral to the entire interrogation of Shaun:

The ass, now a plaintive 'we', joins with the 'echoating' voice of the Irish (404.07) to ask Shaun 'who out of symphony gave you the permit' – what symphonic powers-that-be made him the musical king of the hill, what official authorised him to be the prophetic message-bearer? (127).

The ass assumes the role of both speaker and interpreter for the remainder of Shaun's interrogation before the Irish throng.

Joyce's choice of donkey as narrator has prompted speculation on its role and purpose in this episode. The donkey, always in extremely close proximity to the young candidate, is an aspect of Shaun. Shaun's ass, as many have noted, is obviously a part of Shaun himself. In "The Complex Ass," Ian MacArthur notes that "although apparently acting as narrator and interpreter," the ass appears more as a spirit, a "familiar" (128). Blake Leland sees the donkey in a Christian interpretation:

The connection of Christ with the ass is also indicated by the fact that in all four gospels, the works of the Mamalujo quartet, He rides into Jerusalem upon an ass and in revelations reappears upon the ass apotheosized into a white horse (129).

William York Tindall suggests an underlying association of the donkey with a pagan deity: "The 'Ass' of the four old men, by what Mr. Bloom would call coincidence, is Danish *as* or god" (130). James Joyce himself comments on the donkey twice in the Buffalo Notebooks, where he calls it the "totem/ass" (VI.B.14.142), and significantly, the "ass= caricature of a horse" (VI.B.41.123).

However, the most notable structural detail in this episode may be that the entire event occurs with Shaun, along with his ass, standing in a vat or cauldron half-filled with liquid. Shaun calls this vessel a barrel (414.13), and later identifies his barrel as the "holy kettle" (426.29) and himself in it as the "waterlogged king of Eire" (414.20). Shaun's appearance before the Irish multitude, his feast of meat and broth, the entire argument for his claim as successor, and the narration of the ass (a totem animal and caricature of a horse) all occur while the two are in the "holy kettle."

One of the inaugural rites conducted at the Teamhur Feis dramatized the magical connection between royal candidate and the horse, the totem animal of Irish kings, through a ritual "cooking" of the man and beast. Cooking renders that which is raw, unusable, wild, and even dangerous into that which is accessible, usable, nourishing and safe.

Cooking is thus a transformative act, capable not only of changing the nature of that which is cooked, but also capable of merging or blending that which was separate and immiscible when "raw." "Cooking"--in the sense of a magical process of metamorphosis--plays a key role in the making of an Irish king.

The candidate, a "raw" mortal, must be rendered into a suitable vessel for the "Great Horseman," who will invest the human with the authority of divine kingship. The young candidate must also blend with the totem animal of ECH, the horse. If the "raw" candidate fails to unite with the horse deity, he cannot be king. Accordingly, a "cooking" test is used to determine the legitimacy of the candidate's claim to royal succession.

In front of the crowd assembled for the Feis, a large cauldron is positioned. A horse is led in, slaughtered, and the parts placed in the cauldron and cooked. Then, the young male claimant to the throne comes before the assembly, and he too is placed into the holy kettle. While standing in the warm liquid, he then gorges himself on this "stockpot dinner"--the meat and broth of his totem animal--and merges with the spirit of the horse. As Shaun describes it, "there does be a power coming over me that is put upon me from on high," and it is this power--the totem horse spirit--that speaks through him now. If the candidate fails the test,

he is rejected as the prophetic messenger from the Otherworld. If successful, he may become the next waterlogged king of Eire.

This exact ritual is described by Giraldus Cambrensis (named in the *Wake* as “old Marcellas Cambriannus” [151.31-32]), the Welsh chronicler and anti-Irish propagandist, who compiled his *Chronicle of Ireland* in the late twelfth century. Touring Ireland circa 1185, Giraldus claims to have witnessed the Irish perform “a most barbarous and abominable rite in creating their king.” In his short descriptive essay entitled “Of a New and Monstrous Way of Inaugurating Their Kings,” Giraldus first apologizes for the “filthy story” he is about to relate, and then explains, “what is shameful in itself may be related by pure lips and decent words.” He then goes on to describe the very same “filthy story” presented by James Joyce in the *Wake*: the assembly of paganistic Irish, the holy kettle placed before them, the presentation of the young candidate for kingship, the totemistic horse, the cooking of both in the cauldron, the feast of meat and broth, the “unrighteous rites” necessary to determine the legitimate succession (131).

Within the course of the last century, however, most Irish scholars reviewing Giraldus have reached a consensus that this report was not the eyewitness account that Giraldus claims, nor did this rite even occur during his tour of Ireland and should therefore be considered spurious at best. Nonetheless, Macalister argues that there is a foundation of truth in

the old account, and the basis for the tale can be found in the inaugural rites at Tara.

No doubt he [Giraldus] reports it from hearsay evidence, and has erred in assuming that the rites were still maintained in his own time. Giraldus is not a popular author in Ireland, and he took no pains to pander to the country's national *amour propre*: but the indignation which his stories not unnaturally arouse takes no account of the sheer impossibility of his inventing at least some of them, in the limited knowledge available in his time. This inauguration rite is a case in point: it is too complete, too much in accordance with similar practices elsewhere, necessarily unknown to Giraldus, to have been the fruit of his not over-nice imagination. He reports that it was the custom to lead a white mare to the place of inauguration, and to slaughter it... The candidate... pretended to be a horse ... bathed in the broth of the mare, while he and his people partook in a solemn feast on its flesh. The community which inaugurated its leaders in such a way must have taken its rise in a totem-group: its chieftain was on his invitation admitted to a divine horse-ship.

So, at Tara, the candidate for kingship had to have some sort of encounter with horses (132).

The candidate's second encounter with horses, the *Carpāt Na Flatha*, is also a test for kingship and focuses on the equestrian abilities of the king or his successor. The human representative of "The Great Horseman" certainly must live up to his appellation. The king must prove himself an able horseman and master of his totem animals--either by riding them or maintaining control over them while driving the royal chariots--hence *Carpāt Na Flatha*, "Chariot of Kingship."

In the *Wake*, three short episodes reenact the important aspects of *Carpāt Na Flatha*. At the Teamhūr Feis, the king is required to ride horses as a symbol of his authority and test of his power: "Failure to control them

would in all probability mean death: perhaps the victim in such a case would himself serve as a fertility sacrifice" (133). In the "Museyroom" episode, the central event described by Kathe is the fall of the "king," "Willingdone," off his "big wide harse" (8.21). The leader's great fall off the horse is presented as his Waterloo. In accordance with the Rites of Tara, his failure to control the horses does indeed lead to his death as a fertility sacrifice.

When "The Inquest of Shaun" reaches its conclusion and the Four Watchers hail the new king (552.31-34), the regenerated HCE boasts that from his "vongn" (Danish, *vogn*, "carriage"), his "tilburies" (554.2), "noddies," "shays" (554.1) and "gigs," all two-wheeled horse-drawn carriages--i.e. "chariots"--he controls all the horses of the realm. With his whip and through his power he makes all the horses obey. Through his commands they parade and dance for the pleasure and amusement of his sovereign lady:

claudesdales with arabinstreeds... rickyshaws with Hispain's
Kings trompateers, madridden mustangs, buckarestive
bronchos, poster shays and turnintaxis ans tall tall tilburys
and nod nod noddies, others gigging gaily... mule and the
hinny and the jinnet and the mustard nag and piebald
shjelties... steppit lively (lift ye the left and rink ye the right!)
for her pleashadure: and she lalaughed in her diddydid
domino to the switcheries of the whip. Down with them!
Kick! Playup! (553.34-554.9).

Finally, in one of the climactic scenes in the *Wake*, the exultant HCE as "Solsking the Frist" (607.28) impresses and astounds the Irish crowd

when he enters the festival triumphantly astride a horse: "He may be humpy, nay, he may be dumpy but there is always something racey about, say, a sailor on a horse. As soon as we sale him we gates a sprise!" (606.34-36) In the *Wake*, as at the Rites of Tara, "The Great Horseman" has once again arrived.



Illustration I: Inauguration of an Irish King from a 12th Century Manuscript.

Casal Rig

"The Story of the Sailor and Tailor" (311.5-332.9), also known as "The Norwegian's Captain's Tale" and "Kersse and the Tailor," is one of the most obscure episodes in the *Wake*. The story, described by Joyce as a "wordspiderweb" (*Letters* III, 422), occurs in the middle of the *Wake*, probably narrated by a very inebriated HCE late at night in his tavern crowded with drunken customers (The Twelve Morphios and the Four Elders). HCE weaves his tale through his own intoxicated meanderings, with frequent asides from the customers, and with overlaying broadcasts from the radio playing in the background.

In HCE's tale, a young sailor (a youthful HCE, renewed from sailing to *Tir na Nog*) inquires of a shipping agent as to where he can acquire a rightfully deserved and well-fitting suit. The context and nature of his question imply that the "suit" (311.21-22) he seeks is at once a suit of clothes, a marriage suit, and a legal suit, a legitimate pursuance to an undisclosed claim. The sailor is directed to the old tailor, Kersse, a version of the older and failing HCE, who is presented as the representative of the ancient firm of Ashe and Whitehead or "white hat" (322.1). Joseph Campbell identifies the Whitehead and ("white hat" 322.1) with Finn MacCool in his initial encounter with the high King at Tara:

"White hat" refers to the Finn MacCool theme, and specifically to Finn as the young hero about to overthrow the old. The story is told of Finn, brought as a boy of fifteen to a hurling match. The King was present and when he saw the boy he cries, "Who is that *fin cumhal* ("white cap")?" (134).

(The "Ashe" too, has significance to Tara and kingship. The *bile*--the sacred Yggdrasil of the Irish--was an ash tree, and one such *bile* at Tara was used in the inaugural rites of the new king.) The young sailor meets with Kersse for his "suit," and the tailor makes a model ("drew out the moddle" [311.7]) of a close fitting "jerkin" (311.7). At this initial meeting an agreement, a suit, is made between the two (311.21-23). The sailor leaves, like the Prankquean, on a distant and cyclical journey of forty days.

For "the second tryon" (320.18) of the jerkin, the sailor journeys back "From his dhruimadhreamdhru" (320.21) (Irish, *druim a` dhreama*

dhruadh, “ridge of the druidical adherents” and “dream come true”). The sailor meets with the tailor and they argue over the fitting of the jerkin. The sailor tries on the suit and it is so close fitting and strange looking it completely changes his identity: “his own fitter couldn’t nose him” (322.12-13). After much quarreling (and through various overlays), the old tailor, tired of fighting the young sailor over the suit, proposes peace through the union of the contenders. The “nowedding captain” (325.27) gets his close fitting suit and is then permitted to marry the young and beautiful daughter of the old tailor. The daughter is the goddess Anu, “our fiery quean”: “the two breasts of Banba are her soilers and her toilers” (325.24). (“Banba” is another name for Anu; her “breasts” are the “Paps of Anu”.)

As part of the wedding service, the sailor, wearing his new and well-fitting suit, undergoes a ritual baptism which is also part of his inauguration ceremony. The baptized sailor, the young HCE, now becomes leader of the Gaels and Chief of all the Clans a-Keltic:

And he pured him beheild of the ouishguss [water], mingling a sign of the cruisk. I popetithes thee, Ocean, sayd he, Oscarvaughter, sayd he... unconditionally, forfor furst of gielgaulgalls and hero chief explunderer of all the clansakiltic... let this douche for you... and for all the pukaleens to the wakes... this pledge is given (326.5-14).

All the pukaleens (Irish *buachaillin*, young men) at the wake are part of the great wedding feast, the “Eriweddyng” (327.32-33) celebrated near the Stone of Destiny, the Lia Fail, (“liamstone” [331.4]), the sacred tree (331.5),

and the great mound (331.18); all the while, the pukaleens make jovial and ribald commentary on the upcoming consummation of the marriage.

and all Thingavalley knows for its never dawn in the dark but the deed comes to life, and raptist bride is aptist breed (tha lassy! tha lassy!), and, to buoy the hoop within us springing, 'tis no timbertar she'll have then in her armsbrace to doll the dallydandle, our fiery quean, upon the night of the making (328.27.32).

The night of the "Eriweddyng," not just the pukaleens, but the famous residents of Tara, the ancient stars of Macpherson's *Temora*, are included among the celebrants at the royal wedding feast, the greatest wedding Tara has ever hosted:

And Dub [*dubh*, "blackness," "darkness") did glow that night. In Fingal of victories. Cannmatha and Cathlin sang together. And the three shouters of glory. Yelling halfviewed their harps. Surly Tuhall smiled upon drear Darthoola: and Roscranna's bolgaboyo begirlified the daughter of Cormac. The soul of everyelsesbody rolled into its olesoleself. A doublemonth's license, lease on mirth, while hooneymoon and her flame went hunneysuckling... It was joobileejeu that...All Sorts' Jour. Freestouters and publicranks... giving it out to the Ould Fathach and loudmouthing... with an enfysis to bring down the rain of Tarar... The grandest bethehailey seen or heard on earth's conspectrum (329.14-36).

The story of Sailor and Tailor concludes with the royal couple united in matrimony (until "deaf do his part" [321.5]). Both partners gain through marriage that which they each desired when single: "He goat a berth" (330.28)--a home, a lover, a birth into a new life; "She cot a ménage" (330.28)--a bed, a man, and a ménage. The narrator observes in conclusion:

"Such was the act of goth" (332.10) "amudst the fiounaregal games of those oathmassed fenians" (332.26-27).

Joseph Campbell, among others, has remarked upon the purposeful theme of birth/rebirth that runs through the tale. Campbell notes references to Thomas Carlyle's *Sartor Resartus*, with its clothing imagery and rebirth theme, woven into "The Sailor and Tailor" text. Campbell also recognizes in this *Wakean* tale the ancient idea that clothes "represent the material sheaths" which the immortal soul assumes as part of the process of incarnation (135.). The *Wakean* sailor, floating in a salty sea for forty days (the symbolic gestation period) until he gets his close-fitting and highly personalized suit, can then be baptized--all part of the "berth" (330.28) he so strongly desires and attains.

According to Richard Ellmann, the core and origin of the "Kersse and the Tailor" story is an anecdote that John Joyce told about a Norwegian captain "who ordered a suit from a Dublin tailor, J.H. Kersse 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" (136). Not surprisingly, James Joyce reported a completely different source to another researcher.

In December 1936 Joyce reported on the section he was working on (what we now call the 'Norwegian Captain' episode, *FW*, 311-331, and said it was 'chiefly or in great part about--Gideon, (*Book of Judges*, chap.6, verse 36 et seq.)' The dash before Gideon was meant to emphasize the name which was almost identical with that of his correspondent,

Carola Giedion-Welcker (*Letters* III, 393). In any case 'chiefly' is a bit of a polite exaggeration, but Joyce did in fact use almost all of the incident taken from the *Book of Judges*; the additions served to make the tangled tale of sailors and tailors and ship's husbands and brides and customers more confusing and intractable than it had been up to that time (137).

In the *Book of Judges*, Gideon uses his cloak as a test of divine sanction; the cloak will verify his divine right to assume the leadership of the Israelites.

37: Behold, I [Gideon] will put a fleece of wool in the floor, and if the dew be on the fleece only, and it be dry upon all the earth beside, then shall I know that thou wilt save Israel by mine hand, as thou hast said.
38: And it was so: for he rose up early in the morrow, and thrust the fleece together, and wringed the dew out of the fleece, a bowl full of water.

Fritz Senn, in "Seeking a Sign," has identified nearly all of the phrases in the above Biblical passage in Joyce's story, mostly in the form of short passages excerpted from Gideon and woven into the Sailor and Tailor yarn. Senn demonstrates that the primary connection between both tales is the garment itself, its association with a wedding, and its explicit usage as a test and signifier of divine sanction.

A fleece can be a primitive kind of garment, as such it fits well into the story about a tailor. At times, it can take on a sexual meaning, especially when it is 'assatiated with their wetting' (314.33; in this passage may be drenched with the wetness of their wedding). But for Gideon the fleece is a convenient means to arrive at certainty, to make sure that the sanction *is* divine. The King James version may not bring this out, but the Douay version, 'I try once more, seeking a sign in the fleece' (6:39), is as emphatic as the *Vulgate*: *signum quarens in vellere*'.

Seeking a sign in the fleece. The theorist of today may note with satisfaction that a fleece, in this context, is what might justly and functionally be called a 'signifier', if ever there was one (138).

Joyce's strange signifier of divine sanction, the close fitting suit that leads its wearer to marriage and baptism, to kingship of the Clans a-Keltic and a new birth, is a very accurate rendition of the Irish rite known as the *Casal Rig*, "The Cloak of Kingship." Before the candidate for kingship could undergo the *Baisteadh Geinntlidhe*, (pagan baptism) and the *Banais Righi* (marriage to the queen), "a mantle was put upon him which was required to be close-fitting" (139). The *Casal Rig* was a test of divine sanction: if the cloak did not fit, if it were either too loose or too tight, the candidate was rejected as king and consort of the queen. If the garment did fit snugly, his suit for marriage and kingship was honored, and he could then be baptized and married, and was considered reborn into the life of king and consort:

rebirth is the kernel of the drama. This is confirmed when we read that immediately before the ceremony at the stones of Blocc and Bluicne [Tara megaliths named after the "Twins"], the candidate had to put on a mantle which, if it were too large, would disqualify him from office. In other words, it had to be close-fitting: and we see in this an obvious representation of the pre-natal life of the neophyte. He is tightly folded in a covering, from which he had to shuffle his way out into the new life that awaits him. The mantle cannot be regarded as a ceremonial robe, for it is put on *before* the rebirth rite: and in any case a ceremonial robe would be more likely to be full and flowing (140).

The ritual drama of *Casal Rig*, was, as in the *Wake*, conducted publicly before all the oath-massed Fianna, pukaleens, and nobility assembled on the ridge of Druidic adherents, all gathered for the big wedding party later. Appropriately, Joyce places the *Wakean Casal Rig* near the Lia Fail, the "liamstone," that also plays a key role in the rites of royal inauguration.

HCE's Portal to a New World

Throughout the *Wake* are recurring images of ancient portals: a rift of Biblical proportions between rending rocks, a secretive hole in an old wall, the small cleft between megalithic standing stones, a door or gate guarded by Twin porters. The portals are all associated with HCE, and in the context of their presentation imply challenge and danger in their traversal. HCE's passage through these perilous thresholds is an act associated with themes of rebirth, Easter, initiation, and the transition from the old world to the new.

Allusions to "Rendningrocks" (258.1) appear throughout the *Wake*: "ragnor rocks" (19.04); "the renting of his rock" (88.26); "Rocknarrag" (221.23); "Rock rent" (221.32); "rages rocked" (227.21); "Rendningrocks roguesreckning reigns" (258.01); "ragnowrock rignewreck" (416.36); "rackinarockar" (424.22); "rocked of agues, cliffed for aye!" (505.17). "Ragnarok" is the *Wyrd* of the pagan gods, heralding the end of their world. The "rocks rent" is a direct allusion to Matthew 27:51: "the earth did quake and the rocks rent." The cleft in the rocks enacts the split between

the Old and New Dispensations, which at that very moment was occurring on the Cross at Golgotha. The coalescence of the pagan and Christian terms--Ragnarok and "rocks rent"--suggests the clash of pagan and Christian realms, the death of one and birth of the other, the rift between these realms occurring at, or connected with, Easter.

The portal appears again as the ancient gate at HCE's tavern, the gate and its side pillars built in the style of Stonehenge:

In the drema of Soarestost Areas [Irish Free State]... a stonehinged gate then was... the iron gape, by old custom left open... was triplepatlockt on him [HCE] on purpose of his faithful poorters to keep him inside... enaunter he felt like sticking his chest out too far and tempting gracious providence by a stroll on the peoplade's eggday (69.14-29).

In the dream-drama of Ireland, there is an ancient gate (or "gape") between standing stones (like Stonehenge), and the "gape" between these ancient stones is guarded by "poorters," the Porter Twins acting as threshold guardians. On "eggday" (Easter), HCE is challenged by the porters from traversing the gape: for HCE to go through this portal is tantamount to tempting providence or testing divine authority.

In this same section of the *Wake*, the portal appears as the "Hole in the Wall," the pub located on the boundary of Phoenix Park, as Danis Rose explains in "AT THE HOLE IN THE WALL":

In the long paragraph on p. 69 an account is given of the setting up house by the Earwicker family. The following particulars are noted: the house is located near a turnstile ('turn wheel') at a 'whole of the wall' or 'wallhole'... the

turnstile, the original 'stonehinged' iron gate ... connects Earwicker's garden with the Phoenix Park...

To this side of the house are the remains of a stone wall with gate and railings. The turnstile is set in a hole in that part of the Park wall which is within the confines of the garden to the house.

The pub... has long been known as the *Hole in the Wall* (141).

Easter weekend, late at night after the wake, HCE, dead or dead drunk, passes through the *Hole in the Wall* and enters his youthful rebirth into the Otherworld. Here too, the portal conveys the transition to another realm and the rebirth theme intrinsic to Easter.

During the Trial of Festy King, detailed evidence is given concerning the portal. The portal is located in ancient Ireland and is guarded by Camellus and Gemellus:

That it was wildfires night on all the bettygallaghers [hills and tumuli] (90.9-10).

Guinney's Gap, he said... In the middle of the garth [enclosed yard] then? That they mustn't touch it... on Saturn's mountain fort [the god-king's rath on the tumulus]. That was about it jah! And Camellus then said to Gemellus: I should know you? Parfaitly. And Gemellus then said to Camellus: Yes, your brother? Absolutely. And if it was all about that, egregious sir? ... If he was not alluding to the whole in the wall? That he was when he was not eluding from the whole of the woman. Briefly, how such beginall finally struck him now? Like the crack that bruck the bank in Multifarnham (90.13-24).

"Guinney's Gap" refers to the *Ginnungagap* of Nordic paganism, the rift between different worlds and ages. To negotiate the *Ginnungagap* is equivalent to rebirth into a new world. "Camellus" and "Gemellus" are

famous porters at Tara; Camellus and Gemellus stood on either side of the main portal of "Saturn's mountain fort," the Assembly Hall of the high king at Tara, allowing only the designated participants into the royal rath where many of the Rites were conducted. The "whole in the wall" and "the whole of the woman" both indicate the birth symbolism suggested in passage through the portal. The warning that whoever goes through the opening "mustn't touch it" suggests danger, risk, or taboo involved in the act itself.

The *Wakean* portals--ancient, guarded by Twins, dangerous to traverse, implying a test of divine sanction, symbolically representing birth into a new age--collectively provide an accurate rendition of "Test of Blocc and Bluicne" conducted during the Rites of Tara. "Blocc" and "Bluicne" were originally a version of the Tara Twins and guardians of portals at Tara. Later, these Twin porters gave their names to two standing stones placed closed together near the king's hall. As a divine sanction of his legitimacy, the king had to undergo the Test of Blocc and Bluicne: he must pass through the cleft between the stones, or crawl through a "hole in the ground," an "opening in a rock," or a "space between two objects set close together" (142). The king "mustn't touch" the sides of the rending rocks; for him to do so suggests divine rejection. If he succeeds, he is reborn into a new dispensation.

The custom is followed for a variety of purposes: as a curative act... as a test for legitimacy... or as in the present case [Rites

of Tara] as a test of worthiness for some privilege... the candidate is regarded as being reborn into a new world... (143).

Immediately before the Ricorso, "Luke Tarpey" (one of the Four Elders), reports that at the "folk mood" [pagan assembly] (590.16), HCE, again dressed in his septenary colors, triumphantly passed this final test of kingship: "That's his [HCE's] last tryon to march through the grand tryomphal arch" (590.9-10). In his next scene in the *Wake*, HCE awakes and begins his new life, reborn into a new dispensation.

Banaís Righe

The *Banaís Righe*, the "wedding feast of kingship," is the defining rite in the inaugural cycle of the Feis of Tara. A royal candidate *cannot* be king until he is united with the Sovereign. Only through their union--when the king and the land are one--is legitimate kingship conferred. The specific events comprising the *Banaís Righe* are based upon a recurring pattern:

the power of sovereignty granted to a king is itself intoxicating, and ... is gained through a drink. The source of this drink is the sacred spring that is identified with the goddess who is sovereignty ... She is the quintessence of wisdom, a wisdom that is intoxicating and erotic. It is this wisdom that enables life to be regenerated, this erotic power of water held by the earth as in a cup. He who drinks in this wisdom is sovereign and is able to husband the land, the lady. Thus the one given the wisdom by the lady is her husband but also her lover and her son. She is the earth, the place, the land at whose sacred center is the well, the source (144).

Kingship is conferred in the *Banais Righe* through the union of the king with Sovereign in her three aspects: the drink, the well, and the goddess identified with both. In "The House of the Circulation of Mead," the king performs the initial rite in the *Banais Righe* by imbibing the sacred and intoxicating liquid (*flaith*) before assuming his throne. The second event, also performed in the *Tech Midchuarta*, is the actual sexual union of king and sovereign. The act of coition was legally required for the inauguration to be valid. Therefore, a few important witnesses were usually present to verify the consummation of the marriage--much like the witnesses at royal marriages in other parts of Western Europe. The third component of the *Banais Righe* was the *Baisteadh Geinntlidhe*, a ritual immersion or baptism of the newly made king in a well, river, or spring identified with the goddess.

Thus water and its symbolism played a central role as a creative force in the cosmic religiousness of the Irish Celts... One either drank ...it ritually or was immersed in it. These rites were regenerative as they took place at the critical times of seasonal transition... these rites were also central to the rite of inauguration of kings that ritualized the periodic renewal of the earth as divine mother and queen of the king (145).

Conn of the Hundred Battles, in *Baile in Scál*, unites with *Dergflaith*, the drink, the great cauldron that is its source, and the goddess. Niall, before he is the famous "Niall of the Nine Hostages" (or as Joyce calls him, "Niall of the nine corsages"), travels deep into a forest during a hunting trip to fetch water. He finds a sacred well, but a loathly crone owns it and

guards it carefully. She offers a cup of her water to Niall on the condition that they engage in sex. Niall complies with her demand, and during this act she transforms into a beautiful goddess. The goddess offers her cup of liquid to Niall. She identifies herself as Sovereignty and proclaims Niall the next high king of Ireland. Sovereignty, sexuality, and the drink of *flaith* converge at the well of the goddess who bestows kingship.

In a third inaugural myth, as told in "The Second Battle of Moytura," the emphasis is placed on the acts of sexual union and immersion. In this version of *Banais Righe*, the Daghdha finds Morrigan straddling her river. Significantly, her hair is braided into nine loose tresses. The Daghdha approaches the river goddess, and while immersed in the river the two engage in sex. The Daghdha thus becomes the prototype of high kings.

The moment of union between the All Father and the Earth Goddess is the moment of the making of a chief as well as the renewal of the goddess, the earth... this union is the model for the inauguration ritual of chieftains that occurred at the center of the world [Tara] with the guardian of the spring, the lady.

The straddling of the river symbolizes the waters of life flowing from her vagina, thus presenting her as the source, or the spring, as well as the mother goddess. Her nine tresses identify her as the supreme form of the Celtic triple goddess, the triple triangle, and may correspond to the nine hazel trees of Segais [the well at the center of the Otherworld]. Thus she is possessor of the complete wisdom of the goddess, that of the virgin, the mother, and the crone (146).

The nine-fold power of the goddess, the *Toradh* of Anu, is especially potent at wells and springs. The components of the *Toradh* are described in detail in "Nine Gifts of the Cauldron":

The Cauldron of Life-Work
gives and is replenished,
promotes and is enlarged,
nourishes and is given life,
ennobles and is exalted,
requests and is filled with answers,
sings and is filled with song,
preserves and is made strong,
arranges and receives arrangements,
maintains and is maintained.
Good is the well of measure (147).

The immersion in a water source sacred to Anu unites the king with the Sovereign, allowing him to receive the nine gifts of Anu, the ultimate power of sovereignty, the *Toradh*.

The three rites comprising the *Banais Righe*--ritual drinking, royal coition, nine-fold immersion--are all reenacted in the *Wake*. Late at night, HCE, now cast as the "mannork of Arrahland" (378.6), circulates through the mead hall and imbibes all the sacred firewater before he sits upon his throne:

the then last king of all Ireland for the time being for the jolly good reason that he was still such as he was the eminent king of all Ireland himself after the last preeminent king of all Ireland, the whilom joky old top that went before him in the Taharan dynasty (380.17-22)... just went heeltapping through the winespilth ... that were kneedeep round his own right royal rollicking toper's table (381.8-9)... His Most Exuberant Majesty... with the midnight thirst (381.24-27)... he did ale... reemyround and suck up... whatever surplus rotgut... was left

(381.28-32)... like his ancestors (382.14)... he just slumped to throne (382.26).

When HCE awakens the next morning in bed with Anna, they find themselves in the "House of the Circulation of Mead"--exactly as they should for the sexual rite of *Banais Righe*.

Where are we at all? and
whenabouts in the name of space?
I don't understand. I fail to say.
I dearsee you too.
House of the cedarbalm of mead (558.26-35).

In this "Chamber scene" (559.1 and following), HCE and Anna unite sexually. As in the old ritual, the entire event is witnessed and noted by several official observers. The description of this act (provided by the official observers) indicates that the sexual rite is successful. The king and the land are one: HCE's huge buttocks becomes the land itself, specifically, part of Phoenix Park:

Is it not that we are commanding from fullback, woman permitting, a profusely fine birdseye view from beauhind this park? Finn his park has been much the admiration of all... The straight road down the centre (see relief map) bisexes the park which is said to be the largest of his kind in the world. On the right prominence confronts you the handsome vinesregent's lodge while, turning to the other supreme piece of cheeks, exactly opposite, you are confounded by the equally handsome chief sacristary's residence. Around is a little amiably tufted and man is cheered when he bewonders through the boskage [thicket] how the nature in all frisko is enlivened by gentlemen's seats (564.6-17).

When the consummation is (more or less) concluded, HCE and Anna are presented as the new royal couple with their official entourage:

In the sleepingchambers. The court go into half morning. The four seneschals with their palfrey to be there now, all balaaming in their sellabouts and sharpening up their their penisills. The boufeither Soakersoon at holdup tent sticker. The swabsister Katya to have duntalking and to keep shakenin dowan her droghedars. Those twelve chief barons to stand by duedesmally with their folded arums and put down all excursions... The maidbrides all, in favours gay, to strew sleety cinders... The dame dowager... as first mutherer... The two princes of the tower royal... The dame dowager's duffgerent to present wappon, balde drawn to the full... The infant Isabella... to do obeisance toward the duffgerent, as first futherer... Then the court to come in to full morning. Herein see ye fail not! (566.7-25).

The concluding rite of *Banais Righe*, immersion in the nine-fold *Toradh* of Anu, occurs in the Ricorso, where, as William York Tindall notes, St. Kevin plays the role of "the regenerated HCE" (148). Kevin/HCE immerses himself in waters of the goddess contained in a sacred cauldron filled with sanctified ("translated") water:

well understanding, she should fill to midheight his tubbathaltar, which hanbathtub, most blessed Kevin, ninthly enthroned, in the concentric centre of the translated water... Hydrophilos, having girded his sable *cappa magna* as high as to his cherubical loins, at solemn compline sat in his sate of wisdom, that handbathtub, whereafter, recreated *doctor insularis* of the universal church, keeper of the door of mediation, memory *extempore* proposing and intellect formally considering... he meditated continuously with seraphic ardour the primal sacrament of baptism or the regeneration of all man by affusion of water. Yee (606.1-12).

Simon Evans, in "The Ultimate Ysland of Yreland," demonstrates that Kevin/HCE, while immersed in his "tubbathaltar," is actually in the center of a series of concentric circles of waters--all feminine, all manifestations of the goddess--and the pattern of concentric water circles is

nine-fold, hence the "ninthly enthroned" (605.03) baptism of the regenerated HCE (149). If Kevin's water is "translated" into pagan terms, his baptism is a very accurate account of immersion and union with the *Toradh of Anu*.

THE ULTIMATE ISLAND OF YRELAND

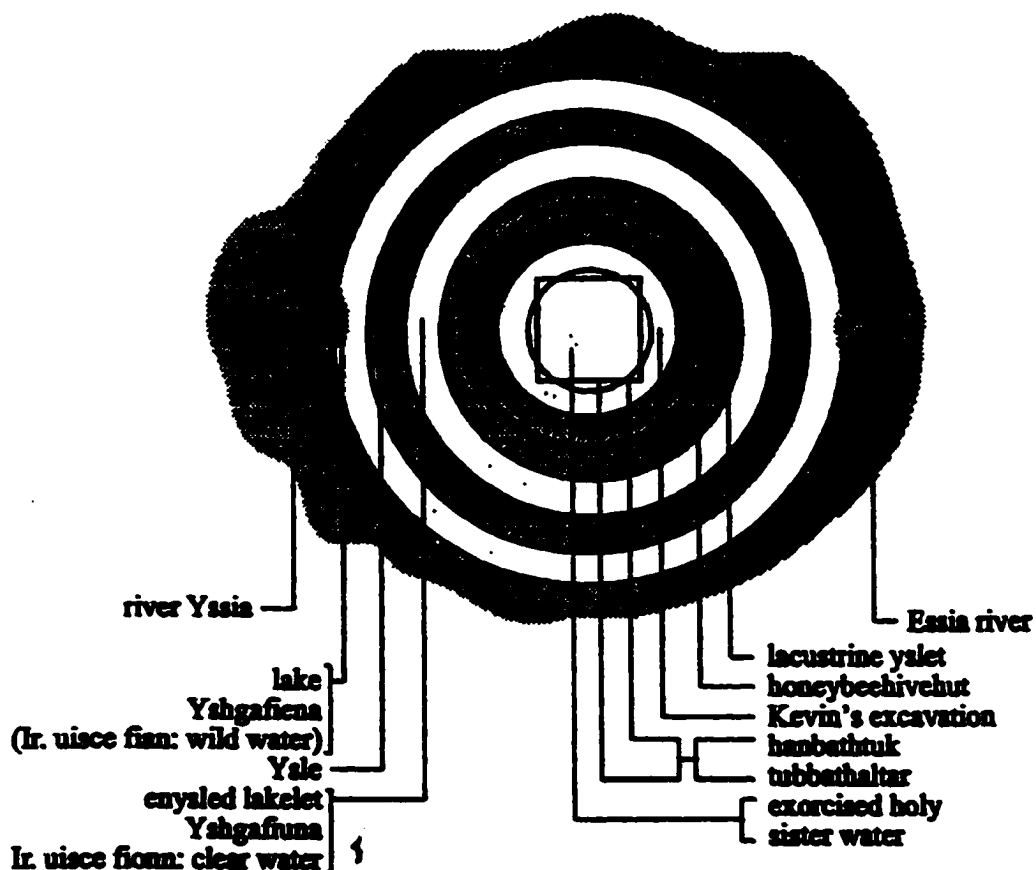


Illustration II: Baptism of Kevin/HCE

The Deisil of Tech Midchuarta

The *Deisil* is one of the oldest ceremonies performed at the Tara Feis, predating the Celtic ascendancy of both Tara and Ireland. The *Deisil* is a ritual procession performed at the Rites by the king. The *Deisil* is a

form of sympathetic magic: as an act of union between the sun god and the land, the king completes a solar-oriented clockwise (deosil) circumambulation around the realm he is to “marry” and govern. Since the king of Tara was considered the ruler of *all* Ireland, the *Deisil* procession at Tara was symbolic. The *Deisel* was not around the circumference of Ireland; rather, the king performed the rite by circumambulating Tara Hill or, more likely, the royal hall upon it, The House of the Circulation of Mead, which was itself deliberately designed as the microcosm of the entire island. The name of the hall even suggests the idea of the *Deisi*: “Mead” is the name for both the Sovereign and her drink, indicating the concept of *flaith* intrinsic to kingship. “Circulation” suggests sharing Mead within the hall as well as the ritual circumambulation around it. These deliberate polysemes thus suggest the king bonding with the realm of the goddess at the symbolic center of the land.

The idea of this symbolic ritual is that through the power of proximity and relationship, the one who circumambulates takes in the power of that which is circumambulated, and vice versa. Thus the ritual establishes a kind of marriage between the king and the center, exactly what transpires in the Irish king’s inauguration (150).

The power acquired by the king through the *Deisil* procession was understood to be comprised of fourteen separate attributes. The *Senchus Mór* (397.21) delineates these fourteen qualities necessary for a great leader:

Honesty and dignity,
daily work, genealogy,
imbis forosnai and dichetal,

anamain ("inspired verse") and judgement,
 teinm laida and ocean of song,
 purity of hand and of marriage,
 purity of lips and of study (151).

These regal qualities were integral to the design of the Tech Midchuarta itself, symbolically represented as the fourteen portals of entry to the royal hall:

In chathir grianach glan-sin
 fledach fianach co fondsib,
 inde fri soichli solus
 dá secht ndorus de dorsib.

This sunny shining citadel,
 festive, martial, with cask-staves,
 therein, amid radiant hospitality,
 were doors twice seven in number (152).

R.A.S. Macalister suggests that the ritual circuit, when actually performed at Tara, was not simply a mere circular walk; rather, the *Deisil* was more in the nature and pattern of a Celtic spiral or labyrinth. Macalister cites a petroglyph of an ancient Irish labyrinth found near Tara that he believes outlines the pattern of the royal circuit, and is the symbol of the *Deisil* itself.

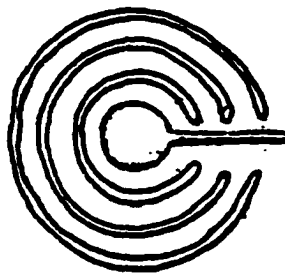


Illustration III: *Deisil* Pattern found near Tara.

The evidence--textual and archaeological--indicates that the *Deisil* was a ritual bonding of king and land, a rite in which the king "marries" the sovereign of Ireland, acquiring the fourteen elements of kingship through circumambulating a labyrinthine pattern woven around the *Tech Midchuarta*.

Embedded within Chapters 13 and 14 of the *Wake* (pages 409-470) is a "procession" by Jaun that has some remarkable similarities to the ancient *Deisil*. Joyce, in a letter to Harriet Shaw Weaver (dated 24/5/24), states that Jaun is in a procession or circuit, and the structure of this section is "written in the form of a *via crucis*." The fourteen stations of the *Via Crucis* are represented in the fourteen questions appearing in this section.

Ian MacArthur, in his analysis of the *Via Crucis* section of the *Wake*, identifies all fourteen Stations of the Cross in the fourteen questions, but also emphasizes some important anomalies uncovered in his analysis. Even though the *Via Crucis* is identifiable in the fourteen questions, the overall theme permeating the section is less Christian than it is pagan and sexual: "The underlying theme is that introduced on the first page of *FW*, the male invader baptizing/raping the female Ireland" (153). The entire "procession" of Jaun is more descriptive of the marriage and sexual bonding of a male candidate and female Ireland than it is reminiscent of a religious tradition of Christian Easter (154).

MacArthur also points out that while all of the fourteen "stations" can be identified in the fourteen questions in the *Wake*, Joyce has deliberately altered the numerical sequence of the "stations." Joyce rearranges the Stations of the Cross in this order: 3,2,1,5,10,7,8,9,6,11,4,12,13,14. This rearranged sequence, MacArthur notes, yields three groups: an initial triad reading from right to left, a concluding triad reading from left to right, and a complex central group of alternating odd and even numbers reading in sequence from right to left. Why Joyce deliberately rearranged the numerical sequence is, in MacArthur's assessment, unknown (155).

R. Beck, working from MacArthur's data, demonstrates that Joyce intentionally designed an ancient pattern through the numerological sequence cited above.

If we employ MacArthur's terminology and describe the right to left sequence as descending and the reverse as ascending, we see that in addition to the cross-pattern in the center, we also begin with a descent and end with an ascent.

Taking the numerical sequence in itself... the central group describes a double spiral, beginning and ending on the right. This in turn suggests that the initial triad be placed at the other end, where it would unfold properly, and be connected to the entrance of the spiral... In other words, by rearranging a numerical sequence, Joyce creates a spiral labyrinth... presumed to represent the descent to and return from the underworld. Similar patterns appear at barrow tombs in Celtic areas (156).

The *Wakean* procession of fourteen divisions, its themes of marriage and sexual union of male "invader" and female Ireland, its sense of renewal

and rebirth, and its labyrinthine circuitry, collectively portray an accurate rendition of the *Deisil* procession performed at the Teamhur Feis.

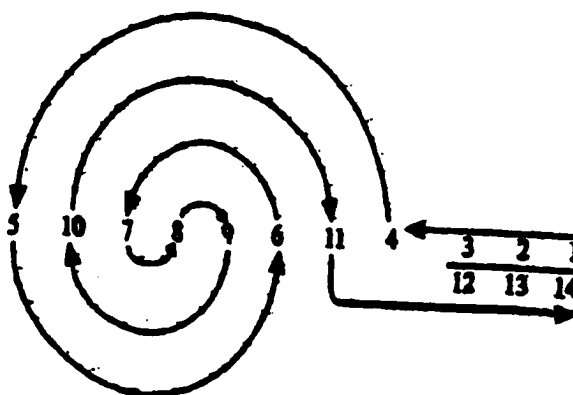


Illustration IV: The Labyrinthine Pattern of the *Via Crucis*.

End Notes

1. Ó hÓgáin, *Encyclopedia*, page 237.
2. Tindall, *Reader's Guide*, page 37.
3. Bishop, *Book of the Dark*, page 80.
4. Tindall, *Reader's Guide*, page 36.
5. Ó hÓgáin, *Sacred Isle*, page 15.
6. Brenneman, *Crossing the Circle*, page 24.
7. Ó hÓgáin, *Sacred Isle*, page 14.
8. Bonwick, *Irish Druids*, page 94.
9. Glasheen, *First Census*, page 40.
10. Tindall, *Reader's Guide*, page 33.
11. Macalister, *Tara*, page 129.
12. Macalister, *Tara*, page 129.

13. The name "Porter," like HCE, has a special significance in the pagan tradition of Ireland. In certain initiatory rites involving access to the Otherworld, one person was selected as a threshold figure, a guardian of the secret rites, and called the "Porter," or more frequently, "Porter in Hell." To be assigned "Porter in Hell" was, curiously, a position of both penance and honor. "Porter" was one who had committed a crime or sin that had to be expiated; but "Porter" was also one selected as a future candidate for special initiation. Until the atonement of this "sin" is accomplished, the "Porter in Hell" remains the Outsider, aware of the Otherworld but unable to attain it, while simultaneously alienated from the mundane world by his connection with the other. The pagan Porter reappears in Christian lore as Saint Peter, guilty of thrice denying Christ, now assigned the role of gate guardian at the threshold of heaven. The "Porter in Hell" also appears as a character in several of the older paganistic ballads. In "The Cruel Mother," her punishment is "seven years a Porter in Hell." In "The Well Below the Valley," an old Irish ballad deliberately excluded from the repertoire of many singers because of its sinister themes and pagan underlay, evidence of a dark sex crime is uncovered at the well of life; the crime can only be redressed through becoming the "Porter in Hell." All of these themes related to Porter in Hell--the Outsider, the mysterious "sin," the expiation that both stigmatizes and honors, the initiation into the Otherworld-- apply equally as well to Porter in Dublin. James Joyce, professional ballad singer, certainly knew the ballad tradition of his native land. (See "Foundations of the Hidden Tradition in Song and Balladry," in *The Underworld Tradition*, R.J. Stewart, for a discussion of the "Porter in Hell"; also, an excellent version of the ballad, "The Well Below the Valley," is performed by "Planxty" on the audio CD of the same title.)

14. Campbell, *Skeleton Key*, page 7.

15. *Lebor Gabala Erinn*, V.114-117.

16. MacCulloch, *Religion of Ancient Celts*, page 181.

17. Matthews, *Encyclopedia*, page 291.

18. MacCulloch, *Religion of Ancient Celts*, page 184.

19. Robinson, "Woman Will Water," page 19.

20. Tymoczko, *Irish 'Ulysses'*, page 111.

21. MacCulloch, *Religion of Ancient Celts*, page 184.
22. Tymoczko, *Irish 'Ulysses'*, page 112.
23. MacCulloch, *Religion of Ancient Celts*, page 191.
24. Garbáty, *Medieval English*, page 31.
25. Garbáty, *Medieval English*, page 657.
26. Garbáty, *Medieval English*, pages 657-658.
27. Wood-Martin's rare account of the Welling is reprinted in Matthews, *Encyclopedia*, page 292.
28. Ross, *Pagan Celtic Britain*, page 294.
29. Ross, *Pagan Celtic Britain*, page 241.
30. Green, *Dictionary*, page 104.
31. Ross, *Pagan Celtic Britain*, page 242.
32. For a complete listing of the Fenian allusions and references in the Buckley tale, see McHugh, *Annotations*, pages 337-355.
33. Ellmann is quoted in Halper, "Another Anecdote," page 90.
34. Halper, "Another Anecdote," page 90.
35. Halper, "Another Anecdote," page 91.
36. Joyce, *Letters*, Volume III, page 13.
37. Halper, "Another Anecdote," pages 92-93.
38. Caoilte's tale can be found in its Gaelic original and English translation in Nagy, *Wisdom*, pages 143-144.
39. Maelodran's tale can be found in its Gaelic original and English translation in Nagy, *Wisdom*, pages 145-146.
40. Nagy, *Wisdom*, page 146.

41. McHugh, *Annotations*, page 85.
42. McHugh, *Annotations*, page 85.
43. McHugh, *Annotations*, page 90.
44. Swartzlander, "Multiple Meanings," page 465.
45. Swartzlander, "Multiple Meanings," page 468.
46. Swartzlander, "Multiple Meanings," page 475.
47. Swartzlander, "Multiple Meanings," page 469.
48. Macalister, *Tara*, page 167.
49. Macalister, *Tara*, page 167.
50. Quoted by Bonwick in *Irish Druids*, page 203.
51. In Celtic tradition, the number 40 has a special significance in relation to some of the important seasonal festivals: Imbolc, Baaltinna, Lughnasad and Samhain. All four of these feast days were traditionally held 40 days after the solstices and equinoxes. (Imbolc, for example, was calculated to occur 40 days after the winter solstice.) The idea behind the 40 day calculation seems to be related to a similar pattern found throughout the constellation of Indo-European mythologies--that a duration of time based on increments of 40 was a natural period of gestation required to bring a new force from its inception to its complete manifestation. The forty-part circuit of "Tourlemonde" traveled by the *gamina* and Prankquean agrees with this ancient tradition and lends support to Michael Kaufmann's assessment that Celtic seasonal festivals structure the Prankquean's Tale.
52. Kaufmann, "Seasonal Change," page 437.
53. Kaufmann, "Seasonal Change," page 437.
54. Kaufmann, "Seasonal Change," page 447.
55. Kaufmann, "Seasonal Change," page 441.
56. Kaufmann, "Seasonal Change, " page 441.
57. Kaufmann, "Seasonal Change, " page 443.

58. Kaufmann, "Seasonal Change," page 452.
59. McCarthy, *Riddles*, page 108.
60. McCarthy, *Riddles*, page 119.
61. McCarthy, *Riddles*, page 112.
62. McCarthy, *Riddles*, page 110.
63. McCarthy, *Riddles*, page 119.
64. Epstein is quoted in *Riddles*, page 113.
65. Tindall is quoted in *Riddles*, pages 113-114.
66. Eckley, "Petween Peas," page 184.
67. Eckley, "Petween Peas," page 186.
68. Eckley, "Petween Peas," 186.
69. Solomon is quoted in *Riddles*, page 114.
70. Solomon is quoted in *Riddles*, page 114.
71. Enright, *Lady with a Mead Cup*, page 273.
72. Rees & Rees, *Celtic Heritage*, pages 75-76.
73. O'Curry, *Lectures*, pages 618-621.
74. Bhreathnach, *Tara*, page 113.
75. For a synopsis of the concept of *Lommrá*, see Bhreathnach, *Tara*, page 3. For a more extensive discussion of *Lommrá*, see O Cathasaigh, "The theme of *lommrá* in *Cath Maige Mucrama*," in *Eigse* 18 (1980-81), pages 211-224.
76. Ó hÓgáin, *Sacred Isle*, pages 82-83.
77. Mercier, *Irish Comic Tradition*, page 106.

78. Mercier, *Irish Comic Tradition*, page 107.
79. Ó hÓgáin, *Sacred Isle*, page 82.
80. Tindall, *Reader's Guide*, pages 78-79.
81. Ellis, *Dictionary*, pages 136-137.
82. MacKillop, *Dictionary*, page 224.
83. Joyce, *Letters*, Volume I, page 66.
84. P.W. Joyce, *Social History*, Volume I, page 240.
85. P.W. Joyce, *Social History*, Volume I, page 241.
86. Nagy, "Liminality," page 136.
87. Nagy, "Liminality," page 135.
88. Nagy, "Liminality," page 138.
89. P.W. Joyce, *Social History*, Volume I, page 224.
90. P.W. Joyce, *Social History*, Volume I, page 224.
91. Cumpiano, "Dermot MacMurrough," page 105.
92. Tymoczko, *Irish 'Ulysses'*, page 185.
93. Yeats, "Celtic Twilight," page 98.
94. Green, *Dictionary*, page 167.
95. Brenneman, *Crossing the Circle*, page 25.
96. MacCulloch, *Religion*, page 121.
97. Yeats, "Wanderings of Oisín," lines 165-187.
98. "Voyage of Tadhg" is quoted by Ross in *Pagan Celtic Britain*, page 340.
99. Ross, *Pagan Celtic Britain*, page 333.

100. Ross, *Pagan Celtic Britain*, page 341.
101. MacCulloch, *Religion*, page 385.
102. Æ is quoted by Evans-Wantz in *Fairy-Faith*, page 332.
103. Yeats, "Wanderings of Oisín," III. 1-4.
104. MacCulloch, *Religion*, page 179.
105. P.W. Joyce, *Old Celtic Romances*, page 110.
106. Campbell, *Skeleton Key*, page 248.
107. Tindall, *Reader's Guide*, page 211.
108. Tindall, *Reader's Guide*, page 218.
109. Tindall, *Reader's Guide*, page 214.
110. Gordon, *FW: a plot summary*, pages 237-238.
111. Tindall, *Reader's Guide*, page 257.
112. MacArthur, "A Textual Study," page 92.
113. Campbell, *Skeleton Key*, page 298.
114. Tindall, *Reader's Guide*, page 253.
115. Ettlinger, "Precognitive Dreams," in Matthews (editor), *Celtic Seers'*, page 31.
116. Macalister, *Temair*, page 238.
117. O'Rahilly, *Early Irish History*, page 325.
118. Spence, *Magic Arts*, pages 96-97.
119. Macalister, *Tara*, page 130.
120. O'Curry, *Manners and Customs*, Volume II, page 199.
121. P.W. Joyce, *Social History*, Volume I, page 245.

122. "Da Derga's Hostel" is presented in Cross & Slover, *Ancient Irish Tales*, page 97.
123. Spence, *Magic Arts*, pages 96-97.
124. *Cormac's Glossary*, pages 41-42.
125. "Commentary" is quoted in *Celtic Seers'*, page 67.
126. Tindall, *Reader's Guide*, page 223.
127. Gordon, *FW: a plot summary*, page 222.
128. MacArthur, "The Complex Ass," page 94.
129. Leland, "The Complex Ass Revisited," page 65.
130. Tindall, *Reader's Guide*, page 330.
131. Giraldus Cambrensis, *Chronicle*, Distinction III, Chapter XXV, page 138.
132. Macalister, *Tara*, pages 131-132.
133. Macalister, *Tara*, page 133.
134. Campbell, *Skeleton Key*, page 206, note 27.
135. Campbell, *Skeleton Key*, page 199.
136. Ellmann is quoted in McHugh, *Annotations*, page 311.
137. Senn, "Seeking a Sign," page 25.
138. Senn, "Seeking a Sign," pages 28-29.
139. Macalister, *Temair*, page 334.
140. Macalister, *Tara*, page 134.
141. Rose, "At the Hole in the Wall," page 15.
142. Macalister, *Tara*, pages 133-134.

143. Macalister, *Tara*, pages 133-134.
144. Brenneman, *Crossing the Circle*, pages 28-29.
145. Brenneman, *Crossing the Circle*, page 22.
146. Brenneman, *Crossing the Circle*, pages 31-32.
147. "Nine Gifts" is quoted by Matthews in *Encyclopedia*, page 229.
148. Tindall, *Reader's Guide*, page 315.
149. Evans, "The Ultimate Ysland," page 6.
150. Brenneman, *Crossing the Circle*, page 34.
151. The *Senchus Mór* is quoted in Matthews, *Celtic Seers'*, pages 12-13.
152. Gwynn (translator and editor), *Metrical Dindshenchas*, Volume III, "Temair," lines 61-64.
153. MacArthur, "Structure and Motif," page 72.
154. MacArthur, "Structure and Motif," page 73.
155. MacArthur, "Structure and Motif," pages 67-73.
156. Beck, "Via Crucis," page 1.

"The Games funeral at Valleytemple"

I want you, witness of this epic struggle, as yours so mine, to reconstruct for us, as briefly as you can, inexactly the same as a mind's eye view, how these funeral games, which have been poring over us... took place (515.21-25). --The Four Elders

The funeral games poring over the *Wake* took place in exactly the same manner as they did at the Rites of Tara. Both honor the mythic dead (especially Finn) at a great tumulus that is the locus for a large gathering. The funeral games of both commemorate death *and* rebirth--a wake and an awakening--that deliberately corresponds with the seasonal resurrection of spring.

The periodical assemblies, which were not impossibly of Pre-Celtic origin...took place as a rule, at or near cemeteries, and were thus bound up with a cult of the dead; but...they were also connected with the annual phenomena of seasonal change...celebrated at Teamhair, with a feast at or about 25 March (1).

The initial rite of the ancient Wake at Tara was the *Guba* or *Cepog*, "the dirge sung by a bard," a retelling in song of the key events leading up to the death of the fallen hero, complete with refrains where the "mourners" would join in. From this primary gathering for the "wake song," the *Aenach* grew into a festival, a party complete with wake games and general Assembly:

The *Aenach*, or fair, which was as we have seen, an assembly of the whole people... was always held at the place of burial of kings and nobles. The institution of a fair... seems to have always arisen from the burial there of some great or renowned personage. An assembly was called together to celebrate the

funeral rites, and as the principal function of those who attended was to join in the *Guba* or mourning chorus, the Assembly was called an *Aenach Guba*, or mourning assembly. The *Cúitech Fúait*, or funeral games in honour of the dead, which were performed after the funeral, were repeated on the anniversary of the funeral... or some other stated period, if the person buried was of great distinction, or if it became the burial place of other kings and nobles (2).

In the old accounts, the *Guba* is so central to the wake at Tara that the name itself is used as a synecdoche for the entire event. In like manner, the *Guba* of *Finnegans Wake* is the Irish-American ballad, "Finnegan's Wake."

The wake events performed at Tara--collectively called the *Nosad*--were comprised of three components (3):

1. *Cluiche Caointe*--rites directly related to the funeral and burial. These include the initial *Guba*, the *Caoine* (the keening), *Ecnaire* (panegyric), *Amra* (a form of Elegy), *Aire* (the watch over the corpse), the presentation of funerary offerings, and the ringing of the *Es* (death bell).
2. *Druidecht*--Druidic rites, mostly in the nature of auguries and divinations.
3. *Cúitech Fúait*--games, events, and rites comprising the wake. These include drinking, music, sports events, ribald games, a ritualized feast (*Fled Cro Lige*), stories from the "sacred canon" of Fenian lore, ritual lustration, and fertility rites performed as sacred drama.

All of the events of the *Nosad* are reenacted at the *Wake*.

Cluiche Caointe

The *Dindshenchas* relates that a truce is effected to allow all wake participants to safely congregate at Temora (4). The *Mná Caointe* ("Mourning Women"), called in the *Wake* "Tarra's widdars" (9.21), gather and begin the Keening. Others sing in the *Guba* chorus:

Macool, Macool, orra whyi deed ye diie?` of a trying thirstay mournin? sobs they sighdid at Fillagains chrissormiss wake, all the hoolivans of the nation, prostrated in their consternation and their duodisimally profusive plethora of ululation... And the all gained in with the shoutmost shoviality. Agog and nagog and the round of them agrog. To the continuation of that celebration... Some in kinkin corass, more, kankan keening (6.13-21).

The Fianna and Druids assembled for the *Cluiche Caointe* offer the fallen leader their traditional funerary gifts of opiates and honey.

we'll be coming here... to rake your gravel and bringing you presents, won't we fenians? And it isn't our spittle we'll stint you of, is it druids? Not shabby little imagettes, pennydirts [cheap items]... you buy in the soottee stores. But offerings of the field. Mieliodories [Irish, "A thousand tears"; Greek, "Honey gifts"]... Poppypap's a passport out. And honey is the holiest thing ever was... the food for glory... (24.35- 25.9).

With the keening of "Tarra's widdars" in the background, the short *Ecnaire* indicates a royal funeral for a high king of Ireland:

There was never a warlord in Great Erinnes and Brettland, no, nor in all Pike County like you, they say. No, nor a king nor an ardking [high king] bung [drunk] king, sung king or hung king. That you could fell an elmstree twelve urchins couldn't ring round and hoist high the stone that Liam failed [*Lia Fail*, coronation stone at Tara] (25.27-31).

The *Amra* emphasizes the death/rebirth theme of the wake and relates the cycle of the fallen leader to the cycle of the seasons.

The house of Atreox is fallen indeedust... averging on blight like the mundibanks [mountebanks, muddy banks] of Fennyanna [Fianna, fen of Anu], but deeds bounds going arise again. Life, he himself said once... is a wake, livit or kriket, and on the bunk of our breadwinning lies the cropse [crops, corpse] of our seedfather (55.3-8).

The bells (*Es*) sound throughout the *Wake*, but are especially prevalent in Chapter 8, as the Washers at the Ford discuss the fate of HCE.

Druidecht

Druidic rites, *Druidecht*, comprised a significant aspect of the *Nosad* held at the Teamhur Feis. The seasonal threshold on which the Feis was celebrated and the death/rebirth theme inherent in the wake itself made this occasion a potent convergence of opposites, thus providing the liminality so favored by the Irish Druids for the performance of their rites. In addition, Tara was the center of Druidic training for all of pagan Ireland. Consequently, the Teamhur Feis was the largest and most important congregation of Druids and their students in ancient Ireland, the occasion for Druidic training, and the optimum event for the performance of their rituals.

As with their other transitional and seasonal festivals (such as Samhain), many of the Druidic rites performed during the Teamhur Feis were divinatory in nature. Some of these rites have their analogues among

the Continental Celts; most, however, seem to be peculiar to the Insular Celtic Druids. The important divinatory rites include: 1. Divination through the use of the Ogham letters, the "Tree alphabet" of the Druids; 2. *Neldoracht*, cloud-divination; 3. Aviomancy, especially with the *Druí-én*, the "Druid-bird," the wren; 4. Hydromancy using a basin of water; 5. The *Frith* of the goddess Brigit, the use of a viewing-tube to see into the past and the future; 6. Implementation of *Da Shealladh*, the second sight, usually involving two Druidesses on the banks of a sacred river. All of these rites are reenacted at the *Wake*.

1. Ogham Divination. The Ogham alphabet was a gift from the All-Father (Ogma), as described in the *Wake*: "all the airish signics of her dipandump helpabit from an Father Hogam" (223.3-4). The Ogham characters each represent a tree, and the "trees" could be spoken: "teach him twisters in tongue Irish... Quicken, aspen: ash and yew; willow, broom, with oak for you. And move your tellabout" (361.6-8). Like the runes, the "Talking Trees" were imbued with a magical potency; carved into wood--usually on long sticks or branches--they were used as a tool in casting spells, conveying secret messages, and divination. On "holyyear's day" (569.13), at a site favored by Druids for divination, "At wateredge" (569.17), a divinatory rite is conducted with the use of the Talking Trees:

Please say me how sing you them... they arise from a clear springwell in the near of our park which makes the daft to hear all blend... And how they cast their spells upon, the fronds that thereup float, the bookstaff branchings! The

druggeted stems, the leaves incut on trees! Do you can their
 tantrist spellings? I can lese, skillmistress aiding. Elm, bay,
 this way, cull dare, take a message, tawny runes ilex sallow,
 meet me at the pine (571.1-9).

2. *Neldoracht*. Augury through observation of weather phenomena
 was one of the fundamental divinatory practices of Irish Druids.

Neldoracht involved a symbolic reading of the weather and cloud
 conditions, which in turn provided a weather forecast that was also
 prophetic in nature. In "The Siege of Drum Damghaire," Mogh Ruith
 performs the rite during his magical war against the Druids of the High
 King Cormac at Tara. The best example of the rite involves the Druid of
 high king Dathi, who performs *Neldoracht* as a prelude to the Teamhur
 Feis.

In the seventeenth and most auspicious year of his reign, Dathi,
 High King of Tara, requests an augury from Daghra, Archdruid of Ireland,
 regarding two important events: convening of the Teamhur Feis and the
 possible conquest of Scotland. The Archdruid retreats to *Dumha na n-*
Druadh (The Ridge of the Druids) and performs *Neldoracht* before
 returning to King Dathi:

At the rising of the sun in the morning, the Druid repaired to
 the king's bedroom, and said: "Art thou asleep, O King of
 Erinn and Albain [Scotland]?" "I am not asleep", answered
 the monarch, " but why have you made an addition to my
 titles? for, although I have taken the sovereignty of Erinn, I
 have not yet obtained that of Albain." "Thou shalt not be
 long so", said the Druid, "for I have consulted the clouds of
 the men of Erinn, and found that thou wilt soon return to
 Tara, where thou wilt invite all the provincial kings and the

chiefs of Erinn, to the great Feast of Tara and there thou shalt decide with them upon making an expedition into Albain (5).

During the wake party in HCE's tavern, HCE describes an event suggestive of *Neldoracht*. From the vantage point of "dhruimadhreamdrue" (320.21), literally, "the ridge of the Druid adherents," the traveler experiences the extremes of weather, blazing sun, snows and squalls (320.29-30), and subsequently understands that this weather was "signaling gael warnings" (321.12). Shortly after the "gael warnings" are predicted, a detailed weather forecast interrupts the party; like *Neldoracht*, the approaching weather system can be interpreted as divinatory pronouncement addressing the central events of the *Wake*: the failings of the kingly HCE, ritual tests of *Casal Ríg* and *Blocc/Bluicne*, a marriage tomorrow at Temorah, and a solar resurrection:

As our relevant Coulnnfiller predicted in last mount's chattery sermon, the alleexpected depression... a bigger muster of veiryng precipitation and heralded by faugh sicknells... and unwalloped in an unusuable suite of clouds, having filtered through the middlehav of the same gorger's kennel on its wage wealthwards and incursioned a sotten retch of low pleasure, missed in some parts but with local drizzles, the outlook for tomarry... beamed brider (324.25-33).

3. Aviomancy. When Stephen Dedalus, in *A Portrait of the Artist*, first consciously realizes his connection with the ancient *Fili* tradition, avian imagery provides the link between past and present. Like the *Tugen*-clad Birdmen of pagan Ireland, the bird is also Stephen's totem animal; and aviomancy is the magical bond with his Druidic predecessors:

He watched their flight; bird after bird; a dark flash, a swerve,
a flash again, a dart aside, a curve, a flutter of wings.

He listened to the cries: like the squeak of mice behind the
wainscot: a shrill twofold note.

And for ages men had gazed upward as he was gazing at
birds in flight. The colonnade above him made him think
vaguely of an ancient temple and the ashplant on which he
leaned wearily of the curved stick of an augur. A sense of fear
of the unknown moved in the heart of his weariness, a fear of
symbols and portents (6).

Young Dedalus, like a Druidic *haruspex*, observes the two characteristics of
birds traditionally required for aviomantic interpretation: the complex flight
patterns birds engage in, and the subtle variations in their cries. Birdsong
especially seems to have fascinated the early Irish augurs. Eugene O'Curry
notes that elaborately detailed descriptions of the nuances of birdsong were
kept by the pagans, so meticulous that "some of the distinctions taken
respecting the sounds made by birds are very curious, almost suggesting
the recognition of some species of language among them"(7).

One bird in particular was the favored subject for Druidic augury:
the wren, the king of all the birds. Mythologists, whose writings span well
over a thousand years, have recorded an array of traditions associating the
wren with Irish Druids, with rituals of kingship, and with rites of augury:

Bishop Cormac: *Druí-én* 'a druid-bird' i.e, a bird that makes
prophecy...the *druí-én* [wren] is called *magis avium eo quod*
aliquibus praebet augurium [the wren is called the bird of
druids because to certain individuals it furnishes auguries] (8).

Bonwick: The wren... symbolized the sun...The Druids...
employed a wren to symbolize the sun's divinity (9).

Frazer: The worshipful animal [wren] is killed with solemnity once a year; and before or immediately after death he is promenaded from door to door, that each of his worshippers may receive a portion of the divine virtues that are supposed to emanate from the dying god... the first to strike down one of those birds was proclaimed King. Then they returned to town in procession, headed by the King...Religious processions of this sort must have had a great place in the ritual of European peoples in prehistoric times, if we may judge from the numerous traces of them which have survived in folk-custom (10).

Graves: Holly and ivy are also ritually connected to the wren; ivy is the nest of the old king, the wren; holly being the 'tree of the tanist'—the one who kills the aging king and succeeds him (11).

Graves: The wren is hunted when the wheel of the year has gone full circle (12).

Graves: The oak is the tree of the Druids and the king of trees, and the Wren, *Druí-én*, is the bird of the Druids and the King of all Birds (13).

Wood-Martin: The wren, an object of superstitious veneration among the pagan Irish (14).

Saint Columcille:
 Ní adraim do gothaib én,
 na sreód na sén for bith che,
 ná mac ná mana ná mnai.
 Is é mo drai Críost mac Dé.

(I adore not the voices of birds,
 nor sneezing nor lots in this world,
 nor a boy nor omens nor woman.
 My Druid is Christ the Son of God.) *Lorica of Columcille*

Campbell: The Scapegoat wren is a folk reduction of the crucified god, and as such is an appropriate figure for HCE (15).

In the *Wake*, numerous references to aviromancy and wrens abound. A few representative quotes exemplify the theme:

What hopends to they... Birdflights confirm abbroaching
nubtials (324.35-325.1)

by the auspices of that raven cloud... and by the auguries of
rooks in parlament, death with every disaster (189.30-34).

the twattering of bards in the twitterlitter between Druidia
and the Deepsleep Sea ((37.17).

And there they were too, when it was dark... listening in, as
hard as they could... to the solans and the sycamores
[migratory birds] and the wild gees and the gannets and
migratories and the mistlethrushes and the auspices and all
the birds (383.19-384.3).

Your bard's highview, avis on valley! I would like to hear you
burbles to us in strict conclave (504.16-17).

King of all Wrens (431.13)
The cran, the cran, the king of all crans. Squiremade and
damesman of plantagenets, high and holy.
-- Now, no hiding your wren under a bushle! (504.1-3).

4. Hydromancy. One of the *Wake* activities ascribed to HCE/Finn is a curious combination of face washing and divination: "one yeastyday he sternely struxk his tete [head] in a tub for to watsch the future of his fates [wash the features of his face; watch the future of his fates]" (4.18-22). This passage alludes to a form of hydromancy credited to Finn MacCool, performed by Irish seers, and described in the *Colloquy*:

Then a basin of bright gold was brought to Finn, and he washed his white hands and his ruddy bright face. He put his thumb under his tooth of knowledge, and the truth was revealed to him then, and falsehood was concealed from him (16).

Finn's custom of washing his face before divination, seen in the *Colloquy* and elsewhere in medieval Fenian literature, is perhaps more immediately recognizable as a seer's rite... Besides suggesting some kind of purification necessary before divination, this washing probably reflects the archaic metaphorical connection between light/brightness and supernatural knowledge... In fact, a verb translated as "washes" in the *Colloquy* passage quoted above literally means "brightens" (*niamaid*). Significantly, the name Finn/Find itself means "Bright, Fair" and comes from the same Indo-European root from which derive various Irish words meaning "to know," "knowledge," and "knowledgeable." We could justifiably assume that the name "Finn" designates the so-named as a possessor of "bright" knowledge who himself becomes resplendent with it (17).

5. The *Frith* of Brigit.

The augury which Brigit made for her Foster Son:
She made a pipe of her palms:
'I see the Foster-Son by the side of a well,
Teaching the people without doubt.' (*Frith of Brigit*)

The augury made by gentle Mary for her Son:
The Queen of Virgins looked through her palms:
'Did you see the King of Life'?
The Queen of Virgins said what she saw. (*Frith of Mary*) (18).

Though both of the above poems are ostensibly Christian, the *Frith* is a pagan rite of seership, usually performed under the auspices of Brigit, the goddess and patroness of all *Fili* and Druidic visionaries. To perform the *Frith*, the seer first makes a "frithing tube" by curling the fingers over the palms (as Brigit does in her poem) or by using some flexible material (vellum, parchment, etc.) curled into a tube and held in the palms. Frequently, a chant meant to induce *Da Shealladh* accompanies the *Frith*. The augur then uses this "seeing tube" as a means to gain insight into the

issue at hand, recover what has been lost or forgotten, or acquire a new perspective.

Frithing tubes proliferate at the *Wake*. Shaun desires to perceive and relate “open tireless secrets” (407.20-21); with a chant of “Tubetube” (407.21), Shaun performs a *Frith*:

His handpalm lifted, his handshell cupped, his handsign pointed, his handheart mated, his handaxe risen, his handleaf fallen. Helptome hand that holemost heals! What is het holy! It gested (407.23-26).

Then his vision came: “the memories of the past and the hicnuncs [here and now] of the present embellishing the musics of the futures (407.31-33).

Shem, too, uses the seeing tubes:

he [Shem] did take a tompip [peeping tom] peepstrella [*finistrella*, Italian “small window”] through a threedraw eighteen hawkspower durdicky [Gipsy, *dur-dicki mengre*, “far seeing thing”] telescope... as he prayed to the cloud of Incertitude, of finding out for himself... whether true conciliation was forging ahead or falling back... he got the charm of his optical life when he found himself... blinking down the barrel of an irregular revolver (178.26-179.3).

Ulysses is three books, eighteen chapters. Shem’s *frithing* tube, the “eighteen hawkspower” telescope on Irish history, is Joyce’s novel.

Elsewhere at the *Wake* the seeing tubes perform a variety of visual and visionary purposes. A “helioscope” (341.24) is employed to view the horse race, *The Irish Race and the World*. “Jaun” uses the “eroscope” to view the “apparition of his fond sister” (431.15), and the “neviewscope” (449.34) for sunrises. Other seeing tubes include the “inconoscope” (349.19),

"fathomglasses" (386.16), the "marmorial tallowscoop" (9.34), "myrioscope" (127.35), "faroscope" (150.32), the "tailoscrupp" (10.13), and the "macroscope telluspeep" (275.L2).

One of the more telling of the *Wakean Frithing* tubes appears as the answer to Question 9 in the "Quiz Show" (143.4-28). The question embedded in this meandering interrogative passage might be succinctly stated in this manner: If one could envision the entire history of Ireland, what would it resemble? "Answer: A collideorscape!" (143.28). Look through this *Frithing* tube, the "collideorscape," to get the perspective on Irish history. "Collide" with the invaders, Partholonians, Fir Bolg, Fomorians, Tuatha De Danaan, Celts, Jutes, Vikings, Norman, English; "collide" with them culturally, genetically, and on the battlefield. "Orscape" to North Armorica (as Celts did circa 450 A.D.) or to North America (as they did later). Escape the new colonist in Ireland and become a new colonist yourself. Reverse the roles, like Mutt and Jute, and continue the process in a modified fashion. Like the view in a kaleidoscope, the collision/escape seen in the "collideorscape" repeats itself with infinite variations. And like the kaleidoscope, each cyclical turn of the "collideorscape" changes the immediate details while preserving the overall pattern. The "collideorscape" of question 9 is, of course, *Finnegans Wake*, Joyce's ultimate lens for gaining perspective on the patterns of Irish history. Place *Finnegans Wake* in the palms of your hands. As indicated by

its punctuation, connect the last sentence of the last page with the first word on the first page. When the *Wake* is completed in this manner, the ends of the book are joined together. The *Wake* thus forms a tube in the palms of your hand, to be used—like the earlier eighteen hawkspower *Ulysses*—to gain perspective on Irish history and culture. The best *Frith* in the *Wake* is the “Book of Doublends J’ined” (20.15-16) itself.

6. “The Washers at the Ford.” Chapter 8 of the *Wake* (pages 196-216) features the *Sigla* Group’s female trinity: Maiden Issy, Matron Anna, and the Crone Kathe. Joyce describes the roles of the women and the pattern of the chapter as “a chattering dialogue across the river by two washerwomen who as night falls become a tree and a stone. The river is named Anna Liffey” (19). Joseph Campbell identifies the two women as Banshee figures from Irish folklore and explains why he gave this episode its familiar title, “The Washers at the Ford”:

The...chapter, one of the most charming in the book, brings forward in strongest statement the all-dissolving, all-refreshing, all-recreating theme of the mother. Two of her representatives (in the form of washerwomen scrubbing and airing dirty linen, one on either bank of the Liffey) chatter on about HCE and ALP, their children and their neighbors—the twilight meanwhile descending. One of the washerwomen is old and of the Kate type, the other is something of the young temptress. The life wand of Mercy has just evoked them, like spirits, from the countryside, the elder from a stone, the younger from a whispering elm, and as the dusk thickens they will melt back again into their elemental forms. Thus, they may be thought of as Banshees, or, as the popular speech of Ireland would put it, the Washers at the Ford... shadowy Celtic sisters of the Germanic Norns and Valkyries and the classical Fates (20).

At the beginning of the episode, the Maiden and Crone are “beetling” (a “beetle” is a short bat used to beat dirt out of clothing) the dirty clothing of HCE:

Look at the shirt of him! Look at the dirt of it! He has all my water black on me. And it steeping and stuping since this time last wik... Scorching my hand and starving my famine to make his private linen public. Wallop it well with your battle [beetle] and clean it (196.11-17).

Their activity on the banks of the river elicits their ensuing exchange about HCE, commentary on his past, predictions for his future, gossip about his relationship with Anna. The river itself is integral to their conversation; indeed, much of their riparian dialogue is itself composed of rivers--literally hundreds are named and punned in the course of their conversation. The river Anna even communicates with the Washers, telling them that Ireland --her earth, sky, and rivers--requires a new consort.

*By earth and the cloudy but I badly want a brandnew
bankside, bedamp and I do, and a plumper at that!*

*For the putty affair I have is wore out, so it is, sitting,
yapping and waiting for my old Dane hodder dodderer, my
life in death companion, my frugal key of our larder, my
much-altered camel's hump, my jointspoiler, my maymoon's
honey, my fool to the last December, to wake himself out of
his winter's doze and bore me down like he used to (201.5-
12).*

After hearing the message of the river, the conversation of Maiden and Crone turns to Anna. They discuss her polyandry as a young goddess (pages 201-204) and her micturition, “her pee, pure and simple” (204.12), that created the river (204.12-18). The dialogue about Anna is interrupted

when the Washers stop to inspect and rinse the drawers of "Kinsella's Lilith" (205.11). The Washers identify "Kinsella's Lilith" as the wife of Master Magrath and joke about her sexual activities in a strange allusion to John the Baptist:

What am I rancing now and Ill thank you? Is it a pinny or is it a surplice? Arran, where's your nose? And where's the starch? That's not the vesdre benediction smell. I can tell from here by their *eau de Colo* and the scent of her oder they're Mrs. Magrath's. And you ought to have aird them. They've moist come off her... Baptiste me, father, for she has sinned! (204.30-36).

The river flows on and distributes her gifts to all of her Irish children; the catalogue of gifts is presented by the Washers (205-212). At dusk, while the two women are finishing their wash, they are startled by a vision of the Great Horseman:

Oronoko! What's your trouble? Is that the great Finnleader himself in his joakimono on his statue riding the high horse there forehengist? Father of Otters, it is himself! (214.10-12).

Frightened by the apparition they see in the gloaming, the women consider other interpretations:

Holy Scamander, I sar it again! Near the golden falls. Ic is on us! Seints of light! Zezere! Subdue your noise, you hamble creature! What is it but a blackburry growth or the dwyergray ass them four old codgers owns (214.30-33).

In this highly charged crepuscular setting, the Washers shed their human identities and melt back again into their elemental forms: tree and stone on either bank of the river. Maiden, Mother, and Crone are, in their primal manifestation, the features of the land itself.

As Joseph Campbell suggests, the Washers at the Ford bear traits identical to the Banshees, who are traditionally of two types: the *Sí-Woman* and the *Badhbh*-Figure (21). The *Sí-Woman* is hardly a frightening presence; she manifests as a young and beautiful maiden with long blond or golden hair. She possesses the visionary abilities, *Da Shealladh* and *Imbas Forosnai*. A well-known example of the *Sí-Woman* is found in *Cogadh Gaedhel re Gallaibh* ("The War of the Gael with the Gaul") in the beautiful Banshee Aoibheall, who appears before Brian Boru and gently informs him of his death in battle the next day at Clontarf.

The *Badhbh*-Figure is far less appealing. In medieval mythology she appears as witch or Crone: a quarrelsome, hideous, and withered hag with long disheveled hair, frequently seen squatting on the bank of a river ford, gazing into the water as if scrying, or beetling the garments of those about to die.

The literary texts in which a foreboding *badhbh*-figure appears as a 'Washer at the ford' range from the Medieval to the Early Modern Irish period. Thereafter, the motif seems to have largely lost its generative force in the literary tradition... It remained, however, in the oral traditions of the *bean-sí* ... the 'Washer at the Ford' in her ancient context—beetling in a stream (22).

Both Maiden and Crone versions of the Banshee "originally symbolised the sovereignty of the land" (23). Both are aspects of the Sovereign, who, as in her *Wakean* representations, can present herself in two antinomial emanations or can manifest her dual aspects in one being.

All the seemingly contradictory characteristics of the deity--maternal, seasonal, warlike, young, aged, beautiful or monstrous--may be referred to this fundamental nexus [the Sovereign], and it is significant that, in general, each individual goddess reveals several or all of these characters, and even though one of them may predominate, the others are rarely absent (24).

The *Wakean* Banshees reenact quite accurately the ancient patterns.

The Maiden and Crone Washerwomen easily correspond to *Sí-Woman* and *Badhbh*-Figure. Both in turn are emanations of the river goddess Anu.

Their gossip concerning Anna's polyandry, the failing sexual relationship of HCE and Anu, and his potential replacement, suggests the issue of *Fir Flathemhan* so critical to sacral kingship. Their association with rivers--the hundreds of river names, the creation of the river through micturition, the wealth of rivers--further identifies them as Sovereign figures. The *Wakean* Banshees possess the ability of *Imbas Forosnai*. They can hear the voice of the river--the mysterious message of Anna--and understand it as prophecy: the aging HCE must be replaced. (The strange interlude where the Banshees wash the drawers of "Kinsella's Lilith" and make reference to John the Baptist also relates to prophecy. Magrath gains tremendous magical power as the slayer of John the Baptist, and this power allows him to win and wed Lily Kinsale.) Like their pagan prototypes, the *Wakean* Banshees also possess *Da Shealladh*. At the riverbank in the gloaming, the Banshees receive their troubling vision of the Great Horseman--the epithet for the high king--the one soon to die. At the end of the chapter, the

Banshees return to the features of the land, the primordial form of the Sovereign.

In "Auguries, Dreams and Incubatory Sleep Among the Celts of Britain and Ireland," John Matthews relates that many of the allusions to the "Washers at the Ford" found in the medieval myths are the vestigial accounts of an important Druidic rite of divination conducted by *Ban-Druí*, female Druids, at the fords of rivers (25). The ford of a river--the brink between two worlds--is a powerful locus for access to the Otherworld and therefore especially appropriate for exercising the rites associated with *Da Shealladh* and *Imbas Forosnai*. (Finn MacCool, for example, the greatest of all Irish seers, acquires both *Da Shealladh* and *Imbas Forosnai* on the banks of the River Boyne.) The *Ban-Druí* were understood to be especially responsive to rites associated with rivers since rivers are the domain of their goddess Anu. Priestesses, acting as the "Washers at the Ford" and trained in the arts of seership and divination, were called upon to give prophecy before impending and important events, such as the seasonal rites at the Vernal Equinox and the kingship rites of the Feis (26). The *Wakean* Banshees, as humorous and ridiculous as they are, nonetheless reenact the mythic and ritualistic patterns first performed by their pagan prototypes, long ago at the ford of a river sacred to Anu, during the Vernal Equinox at the Rites of Tara.

Study Hall at the College of Ollam Fodhla

It is not for nothing that the *Tripartite Life of Saint Patrick* calls Temair ‘cend ídlachta agus drúidechta na hÉirenn’-- “head of idolatry and druidry in Ireland” (27).

The chief college of the Druids was at Tara. There was held the national convention of the Teamorian Fes (28).

The Teamhur Feis was an optimum occasion for a great Druidic convocation. During the Rites, the College of Ollam Fodhla, the most important Druidic school in Ireland, held session. At Ollam Fodhla (named after its founder, “The Learned Man,” Daghdha), students were trained in the various subjects and esoteric philosophies comprising the Druidic canon. There is evidence suggesting that Joyce reenacts the training at Ollam Fodhla in the most esoteric section of the *Wake*, Chapter 10, “Study Hall,” beginning on page 260.

Joyce, drawing upon the works of Blake, Bruno, and Blavatsky, believed Druidism to be a primal component in the same matrix from which a diverse array of western esoteric systems emerged: Kabbalistic lore, the Egyptian Hermetica, Platonism (especially as presented in the *Timaeus*), and Pythagorean theories of music and mathematics (29). William Blake (whose influence on Joyce requires no discussion) in *Jerusalem: The Emanation of the Giant Albion*, addresses the Jews on the Kabbalah, which he believes, like Joyce, is ultimately derived from Druidic sources:

Your Ancestors derived their origin from Abraham, Heber, Shem, and Noah, who were Druids: as the Druid Temples (which are the Patriarchal Pillars & Oak Groves) over the whole Earth witness to this day.

You have a tradition, that Man anciently contained in his mighty limbs all things in Heaven & Earth: this you recieved [sic] from the Druids (30).

Joyce himself, in "Ireland, Island of Saints and Sages," makes the same connection between Irish Druidism and the Hermetica of Egypt.

The religion and civilization of this ancient people, later known by the name of Druidism, were Egyptian. The Druid priests had their temples in the open, and worshipped the sun and moon in groves of oak trees... Irish priests [i.e., Druids] were considered very learned, and when Plutarch mentions Ireland, he says that it was the dwelling place of holy men (31).

In *Giordano Bruno* (which was reviewed by Joyce in the *Daily Express*, Dublin, 30 October, 1903), Joyce would have certainly read Bruno's statement and subsequent argument that the Kabbalah "derives from the Egyptians, among whom Moses was brought up" (32). In *Isis Unveiled* (which Joyce recommended to friends [33]), Blavatsky argues a connection between the Kabbalah and "the cosmological theory of numerals which Pythagoras learned from the Egyptian hierophants" (Volume I, page 7). Blavatsky adds further that the Platonism expressed in the *Timaeus* was itself based on the same sources as the Kabbalah (Volume I, pages 7-8). According to Joyce, the teachings of Irish Druids were thus fundamentally Kabbalistic, Hermetic, Platonic, and Pythagorean in nature.

The "Study Hall," more than any other episode in the *Wake*, reflects this "Druidic" amalgamation of western esoteric tradition. The columned structure of the chapter is similar to the Kabbalistic Tree of Life. The ten questions in the chapter are associated with the ten Sephiroth. The balance and interplay of antinomials, a fundamental precept of the *Hermetica* ("The tasks above are as the flasks below, saith the emerald canticle of Hermes" [263.21-22]) are represented by the Shem and Shaun columns on each page. These reverse identity in mid-chapter, as they should, to reflect the process of *enantiodromia* fundamental to these various esoteric traditions. Pythagorean mathematics, sacred geometry (see page 293), and music theory (page 272) are the basic lessons in the Study Hall.

There are, however, some distinctively Irish Druidic lessons taught in this episode. Irish history (page 270 and following), Fenian lore (page 277 and following), and divinatory techniques (page 281) are subjects that certainly would have been taught at Ollam Fodhla during the Teamhur Feis. Perhaps the most uniquely Irish lesson taught in the Study Hall is the mnemonic technique known as *Dichetal do chennaib*. Under the right-hand commentary "AUSPICIUM AUGURIA" (282.5-6R), Shaun provides an amusing demonstration of *Dichetal*. Using the tips of his fingers as mnemonic devices, he utters an extemporaneous recitation with implications well beyond simple counting. Shaun identifies his fingertips, his four cardinal points, and explains the technique:

four lovedroyd curdinals, his element curdinal numen and his enement durdinal marryng and his epulent curdinal weisswassh and his eminent curdinal Kay O'Kay... Always would he be reciting of them... arecreating em om lumerous ways, caiuscounting in the scale of pin puff pive piff (282.20-23).

Shaun demonstrates the process on pages 282-283. His recital begins by counting on his fingers, but soon his fingers recall more than numbers. John Bishop, commenting on Shaun's five-finger descant, notes that the finger recital, as childish as it appears, results in the "sudden popping up of a memory" (34). P.W. Joyce's explanation of the archaic *Dichetal do chennaib* may offer an explanation for Shaun's curious form of digital memory:

This *Dichetal do chennaib* was simply the utterance of an extemporere prophecy or poem without any previous rite. It seems to have been accomplished with the aid of a harmless mnemonic contrivance of some kind, in which the fingers played a principal part, and by which the poet was enabled to pour forth his verses extemporaneously. That this was the case appears both from its name and from the descriptions given in the old authorities. *Dichetal do chennaib* signifies 'recital from the ends,' i.e., the ends of the fingers (35).

Dichetal recitation begins with the thumb ("the rude rule of fumb" [283.20] as Shaun calls it). Each fingertip and finger joint is assigned a letter, or number, or both. Some texts illustrate the technique by drawing a hand and assigning the correct letter to each part of the finger, very reminiscent of the hand drawn at the end of the Study Hall chapter. This drawing (on page 308) may be highlighting Finn's famous thumb, or it may be Shem

thumbing his nose at authority—but it is also Joyce giving all *Wakean* students the Druidic finger of *Dichetal do chennaib*.

Cúitech Fúait

The *Wake* crowd that initially assembles at the burial tumulus for the *Guba* and other events of the *Cluiche Caointe* gathers again at HCE's tavern in Chapter 11, "The Tavernry in Feast," for "the glory of a wake" (309.6-7). Bernard Benstock identifies most of their activities at the tavern as representative of the funeral games of a traditional Irish wake (36). And Adaline Glasheen notes: "It is also plain that Joyce had and used in *FW* a great deal of information about wake games" (37). From his sources (O'Curry, P.W. Joyce, Lady Wilde, Gwynn, Croker, Prim, Wood-Martin, Macalister and MacCulloch), Joyce would have known that the unanimous belief of these scholars is that most, if not all, of the traditional activities performed at Irish wakes had their origin in the earlier *Cúitech Fúait*. This event, in turn, was first conducted at the *Oenach* or Feis, making the Feis of Tara, in a very real sense, the original Irish wake. And the games and events of the *Cúitech Fúait* of Tara are the very ones performed at the *Wake*.

Even though the staid proceedings of the Feis--the trials, regicide, inauguration, and religious rituals--were its essential components, the Feis was also the occasion for a wake, with drinking and music, horse races, sports events, sideshows and entertainments. Consequently, the *Cúitech*

Fúait assumed the chaotic tenor of a pagan carnival; and like the *Wake*, was replete with its representative drunks, rabble, vendors, vaudevillian showmen, fortunetellers, and musicians.

Just as in modern days, when a large number of persons gather together for horseraces, fairs, athletic sports, or what not, there congregate to the spot all manner of strange vagrants--strolling musicians, Punch-and-Judy showmen, gypsy fortune tellers, and vendors of cheap utilities--so it was in the days of the assemblies. Wandering jugglers, buffoons, acrobats, and the like seem to have been an intolerable nuisance in early Celtic days... Many of their antics seem to have been of a very gross description (38).

The carnival atmosphere described above surfaces again at the "Tavernry in Feast," providing an elaborate reenactment of the earlier pagan party. The participants, both rural and cosmopolitan fans of Finn--"Finnfannfawners, ruric or cospolite" (309.9-10)--gather at the tavern. Many of these "Hiberio-Miletians" (309.11) are inebriated, and begin a brawl that continues throughout the chapter. Music blares in the background while the Punch-and-Judy duo, Butt and Taff, meander through the drunken obscurity of their scatological yarn. News reports and gossip interrupt other events. Hurley matches are underway; and news of a great horse race, *The Irish Race and the World*, is reported in the midst of other noisy merriment. Vendors of cheap utilities advertise (in the form of a laxative commercial) their products. Other entertainments include a group songfest (with the recurring refrain: "Like waters parted from the sea"), a skit from the "Tales of Yore" (359.24), *The Coach with The Six Insides*, some fortune-telling

(324.24-34), and some vague blatherings about the Prophecies of Merlin, "the peroffices of merelimb" (358.15). An announcement of impending Druidic rites is broadcast through the din of the party:

'Tis golden sickle's hour. Holy moon priestess, we'd love our grappes of mistellose! Moths the matter? Pschtt? Tabarins comes. To fell our forests (360.24-27).

The announcement refers to the Druidic rite of cutting mistletoe as the prelude to a ritual sacrifice and banquet. Pliny, in *Historia Naturalis*, describes the ceremony:

The mistletoe, however, is not found but rarely on the oak and when found, is gathered with due religious ceremony, if possible, on the sixth day of the moon... Having made preparations for sacrifice and a banquet... the priest ascends the tree and cuts the mistletoe with a golden sickle (*Historia Naturalis*, XVI, page 249).

All of these activities are in accordance with the ancient wake.

The drinking at the tavern begins promptly with a toast to the deceased. (Not surprisingly, drinking was also an important element of the wake at Tara: "Drinking the feast of Tara" was the recognized expression conveying attendance at the wake games [39]).

they would deal death to a drinking... slake your thirdst thoughts awake with it... We rescue thee, O Baaas [Irish *Bas*, "Death"; Bass Ale; Dutch *Baas*, "Master"], from the damp earth and honour thee... Up draught and whet them (311.15-20).

Drinking songs alluding to Finn MacCool, Fianna salutes, and games of definite pagan origin are drunkenly performed in the course of the evening. Other tales and skits presented at the tavern--retold by the Fianna

members themselves--recount the exploits of Finn MacCool and the deceased king--tales very appropriate for a *Cúitech Fúait*. The circuitous narratives related by these drunken raconteurs are permeated with obscenities, ridiculous double-entendre, and blasphemous and scatological humor--so much so that Vivian Mercier felt compelled to comment on it:

I wonder if Joyce fully realized how much the grotesque obscenity of *Finnegans Wake* ... was in keeping with the traditions of the Irish wake. At any rate, he knew that an Irish funeral was a 'funferall', and felt that the word 'wake' implied rebirth as well as death... In so far as the grotesque is present in the phallic, it fuses with the macabre in a playful, even humorous amalgam at a traditional Irish wake (40).

The "grotesque obscenity" associated with *Finnegans Wake* has its origin in the earlier pagan wakes, where the "obscenities" were originally connected with rites of fertility and rebirth.

The association of what a modern moralist would call obscenity with rites to secure fertility seems to be inevitable... Improper songs and performances on such occasions are not in essence mere exhibitions of wantonness: they are a deliberate application of sympathetic magic to the end in view... Thus an element of what we should call (not quite correctly) license is to be looked for, even in an Assembly which, morally, may have been strictly policed (41).

One of these "improper performances"--traditionally called "The Building of the Ship"--is reenacted during the "Tavernry in Feast." The idea of the magical ship to the Otherworld is the basis for this ancient rite performed at traditional Irish wakes--a death custom in which many of the pagan beliefs regarding the Otherworld were still very much alive.

In its origin the custom undoubtedly springs from the same complex of beliefs in an Other World across the sea as gave rise to boat burials and the placing of little boats in tombs, the setting of the great adrift in burning ships in Norse myth and ritual, and the story of the voyage of the mortally wounded King Arthur to Afallon for the healing of his wounds. This belief in a voyage of death is perhaps echoed in the ribald games dramatizing 'The Building of the Ship' which were played at wakes for the dead, in Ireland, until recent times (42).

Lady Wilde, in "The Wake Orgies," believes "The Building of the Ship" to be a remnant of an ancient fertility ritual, conducted by Druids at pagan wakes, but probably even pre-Druidic in its origin (43). According to the extant descriptions, the rite, as it was performed until banned by the Catholic Church in the nineteenth century, was usually conducted late at night after many of the Christian services for the deceased had already concluded. In the same room as the laid out corpse, several men, usually in an advanced state of alcoholic intoxication, would "build the ship" to launch their dearly departed into the other realm. The men would become parts of the ship: one as the bow, one the stern, another, the helmsman. In the section of the ritual called "The Laying of the Keel," one young man, "the keel," would lie supine on the floor in the center of them all.

The next event in this wake drama has troubled the Victorian folklorists who recorded the rite, all of whom are reticent in their descriptions and restrained in their analysis. P.G.A. Prim's 1853 account is the most complete. Once the "keel" is in place, one of the young and attractive females attendant at the wake joins in. In the Prim version, the

young lady goes to the "keel," and with deliberate gestures "strongly indicative of a Pagan origin...from circumstances too indelicate to be particularized," performs the special climactic event called "The Erection of the Mast" (44). Once the mast is up, the voyage to the Otherworld gets underway. The ribald and merely symbolic gestures involved in "The Erection of the Mast" are certainly the toned down remnants of ritual sex performed on the funeral "ship" during the pagan wakes. The two great antinomials of existence, life and death, meet in this ancient ritual celebrating our great transitions. The rite that brings life into this world and the ritual that conveys it out unite on this ship to the Otherworld--built once again at the *Wake*.

Late at night in the tavern, after heavy drinking, HCE once again assumes his royal persona as the last high king of Ireland.

So anyhow... after that same barbecue beanfeast was all over poor old hospitable corn and eggfactor [hce], King Roderick O'Connor, the paramount chief polemarch and last pre-electric king of Ireland... gave in... for the time being... he was the eminent king of all Ireland himself after the last preeminent king of all Ireland, the whilom joky old top that went before him in the Taharan [Tara] dynasty (380.7-22).

Dressed in his seven articles of regal clothing (381.10-14), and "with the wonderful midnight thirst" (381.26-27) upon him, HCE drinks himself under the table, off the "throne" (382.26), onto the floor, dead drunk. While this royal "corpse" is laid out, the men in the tavern, all fairly inebriated themselves, perform "The Building of the Ship." Each man

becomes a part of the magical vessel that allows the "king" to sail "From Liff away" (382.27):

like his ancestors to this day after him (that the blazings of
their ouldmouldy gods may attend to them we pray!)
overopposites the cowery lad in the corner and forenenst the
staregaze of the cathering candled, that adornment of his
album and folkenfather of familyans, he came acrash a
crupper sort of a sate on accommodation and the very boxst
in all his composs, whereuponce, behome the fore for cove
and trawlers, heave hone, leave lone, Larry's on the focse and
Faugh MacHugh O'Bawlar at the wheel, one to do and one to
dare, par by par, a peerless pair, ever here and over there,
with his fol the dee oll the doo on the flure of his feats and
the feels of the fumes in the wakes of his ears our wineman...
So sailed the stout ship...Goodbark, goodbye! (382.14-30).

Then, "the vivid girl" (395.28) with "a firstclass pair of bedroom eyes" (396.11) comes aboard the wake ship. She completed the last stage of the rite--"The Erection of the Mast"--when she "renulited their disunited" (395.33). Late at night in the tavern, the royal corpse receives a sendoff directly related to wake rites of Irish paganism.

Feasting, in addition to these other activities, is another important component of the *Cúitech Fúait*. One of the fundamental yet highly stigmatized events of the *Cúitech Fúait* was the wake feast, *Fled Cro-Lige*, which at different times in its history involved ritual cannibalism in its symbolic or literal form. This archaic rite is reenacted in the *Wake* at 7.3-7.19. Laid out on a board along with bread and ale, the corpse of the great leader is presented as food soon to be eaten by the *Wake* participants.

wake him... Whase on the joint of a desh? Finfoefom the
Fush. Whase be his baken head? A loaf of Singpantry's

Kennedy bread. And whase to the hop in his taylor? A glass of Danu U'Dunnell's foamous olde Dobbelin ayle. But, lo, as you would quaffoff his fraudstuff and sink teeth through that pyth of a flowerwhite bodey behold of him as behemoth for he is noewhemoe. Finiche! ... Almost rubicund Salmosalar... he is smolten in our mist, woebecanned and packt away. So that meal's dead off for summan, schlook [German, *schlucken*, to swallow], schlice and goodridhirring (7.3-7.19).

The few scholars who have commented upon this passage treat the implied cannibalism symbolically. William York Tindall sees this scene of god-king, bread, and wine as representative of the Last Supper or the First Christian Communion (45). Joseph Campbell interprets the scene as a symbolic and communal rite prevalent in many traditional religions: "The theme of eating is always associated in *Finnegans Wake* with the eating of the god: the consuming of the life substance of the father by his sons and retainers" (46). Both of these interpretations certainly apply. Joyce, however, with his penchant for historical accuracy, may have had a more literal event in mind when his *Wake* participants carve up and consume the salmon-colored flesh of their dead leader.

Two thousand years ago, the Greek geographer Strabo reported the custom of cannibalism prevalent at Irish wakes:

Besides some small islands round about Britain, there is also a large island, Ierne, which stretches parallel to Britain on the north, its breadth being greater than its length. Concerning this island I have nothing certain to tell, except that its inhabitants are more savage than the Britons since they are man-eaters as well as herb-eaters, and since further, they count it an honourable thing, when their fathers die, to devour them (47).

Since the time of Strabo, various anti-Irish propagandists have used the charge of Irish/Celtic cannibalism as a reason for defamation as well as a justification for incursions and machinations against Celts in general or the Irish in particular (48). As a result, many Irish apologists (and later, some Celtic Revivalists) have tried to dismiss the slanderous charge by calling Strabo a liar, or anti-Irish, or the gullible reporter of second hand and dubious information. Certainly, the overwhelming majority of these apologists feel much like Jonathan Swift, when he voiced his personal objection to the always-controversial concept of Irish cannibalism: "it is not improbable that some scrupulous people might be apt to censure such a practice... as a little bordering upon cruelty, which, I confess, hath always been with me the strongest objection against any project, however so well" (49). The evidence, however, indicates that in pre-Celtic Ireland many of the tribes would indeed consume the corpse of their dead king as part of their wake rites. Later, the Irish Celts, as part of their *Cúitech Fúait*, continued the rite in a much-mollified form, placing food on or near the corpse and consuming this food as a symbolic assimilation of their honored dead—exactly as Joyce describes it.

As a wake rite, Irish cannibalism was *a/ways* of the ritualistic (rather than the nutritional) variety and was a means of honoring and perpetuating the memory and qualities of the deceased. Rather than deny the charge outright, Macalister suggests that we of Irish lineage should

admit the fact and place it in its proper perspective; and from this, gain an understanding of the rite as well as an appreciation of the honorable motives of our cannibal ancestors:

National pride need not be seriously perturbed by making such an admission. For, rightly viewed, this custom, crude and repulsive to our sensibilities as it undoubtedly is, is yet not without its element of pathos and even of beauty. Consider what is at the basis of the general practice of cannibalism. It doubtless often has no end but the mere satisfaction of appetite; but in many cases its meaning is much more subtle. A man sees that another has some desirable characteristic--bravery, skill in one direction or another, or what-not--which he himself lacks, but desires. By assimilating, in the most literal sense of the word, the fortunate possessor of the coveted quality, he hopes to acquire his talents. And so the son says of his dead father: "Let him pass into my personality; let the being who till now I have been calling 'I' be henceforth 'he'; let my life be his; only let him live again." It is an endeavour to force from the mystery surrounding nature an answer to the question, asked at every grave-side since man began to realise that he is not as the beasts that perish--*If a man die, shall he live again?* (50).

The Assembly at the *Wake*

The *Wakean* crowd that gathers for the *Cluiche Caointe* and later at the tavern for the *Cúitech Fúait* is not unlike the assembly that, in the time of Finn MacCool, would gather at the burial mound at Tara.

On one occasion Finn mac Cumail was seated upon an Assembly-mound. His followers came to him and asked "Whose burial place is this?" They assumed, as a matter of course, that an Assembly-mound was a place of burial (51).

The *Wakean* assembly is nation-wide, comprised of all the Irish tribes, from all sections of the island, and all classes of people:

an overflow meeting of all the nations... fullyfilling the visional area and, as a single minded supercrowd, easily representative... of all sections and cross sections (42.20-25).

The ancient assembly at the Tara wake was also a national and unifying event.

The assemblies, the technical term for which is feis or oenach, were a prominent feature in the religious life of ancient Ireland... where they were held were at Temair... It is noteworthy that these assemblies do not seem to have been confined to the tribes in whose territories their rites were situated, but were conventions of the whole country. This point is worth noticing, for it is often erroneously stated that there was no sense of unity in the country at large until it was imposed from without... One of the strongest unifying forces was this system of periodical religious assemblies (52).

Like the *Wakean* gathering, the assembly at the Tara Feis originates with a wake:

Public assemblies... held periodically... formed a marked and important feature of social life in ancient Ireland. Most of the great meetings, by whatever name known, had their origin in Funeral Games. Tara... and other less prominent meeting-places, are well known as ancient pagan cemeteries, in all of which many illustrious semi-historical personages were interred (53).

The national gathering at Tara was possible in large part due to a truce agreed upon by all tribes and all participants at the wake. This custom may explain the truce announced at the beginning of the *Wake*: "it's the armitides toonigh, militopucos, and toomourn... there's to be a gorgeups truce for happinest childer everwere" (11.13-16).

The Irish "supercrowd" convening for the wake assumes other roles as well--all in accordance with the traditions of the pagan Feis. During the

making of Hosty's Ballad (42.17-44.21), the gathering becomes an angry mob, and exults in the denunciation of their failing king. The rann circulates among the assembly (44.7), and they join in with Hosty in his satirical song, threatening a "mass meeting" (47.22) to depose and murder the aging leader. The "Washers at the Ford" describe the incident: "And the mauldryn rabble around him in areopage [Areopagus], fracassing a great bingkan cagnan with their timpan [harps] crowders [fiddles]" (205.36-206.2). The crowd is present during the arrest and trial of "Festy King" (Chapter 4); the mob pursues him like "hounds" (97.17) on a fox hunt; and they gather to witness his execution.

The crowd functions, in part at least, under the aegis of a legislative body that is apparently convening during the *Wake*. Referred to throughout as "the thingaviking" (609.19), the "Thing" (215.24, 313.13), "Assembly men" (97.28), "Thing Mod" (118.21), and "folk mood" (590.16), this Irish assembly similar to the Scandinavian "Thing" is behind some of the major events at the *Wake*. After HCE's trial comes the disclosure that "His Thing Mod have undone him" (58.12). The "Thing" also decrees his burial:

And this, liever, is the thinghowe. Any number of conservative public bodies, through a number of select and other committees having power to add to their number, before voting themselves and himself, town, port, and garrison, by a fit and proper resolution, following a koorts order of the groundwet, once for all out of plotty existence, as a forescut, so you maateskippey might to you cuttinrunner on

a new pack of kierds, made him while his body still persisted,
their present of a protem grave in Moyelta (76.13-21).

In the "Inquest," the spirit of HCE (532.6) desires to exonerate himself by speaking on his own behalf at the Great Assembly, the "Thing of all Things" (536.31), with the intention of securing the right to return. In his self-defense, HCE boasts of his achievements as a member of the Thing:

I have been reciping om, omominores letters and widely-
signed petitions full of pieces of pottery about my
monumentalness as a thingabolls (543,6-8).

When HCE does return, resurrected as Solsking the First, he is officially recognized by this Assembly: "At folkmoood hailed, at part farwailed, accwmwlated concloud...Nebob of Nephilim! (590.16-17).

The "Thing" that is convening throughout the course of *Finnegans Wake* had an identical counterpart at the Teamhur Feis.

Ireland [like Iceland]...consisted of four quarters... further divided into three sections, making twelve in all. These twelve sections, or 'Things', sent a given number of men to the annual meeting known as the Allthing, which was held at the theoretical centre (54).

According to the *Dindshenchas*, one of the chief functions of the Irish "Thing" convened during the Feis was the public adjudication of important lawsuits.

Legal cases to review,
Laws to publish and declare--
This the business of the Fair (55).

Legal cases affecting the nation as a whole were tried and decided at the Feis; the outcome of each case proclaimed to the entire gathering. In the

Wake, the Trial of Festy King is conducted at such a gathering as described in the *Dindshenchas*. Other important cases such as *Honuphrius* [HCE] *vs. Magravius* [Magrath] (572.17-573.34), and *Tango vs. Pango* (573.35-576.8) are adjudicated, formally decided, and publicly decreed during the course of the *Wake*, as they were at the Feis.

The Wake of Finn

The Lore of Finn and the Fianna provides the most pervasive presentation of mythological allusions in the entirety of *Finnegans Wake* (56). Finn MacCool, in Joyce's words, casts "a great shadow" over his protagonist HCE (57). HCE seems an emanation of Finn; and Finn is the mythic parallel and *Comimeadh* of HCE. The *Wake* itself celebrates the life, death, and return of Finn as much as it does the modern Everyman HCE, or even the ancient god-king ECH. The *Wake* is the great occasion for all the Fianna of Ireland to gather in celebration and remembrance of their leader. As Joyce indicates, *Finnegans Wake* "signifies at once the wake and the awakening of Finn" (58).

The entire Fenian Cycle, from Finn's conception to the death of the last Fianna, is retold through the course of the *Wake*. "The Cause of the Battle of Cnucha" presents the story of Finn's birth and parentage and introduces his lifelong adversary, Goll Mac Morna. Finn's father Cumal (pronounced "Cool"), "Cooloosus" (625.21), is one of the colonized Fir Bolg but is also *Rígfennid* ("King of the Fianna") of the High King, Conn. As a

Fir Bolg and one of the socially marginalized Fianna, Cumal is, regardless of his title of *Rígfennid*, a low status social outcast who will never attain equality within the Milesian community.

Cumal falls in love with “Highbosomheaving Missmistress Morna of the allsweetheartening bridemuredemaenor” (189.25-26), Tara aristocrat, daughter of Tadg and one of the leaders of the Milesian ascendancy. Cumal abducts Morna (or she elopes voluntarily, depending upon who tells the tale). King Conn demands the return of Morna and threatens force: “Steadyon, Cooloosus! Mind your stride or you’ll knock” (625.21-22). Cumal refuses, and Conn sends his army to retake the now pregnant Morna. The battle is joined between Fir Bolg Fianna and Milesian army at Cnucha: “the Real Hymernians stringing strong at knocker knocker” (376.12); “Knock knock. War’s where! Which war?” (330.30-31). At the “knock out in the park” (3.21), Cumal is killed by Goll (“One-Eyed”) Mac Morna who becomes *Rígfennid* of Tara and archenemy of Finn MacCool. Like HCE, Finn’s non-Celtic ancestry virtually guarantees his status as an “outsider” the duration of his life. Finn, like HCE, is shadowed throughout his life by a mysterious and sinister one-eyed adversary.

Finn’s family tree, as presented in “The Cause of the Battle of Cnucha,” shows a recurring pattern among the males: they typically come in pairs that “represent individually the diverse sides of the hero, as do Finn’s father Cumal and his grandfather Tadg.”

One figure in each of the... pairs is characterized as a social outcast, a fennid; the other is characterized as a prestigious member of society... the existence in the Fenian tradition of such paired characters with their rather straightforward distinguishable natures serves to emphasize by contrast the paradoxical nature of Cumal's most famous son, the poet outsider Finn (59).

In the *Wake*, the same dualistic pattern is clearly evident in HCE's family: Shem the social outcast, artist and poet; Shaun the privileged official with no imagination. HCE, like Finn, reconciles the opposing traits within his own character.

In "The Boyhood Deeds of Finn," the "holy child of Coole" (531.33) (now known as "Demne") is rejected by his mother and raised in secrecy by two druidesses, "Babdols" (376.27) and "the Grey One" (376.27), who train the youth in tracking, hunting, weaponry, and martial arts. After this physical preparation, young Demne plans to return to Tara to claim the position held by his father. On his way, he meets an old Druid and *fili* named Finnecces (literally, "Finn the poet"). "The finneccies of poetry" (377.16-17) lives on the banks of the Boyne River searching for Fintan ("the ancient Finn"), the Salmon of Wisdom, the "foyneboyne salmon" (41.26-27) in the "Salmon Pool" (174.28). It has been prophesied that whoever eats this salmon will acquire The Three Illuminations: *imbas forosnai* ("incantations on the palms" "knowledge that enlightens"), *teinm laegda* (intuitive perception, "knowledge from the pith," mantic utterance), and *dichetal do chennaib* (the ability to recite and recall by using the fingers).

Finnecces catches Fintan and orders Demne to cook it. When almost done, a blister rises on the skin of Fintan which Demne presses with his thumb. Demne burns his thumb, quickly places it in his mouth, and thereby acquires The Three Illuminations. Realizing the prophecy has been fulfilled, Finnecces gives both his name and identity to the youth; Demne is now "Finn."

Significantly, the name Finn... itself means "Bright, Fair" and comes from the same Indo-European root from which derive various Irish words meaning "to know," "knowledge," and "knowledgeable." We could justifiably assume that the name Finn designates the so-named as a possessor of "bright knowledge" who himself becomes resplendent with it (60).

Finn is now a *fili* and can attain insight into any situation, compose poetry, and recall past events by reenacting the ritual thumb-chewing of *teinm laegda*: "we know him to have used as chaw-chaw for bone, muscle, blood, flesh, and vimvital" (36.2-3); "And you'll sing thumb bit and then wise your selmon on it" (625.15-16); Finn "bit goodbye to their thumb" (73.16).

In this myth describing the acquisition of poetic ability are several themes fundamental to the *Wake*. The elder Finn (Finnecces) and the young man who becomes Finn are mystically the same person. Youth supplants age; but in the great cycle, the rivals share the same identity. The cycle comes full circle on the bank of a sacred river, for both the pagan Irish and James Joyce the ultimate symbol and locus for cyclical renewal. In the *Wake* as in the above tale, *teinm laegda*, artistic creation, is always

an autophagous ritual. Self-cooking (the salmon, too, is named "Finn") and self-consumption are the requisites for creation. This important theme is demonstrated in the *Wake* especially through the character of Shem the Penman, a.k.a. "Pain the Shaman."

Immediately after his acquisition of "The Three Illuminations," Finn perceives the bonfires of the Teamhur Feis celebrated not far away and proceeds to Tara with his newly acquired wisdom. During the Feis, Finn uses both his shamanistic and martial skills to slay an Otherworld entity, and for this act of heroism is rewarded the position of *Rígfennid*: "The unnamed nonirishblooder that becomes a Greenislender overnight!" (378.10-11). "Captain Finsen makes cumhulments" (624.28-29) becomes "the great Finnleader himself" (214.11). Around Finn at Tara gather the most famous members of the Fianna, the band of warriors and poets who live on the fringe of society, those "nice boys going native" (374.30): Ossian, "the Rageous Ossean" (139.21), the great warrior poet and son of Finn; Ossian's son "Oscar, that son of a Coole" (68.11); Diarmuid O Duibhne, "dermot" (21.14) "dearmud" (68.14), Finn's nephew who becomes the lover of Grania MacCormac in the Fenian version of the Celtic Triangle; and Conan Mael, the aging, cranky, and humorous malcontent, "his old Conan" (322.3). Finn becomes a great builder at Tara though his own *dun* is at the Hill of Allen, "Ahlen's Hill's" (594.18), "Hillary Allan" (617.23).

Finn, the seventeenth, the greatest, and the last *Rígfennid* of Tara strives to increase the status of his Fenian outcasts. Finn makes initiation into the Fianna a rigorous ordeal; he requires all candidates for the Fianna to possess scholarly skill as well as martial prowess. To this end, he uses the Teamhur Feis as the occasion for a public examination of each Fianna candidate on "The Twelve Realms of Knowledge." If successful, the candidate takes "the pledge of fiannaship" as part of the ceremonies at the Teamhur Feis. In the *Wake*, "The Quiz Show" (Chapter Six) with its public examination based on twelve questions concerning such issues as Finn MacCool and the Fianna, provincial capitals of Ireland, various *Wakean* characters and their roles, visionary insight, Celtic Triangles and invasions of Ireland, strongly suggests the parodic reenactment of this ancient test. Question Number One, probably the longest interrogative sentence ever written, honors Finn through thirteen pages (126.1- 139.13) of allusions to his life and death.

The most significant of the Fianna tales reenacted in *Finnegans Wake* is "The Pursuit of Diarmaid and Grania." As reported in the "Tara Tribune" (375.24), an aging Finn, now a lonely "widower" (375.26), is soon to be married to Grainne, "a strapping modern old ancient Irish prissess" (396.7-8). The "Tara Tribune" notes Finn's anticipation of the big wedding and his hopes for the subsequent "hornemoonium" (377.15-16):

You on her, hosy jigses, that'll be some nonstop marrimont!
You in your stolen mace and anvil, Magnes, and her

burrowed in Berkness cirrchus clouthses. Fummuccumul
with a graneen aveiled (375.26-29).

But Grainne has the "eitch is in her blood, arrah!" (376.19) for Finn's articulate young nephew with the irresistible "love spot" on his cheek, Diarmaid, the "frecklesome freshcheeky sweetworded lupsqueezer" (376.19-20). During the wedding feast the young bride flashes a look at Diarmaid, "her enameled eyes indergoadng him on to the vierge of violetian" (203.28-29). Grania passes a wedding goblet laced with soporifics to Finn and other celebrants: "How our myterbilder his fullen aslip" (377.25-26). Diarmaid, "the child which gives the sire away" (375.21), escapes with Grainne while the aging husband sleeps: "Longtong's breach is fallen down but Graunya's spread abroad" (58.10-11). The couple escapes to "Clanruckard" (376.32) pursued by "The Fenn, the Fenn, the kinn of all Fenns" (376.33). The couple is aided by Diarmaid's relative, the Otherworld deity, "Angus! Angus! Angus! The keykeeper of the keys of the seven doors of the dreamadoory" (371.1-3).

"The Pursuit" continues for exactly one complete solar cycle. Angus then makes peace between Finn and Diarmaid. As a gesture of reconciliation, Finn and Diarmaid agree to a hunt. On "the last day of the year," Diarmaid joins Finn in hunting the Wild Boar of Ben Gulben; but the boar is magically identified with Diarmaid's foster brother, by whom he is destined to fall. Diarmaid slays the boar but is wounded by one of its

poisonous bristles. Only water from the magical hand of Finn can save

Diarmaid, as the dying hero tells his old rival:

Ór do ghlacais an t-éo fis do uí for Bóinn,,⁷ gidh bé dá
ttiubharthá deoch dot bhasuibh do bhiadh sé óghshlán ón uile
ghalar dá éis.

For you handled the salmon of knowledge which was on the
Boyne, and to whomsoever you should give a drink from
your palms would be perfectly sound from all diseases after
that (61).

Finn goes for water, gathers it in his cupped hands, then remembers the
elopement and allows the healing liquid to trickle out through his fingers.
Twice he does this; and by his third trip to the well Diarmaid is dead. The
“Pursuit,” with its ritualistic enactment of the Triangle, its seasonal and
cyclical nature, provides a strong correlate for HCE’s own cyclical
adventure in the *Wake*.

In “The Pursuit,” as well as in the other major tales in the Fenian
cycle, Finn “was regarded as a sort of alternative king” (62). Finn’s official
title, *Rígfennid*, “King of the Fianna,” certainly indicates some form of
kingship. The *Colloquy* (cited in VI.B.30 of the Buffalo Notebooks) explains
that Ireland was divided into two alternate realms, *Tuatha* and *Fianna*, and
as a consequence, Finn, “King of the Fianna,” indeed became a shadow
king in the alternate kingdom. This dualism of “official king” and “Fianna
king” that factors into most of the Fianna tales explains the many parallel
themes between High King and Fianna King: the Celtic Triangle at the core
of both Fianna rites and rites of kingship at Tara; the theme of Twins that

manifest as siblings, ancestors, or progeny; the mysterious one-eyed Adversaries armed with strange weapons; the "Fall" of both kings through their inevitable aging; the identity of both kings related to the passing of the seasons or the solar cycle; the cyclical return that is both requisite and expected. In turn, these are the same themes that Finn MacCool, the "great shadow," shares with the *Wakean* "King," HCE. The great themes of the Fianna are thus correlate with the major themes of *Finnegans Wake* and the Teamhur Feis.

In addition to retelling the Fianna Tales, the *Wake* is the occasion for a gathering to celebrate the life, death, and "return" of Finn MacCool. At this great "overflow meeting" (42.22), "all the Finner Camps concurred" to honor their dead leader, "the most attractionable avatar the world has ever had to explain" (42.15-16). The "faunayman at the funeral" (25.32-33) toast their leader with "joydrinks for the fewnrally [funeral, fianna rally], where every feaster's a fosters other, fiannians all" (277.4-6). They commemorate Finn with "fiounaregal [funeral, fianna, regal] games of those oathmassed fenians" (332.26-27). The Fianna celebrate the promised return of their dead leader: "in that day hwen... honoured (some Finn, some Finn avant!), he skall wake from earthsleep, haught crested elmer [hce], in his valle of briers of Greenman's Rise O, (lost leaders live! The heroes return!) and o'er dun and dale the Wulverulverlord (protect us!) his mighty horn skall roll, orland roll" (73.36-74.5). Significantly, they celebrate "Finn at a fair"

(246.19), where the lore of Finn and the Fianna--the failures, the fights, the victories, the elopements, the pursuits, the tales of death and resurrection--is retold and reenacted. At this "fair," the Fianna Lore provides a kind of mythological canon that underlies much of the *Wake* itself.

In *Finnegans Wake*, and through the entire course of the Fenian Cycle, Finn MacCool, the Fianna, and most of their major adventures are inextricably linked with Tara. Finn's father was *Rígfennid* at Tara, his mother an aristocrat at Tara, and Finn himself conceived at Tara. As young Demne, Finn acquires The Three Illuminations within sight of Tara. Finn becomes *Rígfennid* in his own right during the Feis at Tara. Finn makes the Teamhur Feis the occasion to test and initiate new candidates for the Fianna. Finn marries Grainne at Tara, where the ritualistic "Pursuit" begins. King Cairbre instigates the destruction of the Fianna during a feast at Tara, declaring, "I would sooner die fighting the Fianna, if I could bring them down along with me, than live with Ireland under them the way it is now." Years after their destruction, the few Fianna who survived went to Tara. There, on the Hill of Tara, they placed their bodies face down, put their lips to the earth and died. The Fenian Cycle begins and ends at Tara. The great wake and "fair" at Tara thus became the matrix of Fianna lore as well as the major occasion for honoring Finn and his associates. An account in the *Irish Chronicle* describes this connection between the Fianna Lore and the Teamhur Feis.

There is in Meath an hill, called the Hill of Taragh
 Wherein is a playne twelve score long;
 Which was named the Kemp-his-hall.
 There the countrey had their meetings and falckmoates,
 At a place that was accounted the high Pallace of the
 Monarch.
 The Irish historians hammer many fables
 In this forge of Finne Mocke Coyle & his Champions,
 As a Frenche historie doth
 Of King Arthur and the Knights of the rounde table.
 But doubtlesse the place soemeth to beare the shoe of
 An ancient and famous monument (63).

Much earlier than the *Irish Chronicle* is a poem from the *Dindshenchas* that provides a description of events conducted during the Teamhur Feis. As the poem indicates, the retelling and reenactment of Fianna lore is an important and pervasive component of the Rites:

Lore of Finn and the Fianna, a matter inexhaustible,
 Destructions, forays, wooings,
 Tablets, and books of lore (64).

The Fianna Lore retold at the Teamhur Feis was more than entertainment. The great themes of the Fianna provided mythic paradigms for those attendant to incorporate into their personal lives. The tales were considered both powerful and sacred, providing for the participants examples of which "the deeds of other men must be regarded as a reflexion" (65).

And here too religion was served. The tales which the men of learning told were not mere pastimes. They formed what is not too much to call a sacred canon... tales of forays, pursuits, elopements, and so forth. As among other peoples, the sacred literature took a historical form. If these tales had been told merely for amusement, surely we might have expected the professional entertainers to have thought out something new: but we find that what was expected of them was to tell and re-tell the familiar stories (66).

In the *Wake*, as at the Rites of Tara, the deeds of Everyman are regarded as the reflections of the deeds of the great Finn. The "sacred canon" of the Rites of Tara is identical to the "tales retold" throughout the course of the *Wake*. The wake of Finn, once celebrated at the Rites of Tara, is once again rightly celebrated in *Finnegans Wake*.

The Irish *Februa*

"Shaun's Sermon" (Chapter 14, pages 429-473), his exhortation addressed to Brigit's girls for the perpetuation of their virginity, is the longest diatribe in *Finnegans Wake*. Shaun presents himself as an official representative of Church and State to the "twentynine hedge daughters" (430.1) of "Saint Berched's [Brigit's] national night-school" (430.2) from Kildare (436.31). Many of the "hedge daughters" are named (430.35-37) prior to Shaun's speech; their names suggest virginity as well as the springtime occasion.

These virgins, like St. Bride, are suitably from February... The feast of Agatha, Virgin Martyr is February 5; the Feast of Our Lady of Lourdes, seen by Bernadette, is February 11; the feast of Juliana, Virgin Martyr, is February 16; the feast of Eulalia, Virgin Martyr, is February 12... Agatha's lamb and Juliana's rabbit predict Easter (67).

Shaun further emphasizes the virginity of Brigit's daughters when, in the course of his speech, he identifies them with the most famous virgins of antiquity, the Vestal Virgins, keepers of the sacred Vestal light of ancient Rome. Shaun exhorts the virgins to "Keep cool your fresh chastity which is far better far. Sooner than part with that vestalite [vestal light] emerald of

the first importance" (440.31-33). When Shaun directly addresses "Brigit," their leader, he refers to her as "Luperca" (444.37), the name of the mythic she-wolf who suckled the Roman Twins Romulus and Remus. The Vestal Virgins were identified with Luperca, and were considered her descendants. The nurturing of Luperca, which gave rise to Rome, was continued through the Virgins' perpetual tending of the Vestal light, the symbol of Rome itself.

Luperca also gave her name to the Roman ceremony known as the "Lupercalia." During the Lupercalia, one of the fundamental events was a ritual lustration of the Vestal Virgins, referred to as the *Februa*. In the *Februa*, a goat, symbolic of male sexuality, was sacrificed and skinned. The goat hide was then carried by a representative of the *SPQR*, the *Senatus Populus Que Romanus*, who delivered a highly stylized speech to the priestesses—an official exhortation for each Virgin, for the good of the State, to remain *virgo intacta*. The lustration rite of *Februa* later became Christianized as "The Feast of the Purification of the Virgin" (68). Shaun refers to the tanned goatskin (which is itself sometimes called the *februa*) during part of his rambling rant (444.34-36).

Like the *Februa*, Shaun's "Sermon" is an official exhortation for the girls to remain, as Shaun describes them, "viragos intactas" (432.11). Acting in his official capacity as "The seanad and pobbel queue's remainder" (454.36), the self-appointed representative of Church and State

delivers a highly stylized speech wherein he warns the hedge daughters of risky scenarios and urges them to maintain their virginity. His speech continues for dozens of pages; the following excerpt is representative:

Never park your brief stays in the men's convenience. Never clean your buttoncups with your dirty pair of sassers. Never ask his first person where's your quickest cut to our last place. Never let the promising hand use make free of your oncemaid sacral. The soft side of the axe! a coil of cord, a colleen coy, a blush on a bush turned first man's laughter into wailful moither. O foolish cuppled! Ah, dice's error! Never dip in the ern while you've browsers on your suite. Never slip the silver key through your gate of golden age... and look before you leak, dears (433.23-35).

Shaun's "Sermon" concludes with Brigit's daughters apparently agreeing to continue their virginal status as they watch Shaun, "the just one," take his leave.

[T]he phalanx of daughters of February Filldyke, embushed and climbing, ramblers and weeps, voiced approval in their customary manner by dropping kneedeep in tears over their concelebrated meednight sunflower, piopadey boy, their solase in dorckaness, and splattering together joyously the plaps of their tappyyhands as, with a cry of genuine distress, so pretty prattly pollylogue, they viewed him, the just one, their darling, away (470.4-10).

Like pagan Rome and *Finnegans Wake*, ancient Ireland had her Vestal Virgins: "The virgin Daughters of the Fire were *Inghean au dagha*; but as fire-keepers, were *Breochwidh*" (69). The Irish Virgins were twenty-eight in number, and their leader always took the name of "Brigit," whose sacred month is February. The *Inghean au dagha*, Christianized as the nuns of Saint Brigit, kept a sacred fire perpetually burning at their shrine in

Kildare well into the Christian era, until the archbishop of Dublin, aware of its pagan origins, ordered the sacred flame extinguished in 1220. Giraldus Cambrensis claims to have visited the Kildare shrine while the flame and the cult center were still intact. His description, entitled "Of The Hedge Round The Fire, Which No Male Can Enter," explains why the women were referred to as "hedge daughters." Giraldus also alludes to a ritual performed at Kildare, meant, like the goat sacrifice at the Roman *Februa*, to neutralize male sexuality in the vicinity of the shrine.

This fire is surrounded by a hedge, made of stakes and brushwood, and forming a circle, within which no male can enter; and if anyone should presume to enter, which has been sometimes attempted by rash men, he will not escape the divine vengeance... Moreover, by virtue of a curse pronounced by the virgin [Brigit], goats here never have any young (70).

Like her Roman counterparts, each of Brigit's hedge daughters was required to be *virgo intacta*. Each of the Irish Virgins was considered something of a living palladium for Ireland. The inherent energy of their sexuality, preserved and focused through their celibacy, allowed these "unbroken vessels" to become instruments for ritual and a symbolic medium for cultural preservation.

Mary Condren and others have pointed out that the parallels between Roman and Irish Vestal Virgins extend into the realm of ritual as well (71). Accordingly, an Irish rite analogous to the Roman *Februa* was conducted either at Kildare or at Tara as part of the rituals usually

performed in early spring. In this Irish *Februa*, the hedge daughters would undergo a ritual lustration conducted by a representative of the State. Like the Roman *Februa*, this male representative of Ireland would deliver a stylized exhortation to the Daughters of Brigit, urging them to continue their virginal roles for the good of Ireland.

The Mime

Chapter 9 of the *Wake*, "The Mime," features the "Girl Scouts from St. Bride's Finishing Establishment" (220.3-4), their leader Julia Bride, and The Twins "Glugg" (219.22) and "Chuff" (220.11). The Mime is performed before the assembly, the "Caesar-in-Chief" (219.11), and his entourage of "all the King's Hoarsers with all the Queen's Mum" (219.13-14). The drama is presented "under the distinguished patronage of their Elderships the Oldens" (219.7-8), who have arrived from "Findrias, Murias, Gorias and Falias" (219.8-9). The "Oldens" bear curious names or titles: "Clive Solis, Galorious Kettle, Pobiedo Lancey and Pierre Dusort" (219.9-10). The Mime is billed as "the Pageant of Past History" (221.18-19), one of the "Jests, jokes, jigs and jorums for the Wake" (221.26), culminating in a "Magnificent Transformation Scene" (222.17), a "Wedding" (222.18), and "the Dawn of Peace, Pure, Perfect and Perpetual, Waking the Weary of the World" (222.18-20).

In a letter to Harriet Shaw Weaver, Joyce draws attention to several themes--children's games, riddling, singing, and a circular rainbow dance--as the salient features he uses to structure the Mime:

The scheme of the piece I sent you is the game we used to call Angels and Devils or colours. The Angels, girls, are grouped behind the Angel, Shaun, and the Devil has to come over three times and ask for a colour... The piece is full of rhythms taken from English singing games... When he [Shem] is baffled a second time the girl angels sing a hymn of liberation around Shawn... Note specially the treatment of the double rainbow in which the iritic colours are first normal and then reversed (72).

The Mime begins as a riddling contest between the boys and girls. In order to "marry" the leader of Bride's Girls, the boy has to correctly guess the color of their underwear (the correct answer is "heliotrope"): "sinking [thinking] how he must fand for himself by gazework what their colours wear as they are all shown drawens up" (224.25-27). The riddle is initially presented by Julia Bride, the leader with the "look of a queen" (223.24):

But what is that which is one going toprehend? Seeks,
buzzling is brains, the feinder.

The howtosayto itiswhatis hemustwhomust worden schall.
A darktongues kunning. O theoperil! Ethiaop lore, the poor
lie (223.25-28).

Later, she presents the riddle again, but in a different form:

There lies her word, you reder! The height herup exalts it and
the lowness her down abaseth it. It vibroverberates upon the
tegmen and prosplodes from pomperia. A window, a hedge,
a prong, a hand, an eye, a sign, a head and keep your other
augur on her paypaypay. And you have it, old Sem, pat as ah
be seated! And Sunny, my gander, he's coming to land her.
The boy which she now adores (249.13-19).

"Glugg" tries three times to answer the riddle and fails all three attempts. He is then symbolically killed for his failure and placed in a grave: "For poor Glugger was dazed and late in his crave, ay he, laid in his grave" (240.3-4).

"Chuff" wins the contest, becomes the "sun-god." Chuff gets to marry Julia Bride, who now goes by the name "Klitty" (239.18), a name J. O'Sullivan notes as highly significant:

The most interesting word in the passage is "Klitty." In Greek mythology, Clytie, the daughter of Oceanus, pined for love of Apollo and was turned into a heliotrope. The name "Clytie" means "beautiful or shining one"; Apollo of course was the sun god (73).

In celebration, the Girls of Brigit sing a paean of praise to their young Apollo: "Hymnumber twentynine. O, the singing! Happy little girlycums to have adolphted such an Adelphus! O, the swinginging hopops so goholden! They've come to chant en chor" (234.35-37).

Throughout the course of their singing and throughout much of the Mime, the girls, adorned with garlands, silver jewelry, colorful ribbons, and bright clothing, perform an elaborate circle dance. The purpose of the dance is to unite, to marry, their leader with their Irish Apollo: "For though she's unmarried she'll after [the dance] truss up and help that hussyband how to hop. Hip it and trip it and chirrub and swing" (226.17-19). The dance the girls perform becomes a magical circular rainbow. The dancers themselves spell "RAYNBOW" in their sunwise dance (the ancient

Irish Deas-iul). Reversing direction, they perform the widdershin dance (called in ancient Ireland, *Ear-tuia-iul*) while spelling "RAINBOW" reversed, "WOBNAIR."

And they leap so looply, looply, as they link to light. And they look so lovely, loovelit, noosed in a nuptious night... They ramp it a little, a lessle, a lissle. Then rompride round in rout.

Say them all but tell them apart, cadezando coloratura! R is Rubretta and A is Arancia, Y is for Yilla and N for greeneriN, B is Boyblue with odalisque O while W waters the fleurettes of novembrance... these way went they... dancing goes entrancing roundly (226.26-35).

And these ways wend they. And those ways went they. Winnie, Olive and Beatrice, Nelly and Ida, Amy and Rue. Here they come back, all the gay pack, for they are the florals (227.13-15).

Roland McHugh, citing the "familiar Irish superabundance of rainbows" in folklore and mythology, observes that the Rainbow Dance is also a "Reign Beau" Dance that deliberately attempts to unite the sky with the earth, or sun god with earth goddess--the rainbow being the mythic bridge between the two realms.

As to the rainbow, a considerable number of peoples are known to see in it the bridge connecting earth and sky, and especially the bridge to the gods... It is always by way of the rainbow that mythical heroes reach the sky... Further, the seven colours of the rainbow have been assimilated to the seven heavens (74).

The "marriage" enacted through the RAINBOW Dance is the climactic event of the Mime. Afterwards, there is a sense of renewal and reconnection with the past: "ancients link with presents as the human

chain extends" 254.8-9). The Mime is over. The Twenty-eight girls, "every blessed brigid" (256.5-6), the Twins, and the audience, "Home all go" (256.11).

The prominent features of the Mime--its connection with children's games, the circle dance, the "marriage" theme, and the riddle--have been addressed by a number of *Wakean* scholars. Roland McHugh describes the drama as an "invocatory ritual depending upon gesture and imitation to convey its subtleties" (75). The children's game, with its circle dance and its courtship riddles, reenacts early marriage rites performed in the British Isles:

children, knowing the general form of marriage games, would naturally dance in circle form to any ballad verses in which marriage or love and courtship occurs... the circle games are games in which a homogeneous group of persons are performing a ceremony... The ceremony is of a religious character... dedicated to a spirit intimately connected with the group who perform it... The position of the marriage ceremony in this group is peculiar. It has settled down from the more primitive state of things shown in the line marriage games, and has acquired a more social and domestic form... The remains of the line and circle form, as denoting opponents and friendly communion, can, I think, be traced in old plays (76).

The Gaelic folklorist Alexander Carmichael describes another version of the Marriage Mime, the Christianized version of a pagan fertility rite, in *The Silver Bough*. In early spring, the young maidens of the village, dressed in bright spring colors, garlands, colorful ribbons, and silver jewelry, parade through the village carrying the image of their leader, "Bride." After

making the round, they go to a house to make the "Bride Feast." Young men from the village go to the house to "honour Bride," but are not allowed entry until they answer the questions and riddles presented by "Bride's girls." When a few boys are admitted, the girls then perform a circle dance and sing. Lyn Webster Wilde argues that this "'respectable' Christian rite" is the desexualized vestige of an Irish fertility ritual enacted in springtime. In the ancient version, the priestesses of Brigit perform the circle dance and the riddles, their leader "Bride" engages in an Irish rite of *hieros gamos* with the chosen male who has "come to worship the goddess prior to being initiated into her secrets via the act of sacred sexual intercourse" (77).

Vivian Mercier notes that Marriage Mimes such as the one described above were a fundamental component of early Irish "wake games or mimes" (78). These "kissing games and mock marriages" performed at wakes prove that "something of the old pagan spirit still survived" (79).

Few people nowadays, even in Ireland, are aware that the old horse-play [at wakes] included some quite elaborate mimed dramas, reminiscent of fertility ritual. Lady Wilde went so far as to write of 'The Wake Orgies', while Henry Morris believed that the wake games came down in unbroken descent through all the centuries from the Cluichthe Caointe, or "Games of Lamentation", mentioned so frequently in our pagan Irish literature (80).

The salient features of the *Wakean* Mime--the riddling contest, marriage rites, the circle dance of Brigit's girls, the song--are the defining components of the mimes performed at earlier pagan wakes.

"Heliotrope" (*Helios*, "sun"; *trope*, "a way," "a turn," "a manner")--the emblem of the Mime and the improbable answer to its riddle--is something of a riddle in itself and has elicited its own responses from various commentators. Patrick McCarthy emphasizes the "Heliotropic" aspects of both Chuff and Brigit's Girls.

Heliotrope indicates Issy's preference for Shaun or Chuff, the sun-god who is worshipped by the "holytroopers" ... [she] settles her attentions on Chuff who, as the son and the sun, represents a new generation and the promise of a new day (81).

Joyce seems here to be looking for an idea rather than a color... It is the denotative significance of "heliotrope" that is really important, for Joyce's symbolism in the *Wake* is more often semantic than visual: all of the girls, whatever their colors, are "holytroopers" (223.11) or heliotropic worshipers of "Sunny" Chuff, and they are appropriately represented as a rainbow which, since it must face the sun, is by its very nature "heliotropic" (82).

Margaret Solomon interprets the primary meaning of "Heliotrope" as symbolic of renewal, rebirth, and fertility.

[Heliotrope] seems at first to be the password for opening the gate for a son-change--in effect, a rebirth--a crossing over into a new cycle of marriage, or fertile sex (83).

J. O'Sullivan provides a brief overview of the criticism, which he suggests is inconclusive.

"Heliotrope" in the *Wake* has received a modicum of critical attention and when it has been examined the conclusions have varied widely and have, in my opinion, failed to carry conviction. Thus Margaret Solomon's polarity of heliotrope and hyacinth, the former associated with Shaun, heterosexuality and the two girls in the park, the latter with Shem, homosexuality and the three soldiers, though it makes

an interesting exploration, is not entirely convincing and has not really led us anywhere. John Gordon's recent monograph, *Notes on Issy*, advances an ingeniously worked out theory of the antithesis of moonstone and bloodstone (or heliotrope). Briefly, Gordon associates the moonstone or pearl and "its pearly translucence," with the pre-menstrual Issy, with innocence, whiteness, Snow White, Iseult of the White Hands, and the opal or bloodstone and "its deep green flecked with red" with "the pubescent Issy, with experience, darkness, Rose Red, Iseult of Ireland"...

In the *Wake*, the occurrences and probable occurrences of heliotrope and closely related words (such as "sunflower") number about thirty-seven, by my count. Seven of those appear in the "Mime" section; the others are fairly scattered through the text. All seven instances in the "Mime" have to do with the girls' colors and Glugg's guesses; eleven of the others are associated with Issy or the two girls in the Park or woman as object of man's desire. I can find no other pattern or significance (84).

Another pattern relevant to the heliotrope riddle may be found, however, through a consideration of the Irish tradition regarding the use of the riddle itself. In the oral tradition of the *Filid*, riddling was no children's game: "We have relegated riddles... to the kindergarten, and it is disconcerting to find that for the seers and sages of old they enshrined the deepest wisdom" (85). For the *Filid* and Druids, the riddle was a form of sympathetic magic. When used skillfully, a riddle "has the power to breach the constraining boundaries of the finite" and elucidate the secret connection between apparent disparities (86). The Irish riddle was an evocation used as a means to discern the correspondences between seemingly unrelated things.

Through the play of riddles, the great connections and the major equivalences are discovered; it is a subterfuge designed to admit the ineffable into human discourse (87).

Because the ancient Irish understood the riddle as a magical means of connecting opposites and disparities, riddles were used as one of the rites to connect women and men in marriage, or even as a means to connect the seasons at the great transitional phases of solstice and equinox. (Consider for example, the Prankquean's riddle.)

In ordinary wedding customs... the obstacles placed in the path of the bridegroom were of a more modest kind, and impossible tasks could by their very nature be accomplished only in a figurative sense--as in the solving of riddles... Such contests... also figured in certain seasonal rituals, and riddles were sometimes embodied in verses (88).

Finn MacCool, a *Fili* skilled in the technique of riddling, provides a good example of the riddle used in marriage rites. In "The Wooing of Ailbe," Finn, enamored of Ailbe MacCormac (Grainne's younger and more attractive sister), banters with Ailbe in the secret language used by Irish poets. Finn is impressed that Ailbe knows the poetic tongue; he is further impressed with her when she holds her own in their ensuing riddling contest.

What is sweeter than mead? --Intimate conversation.
 What is blacker than the raven? --Death.
 What is whiter than snow? --Truth.
 What is swifter than wind? --Thought.
 What is sharper than the sword? --Understanding (89).

Each riddle requires verbal "magic" for its solution: the answers require the metaphorical transmutation of the adjective in each question. Each answer

unites two seemingly disparate realms. The original contest was in a language known only to a very few, *Bélra na Filed*, frequently glossed in English as the "Dark Tongue." To the others who happened to overhear the Dark Tongue speech of Finn and Ailbe, their conversation sounded like so much gibberish, but the use of a Dark Tongue technique--riddling--itself united the couple. The union of these two opposites, male and female, deepened through the riddles; this ritualized riddling led, shortly afterwards, to their marriage.

In the *Filid* tradition, the most skillful riddles presented in the mythological tales manifest a kind of holographic quality. The phrasing in which the riddle is framed may indicate the larger issues at play in the tale. The answer responds not merely to the immediate question, but to the entirety of the drama. Both question and answer might encapsulate the major theme of the tale. The "solution" to the question may lie in the riddle itself.

One of Finn's better riddles involves the other MacCormac sister, Grainne. Lonely and forlorn after the death of his wife, Finn is introduced to the young princess. Attracted to her, Finn begins his courtship with flirtatious bantering that soon takes the form of a riddle meant to confuse and impress her:

"What is hotter than fire, swifter than wind?"
 was the question Finn posed to Grainne.
 "The thought of a woman between two men,"
 was the answer she gave back to him.

Finn is taken aback by Grainne's feisty and unexpected response, which makes her, in his assessment, even more intriguing and desirable. The riddling episode leads shortly to their marriage. At their wedding feast, Grainne's thought turns away from Finn to the young and handsome Diarmaid. Their attraction is immediate and hot; their flight from Finn is swift. The pursuit of Diarmaid and Grainne that begins at the wedding results in death for Diarmaid and eventually for Finn himself. The "Pursuit" exacerbates the internecine strife already within the Fianna, and is one of the reasons for its final destruction at the Battle of Gabra. With the destruction of the Fianna, Ireland is considerably weakened and much more susceptible to foreign invasion. The riddle imposed by the great *Rígfennid* upon the much younger Grainne was meant to confuse and impress the youthful woman through its cleverness--suggesting a certain arrogance and perhaps an element of *hubris* on the part of Finn. Grainne's response reflects the basic traits of her own character: a type of acuity quicker and sharper than most of the men around her, tempestuousness, and a passionate but fickle heart. The question and response collectively imply the Celtic Triangle--the older man of high status in love with the younger woman in love with the younger man of lower status--that is the fundamental theme of the most famous of Fenian myths. The riddle that is the initial marriage rite for Finn and Grainne encapsulates the dynamics that lead, not to the honor, love, and children hoped for in marriage, but

to their opposites, the deaths, dishonor, and strife that end the entire Fenian tradition. The riddle, a fundamental technique of the Dark Tongue, can thus act as a microcosmic emblem for an entire event.

In the *Wakean* "Mime," the initial and most elaborate presentation of the "Heliotrope" riddle is introduced not as a "riddle" but as "A darktongues kunning" (223.28), suggesting that both the riddle and its occasion are ritualistic, possibly connected with marriage and seasonal rites, and that it partakes of the attributes of the traditional riddles in the ancient Dark Tongue. The riddle given is "O theoperil! Ethiaop lore, the poor lie" (223.28). One of the Dark Tongue techniques, *Ogam Uird*, can be appropriated for the solution to this riddle. *Ogam Uird* is, essentially, the use of anagrams; but the anagrams themselves should reflect characteristics of the concept they are meant to secretly convey. All three phrases of the riddle are anagrams of "Heliotrope." "O theoperil" suggests the trial or test ("peril" from Latin, *periculum*, "trial") of "theo," a god. "Ethiaop lore" suggests arcane or ancient knowledge. "The poor lie" might be litotes for "truth."

In its second elaborate presentation, the riddle is more obscure: "A window, a hedge, a prong, a hand, an eye, a sign, a head and keep your other augur on her paypaypay. And you have it" (249.16-18). Another Dark Tongue technique, *Ogam romesc Bres* ("The Ogham which bewildered Bres") works well in this instance.

.

This consists in writing the name of the letter for the letter, as though one should write Alpha-gamma-alpha-mu, etc. for 'Agamemnon.' The name of this cipher is explained by a story to the effect that a message thus concealed was given to the ancient hero called Bres as he was going to battle, and he lost the battle because he was trying to read it (90).

The riddle is solved when the words are recognized as the names of

Hebrew or Phoenician letters and the Dark Tongue technique applied:

Window	Hebrew	He	English	H
Hedge	"	<i>Cheth</i>	"	E
Prong	"	<i>Lamed</i>	"	L
Hand	"	<i>Yod</i>	"	I
Eye	"	<i>Ayin</i>	"	O
Sign	"	<i>Taw</i>	"	T
Head	"	<i>Rosh</i>	"	R

The remaining three letters "OPE" are found in the rest of the sentence:

"augur" as German *Auge*, "eye," provides another "O" and the "P" is more or less pronounced (91). The "Heliotrope" riddle appears several more times in the "Mime"; each of its presentations can be solved with the application of a Dark Tongue technique.

"Heliotrope" is "A darktongues kunning," which suggests that it is a riddle connected with ancient Irish marriage rites and seasonal festival.

As a Dark Tongue riddle, "Heliotrope" should reflect (as it does) the dynamics at play in the "Mime" episode. The Twenty-eight Virgins are "heliotrope" as they perform the circle sun dance around their Apollo. As sacred votaries of Brigit, they are the "holytroopers." The color of the holiytrooper's panties is heliotrope, obviously associating heliotrope with sex and fertility. Klytie/Bride is a "heliotroper" through marriage with her

Apollo. Heliotrope is the flower of early spring. Chuff, their Irish sun god, is himself a sun-turning heliotrope. As "A darktongues kunning," "Heliotrope" thus implies marriage or fertility ritual, conducted at a seasonal juncture, and encompassing all of the above meanings of the word "Heliotrope" itself: Klytie and her holytroopers, sun god marrying Bride, seasonal festival and circle dance. Evidence from both Classical and Celtic sources indicates that a sacred drama nearly identical to the "Heliotropic" Mime was performed as part of the wake and seasonal Rites of Tara.

Classical writers as diverse as Pomponius Mela, Strabo, and Pausanias describe a cult of virgin priestesses in the northern Celtic realm who perform "a magical ceremony to hasten the coming of the spring" that includes a "remarkable dance in honour of Apollo" (92). These Classical references strongly indicate the virgin priestesses referred to are the cult of the Twenty-eight Virgins of Brigit associated with Kildare and Tara (93). Diodorus Siculus, drawing extensively on the account of Hecataeus, states that on an island "no smaller than Sicily," with "a mild climate" but far to the north in the domain of the Celts, a sacred drama is performed in "a huge temple of rotund form." The site of this drama is the home of the island's hereditary kings, who are all offspring of the sky god in horse form. On the Vernal Equinox, the "Celtic Apollo" is invited down from the heavens to the temple, where he dances with the priestesses. The sun

dance performed was circular: "an attempt, by sympathetic magic, to keep the sun revolving in its appointed course" (94).

At Tara, the home of the hereditary "horse kings" (i.e., the variant forms of "ECH"), a young man was selected to personify the sun god as part of the sacred drama performed by the Twenty-eight Virgins and their leader, Bride. The drama was a ritual meant to strengthen the sun in its course through the heavens, and to foster the vegetation that would hopefully return in early spring. The drama was a fertility rite, enacting the marriage of the sun god and earth goddess, which would facilitate the fecundity of the animals and crops. The circle dance was intrinsic to the drama, necessary for both the progress of the new sun in its seasonal course, and a necessary rite meant to unite heaven and earth. There is evidence that similar fertility rites involving circle dances were performed throughout Ireland, at ancient sites such as *Achadh Greine* (the "Sun-field) near the stone circle called the "Piper's Stones" (County Wicklow), and at *Rannach Cruim Duibh* ("Wheels of Cromm Dubh") near Loch Gur (95). The Rites of Tara, however, were the center for this ritual in Ireland. So central was this sacred drama to the Teamhur Feis that the medieval scribes typically glossed the Gaelic word for the Rites of Tara, *Oenach*, as *Theatrum* (96).

Joyce, very deliberately, locates the *Wakean* Mime at Tara as well. The Mime is performed "under the distinguished patronage" of the four

"Elderships the Oldens" from the cities of "Findrias, Murias, Gorias and Falias." The four cities named are the four mythical cities of the Tuatha De Danaan, located at the four corners of the world. Each city was home to a powerful talisman, as described in "The Second Battle of Moytura":

- (1). The Tuatha De Danaan were in the northern isles of the world, learning lore and magic and druidism and wizardry and cunning, until they surpassed all the sages of the arts of heathendom.**
- (2). There were four cities in which they were learning lore and science and diabolic arts, to wit, Falias and Gorias, Murias and Findias.**
- (3). Out of Falias was brought the stone of Fal, which was in Tara. It used to roar under every king that would take (the realm of) Ireland.**
- (4). Out of Gorias was brought the Spear that Lugh had. No battle was ever won against it or him who held it in his hand.**
- (5). Out of Findias was brought the Sword of Nuadu. When it was drawn from its deadly sheath, no one ever escaped from it, and it was irresistible.**
- (6). Out of Murias was brought the Dagda's cauldron. No company ever went from it unthankful (97).**

After the victory of the Tuatha De Danaan over the Fomorians at The Second Battle of Moytura, the Tuatha De Danaan made Tara their new religious and political capital. To Tara they brought their four ancient talismans. These sacred objects--The Four Hallows--are ceremoniously presented in the *Wake* at the beginning of "The Mime," with the assembled crowd, the queen, and the high king of Ireland looking on: "Clive Solis" (Glave of Light), "Galorious Kettle" (Cauldron of Plenty), "Pobiedo [Russian, "Victory"] Lancey (Spear of Victory), and Pierre Dusort (Stone of Destiny). In his "Notebooks," Joyce carefully worked out the

correspondences between the Four Hallows, the cities of their origin, their designated cardinal points, their corresponding elements, and their related

Celtic deities:

N--solid	Falias	Midyir	Stone of Destiny
S--fire	Gorias	Nuada	Spear of Victry [sic]
E--cloud	Findias	Ogma	Sword of Light
Water [sic]	Murias	Dagda	Pot of Plenty
(VI.B.11.94)			

- 1) Sword of Light
Ogma, Findias
cloudy, E
 - 2) Nuad, spear of
Victory, Gorias
flam S
 - 3) Dagda, Cauldron
Plenty, Murias
water, W
- (VI.B.35.32)

- 4) Midyir, Stone of
Destiny, Falias
earth, N
- (VI.B.35.33)

The Four Hallows were essential accoutrements to the rites at the Teamhur Feis--displayed to bestow divine sanction upon ritual events, and in some instances used as instruments to perform the rituals themselves. Their presentation at the beginning of the Mime places the event squarely at Tara; the Mime itself an accurate rendition of one of the archaic fertility rites of Irish paganism.

End Notes

1. Macalister, *Ireland in Pre-Celtic Times*, pages 290-291.

2. O'Curry, *Manners and Customs*, Volume I, cccxxvi.
3. See O'Curry, *Manners and Customs*, Volume I, cccxxii and following for the components of the *Nosad*. Also, see P.W. Joyce, *Social History*, Volume II, Chapter XXII ("Death and Burial"), pages 533 and following for details of the wake and funeral rites of the pagan Irish. For a discussion of the relationship between the Teamhur Feis and funeral rites, see P.W. Joyce, *Social History*, Volume II, Chapter XXIX ("Public Assemblies") pages 434 and following. For a discussion of the wake at the Rites of Tara and its seasonal and fertility connections, see Macalister, *Tara*, Chapter Five ("The Assemblies of Tara"), pages 154 and following.
4. *Dindshenchas*, "Carmun," Verse 30. Quoted by Macalister in *Tara*, page 158.
5. O'Curry, *Lectures*, pages 284-285.
6. Joyce, *A Portrait*, pages 225-226.
7. O'Curry, *Manners and Customs*, Volume II, pages 223-224.
8. *Cormac's Glossary*, page 60.
9. Bonwick, *Irish Druids*, page 225.
10. Frazer, *Golden Bough*, page 623.
11. Graves, *White Goddess*, page 186.
12. Graves, *White Goddess*, page 186.
13. Graves, *White Goddess*, page 298.
14. Wood-Martin, *Traces of Elder-Faiths*, page 298.
15. Campbell, *Skeleton Key*, page 62.
16. The *Colloquy* is quoted by Nagy, *Wisdom of the Outlaw*, page 22.
17. Nagy, *Wisdom of the Outlaw*, page 22.
18. *The Frith of Brigit* and *The Frith of Mary* are both in Carmichael, *Carmina Gaedlica*, and are quoted by Matthews, *Encyclopedia*, page 246.

19. Joyce, *Letters I*, to Harriet Shaw Weaver, dated 7/3/24.
20. Campbell, *Skeleton Key*, pages 132-133.
21. The terminology used here is borrowed from Lysaght, *Banshee*, perhaps the most comprehensive study of the Banshee figure in print.
22. Lysaght, *Banshee*, page 201.
23. Lysaght, *Banshee*, page 206.
24. MacCana, *Celtic Mythology*, page 94.
25. Matthews, "Auguries," pages 111-112, in Stewart (editor), *Psychology and the Spiritual Traditions*.
26. Matthews, "Auguries," pages 111-112.
27. Macalister, *Temair Breg*, page 283.
28. Bonwick, *Irish Druids*, page 260.
29. Much of the following argument connecting Irish Druidism with the Kabbalah, Egyptian and Platonic philosophy is initially presented by Sheldon Brivic in "The Mind Factory: Kabbalah in *Finnegans Wake*," *James Joyce Quarterly*, Volume 21, Number 5, 1983.
30. Blake, *Jerusalem: To the Jews*, Plate 27, in *Complete Poetry and Prose of William Blake*, page 171.
31. Joyce, "Ireland, Island of Saints and Sages," (1907), in *Critical Writings*, page 156.
32. Joyce's review of *Giordano Bruno*, "The Bruno Philosophy," is found in *Critical Writings*, page 132. The quotation by Giordano Bruno is on page 130 in *Giordano Bruno*, by J. Lewis McIntyre, London: Macmillan, 1903.
33. Brivic, "The Mind Factory," page 7.
34. Bishop, *Joyce's Book of the Dark*, page 319.
35. P.W. Joyce, *Social History*, Volume I, pages 243-244.

36. See Benstock, *Joyce-Again's Wake*, pages 190 and following for a discussion of wake games in "The Tavernry in Feast."
37. Glasheen, "Flesh and Blood Games," *Newsletter*, Volume IV, Number 5, October 1967, page 100.
38. Macalister, *Tara*, pages 165-166.
39. Macalister, *Tara*, page 168.
40. Mercier, *Irish Comic Tradition*, page 52.
41. Macalister, *Tara*, pages 164-165.
42. Rees & Rees, *Celtic Heritage*, page 318.
43. Lady Wilde, *Ancient Legends*, page 122.
44. Prim's account is reprinted in Mercier, *Irish Comic Tradition*, page 50.
45. Tindall, *Reader's Guide*, page 35.
46. Campbell, *Skeleton Key*, page 196.
47. Strabo, *Geography*, IV.v.iv.
48. One example is Julius Caesar, who used the charges of human sacrifice and cannibalism as partial justification to invade the realm of the Continental Celts.
49. Swift, *A Modest Proposal*.
50. Macalister, *Ireland in Pre-Celtic Times*, page 312.
51. Macalister, *Tara*, page 160.
52. Macalister, *Temair Breg*, page 366.
53. P.W. Joyce, *A Social History*, Volume II, page 434.
54. Rees & Rees, *Celtic Heritage*, pages 150-151.
55. *Dindshenchas*, "Carmun," Verse 54. Quoted by Macalister in *Tara*, page 158.

56. See Rose & O'Hanlon, "Finn MacCool and the Final Weeks of Work in Progress," *Newsletter*, Volume XVII, Number 5, October 1980, pages 69-87, for a list of Joyce's sources for the Finn material as well as an index of Fenian allusions in the Buffalo Notebooks and in the *Wake*. In addition, Beechold, "Early Irish History and Mythology" provides a compendium of Fenian Lore in the *Wake*.
57. Rose & O'Hanlon, "Finn MacCool," page 70.
58. Joyce, *Letters* III, page 473.
59. Nagy, *Wisdom of the Outlaw*, page 20.
60. Nagy, *Wisdom of the Outlaw*, page 22.
61. Nagy, *Wisdom of the Outlaw*, page 34.
62. Ó hÓgáin, *Myth, Legend and Romance*, page 218.
63. Holinshed, *Irish Chronicle* (1577), page 69.
64. Gwynn's translation of the *Dindshenchas* is quoted by Rees & Rees, *Celtic Heritage*, page 170.
65. Rees & Rees, *Celtic Heritage*, page 211.
66. Macalister, *Tara*, page 165.
67. Tindall, *Reader's Guide*, page 249.
68. Walker, *Women's Encyclopedia*, page 557.
69. Bonwick, *Irish Druids*, pages 200-201.
70. Giraldus Cambrensis, "Of the Hedge Round the Fire," *Chronicle*, Distinction II, Chapter XXXVI, page 97.
71. See Condren, *Serpent and Goddess*, pages 67-78, for a discussion of the relationship between Roman and Irish Vestal Virgins and the rite of *Februa*.
72. Joyce, *Letters* I, dated 11/03/22.

73. O'Sullivan, *Joyce's Use of Colors*, page 152.
74. Mircea Eliade is quoted by McHugh, *Sigla*, pages 132-133.
75. McHugh, *Sigla*, page 57.
76. Alice Gomme is quoted by McHugh, *Sigla*, page 57.
77. Lyn Wilde, *Celtic Women*, page 84. Wilde also discusses the fertility rite collected in *The Silver Bough*, by Alexander Carmichael.
78. Mercier, *Irish Comic Tradition*, page 5.
79. Mercier, *Irish Comic Tradition*, page 50.
80. Mercier, *Irish Comic Tradition*, page 50.
81. McCarthy, *Riddles of FW*, pages 138-139.
82. McCarthy, *Riddles of FW*, page 144.
83. Solomon, *Eternal Geometer*, pages 30-32.
84. O'Sullivan, *Joyce's Use of Colors*, pages 150-151.
85. Rees & Rees, *Celtic Heritage*, page 350.
86. Rees & Rees, *Celtic Heritage*, page 351.
87. Rees & Rees, *Celtic Heritage*, page 351.
88. Rees & Rees, *Celtic Heritage*, page 269.
89. "The Wooing of Ailbe" is quoted by Rees & Rees in *Celtic Heritage*, page 350.
90. Macalister, *Secret Languages*, pages 46-47.
91. Credit for solving this version of the "Heliotrope" riddle goes to Adaline Glasheen (*Newsletter*, Volume I, Number 3, June 1964, page 5). Glasheen was familiar with the Dark Tongue techniques as used in the Mime riddles and as delineated by R.A.S. Macalister, whose book on the Dark Tongue (*Secret Languages of Ireland*) she discusses in *Newsletter*, Number 10, February 1963, page 1.

92. Macalister, *Temair*, page 393. Also, see Ó hÓgáin, *Sacred Isle*, pages 17-20 for a discussion of the Classical references to the Irish circle dance and fertility rite.
93. Macalister, *Temair*, pages 394-397.
94. Macalister, *Temair*, page 392.
95. Macalister, *Temair*, page 392.
96. Rees & Rees, *Celtic Heritage*, pages 183-184.
97. "The Second Battle of Moytura" is translated by Whitley Stokes in *Revue Celtique* XII, 1891, pages 57-59.

Rites of Renewal

Much of the darkness and surrealism imbuing *Finnegans Wake* is related to three of its most remarkable aspects:

--The Dream. *Finnegans Wake* originates as the dream of the mysterious character called "Old Finn." Old Finn, in the course of his dream, recovers the entire cycle of Irish history--reenacted in present time through the course of the *Wake*.

--The Microcosm. *Finnegans Wake* is deliberately constructed as a miniaturized re-creation of the world, a universe complete with all its component parts. One result of this microcosmic quality is the *Wake's* ability to provide something of interest or sustenance to any reader/participant regardless of particular interests or personal beliefs.

--The Dark Language. Perhaps the most striking feature of *Finnegans Wake* is its language. Dark, circumlocutional, polysemous, the *Wakean* language incorporates techniques that both connect and deconstruct, and techniques that make it one of the most difficult and obscure tongues to comprehend. These three characteristics have important parallels in the underlying structure of the Rites of Tara, where, as in the *Wake*, they are connected with its ultimate purpose: renewal of the individual and society.

The Dream of Recovery

The aetiological myth James Joyce conveyed to many friends and critics regarding *Finnegans Wake* is that his book originates in the dream of

the enigmatic character, "Old Finn," whose dreaming recovers the entire cycle of Irish history in the course of the *Wake*. The Morphean quality of the dream state allows Old Finn to shift and change his identity as needed to experience and relate any historical occasion. The horological and chronological fluidity of the *Wakean* dream permits Old Finn to condense Irish history into the occurrence of a single night. Through the dream of Old Finn, Joyce conjures the entire chronological and mythological past of the Irish nation into the present moment of the *Wake*.

Ellmann: he [Joyce] conceived of his book as the dream of old Finn lying in death beside the river Liffey and watching the history of Ireland and the world--past and future--flow through his mind like flotsam on the river of life (1).

Weaver: Mr. Joyce... regarded the dream form with its shiftings and changes and chances as a convenient device, allowing the freest scope to introduce any material he wished--and suited to a night-piece (2).

Wilson: The whole of this new production is apparently to occupy itself with the single night's sleep of a single character (3).

Stuart: [FW] a miniature *universal* history as recalled by a sleeping Dubliner in a series of dreams (4).

Ogden: [FW] the timeless condensation of the dream (5).

This primordial character, Old Finn, dreams the invasions of Fomorians, Tuatha De Danaan, and Milesians. He remembers the great feasts, destructions, courtships, victories and defeats that constitute Irish history. Old Finn transforms himself through space and time to relive history through the identities of other people--while in some manner still

retaining his own identity. All the characters of both past and present in the *Wakean* dream/drama are therefore connected with Old Finn. And Old Finn is connected to all of the key moments from Ireland's past--even though the *Wake* is but a single night's sleep.

During the long night of the *Wake*, only once is the sleeper really awakened from his dream state--awakened by the shaking of a branch from the ash tree adjacent to his window (6). The shaking branch sounds the recurring onomatopoeia, "Zinzin" (500.5, 500.9, 500.20, 500.26, 500.34, 501.1). In the sleeper's dream state, "Zinzin" has provided an aural component to his dreaming: the sound was interpreted in his dream as "the noise of jubilee at the wake" (7). The ash tree, too, is in his dream; perceived not as the familiar ash outside the pub but as "our sovereign beingstalk" (504.18-19), the sacred Yggdrassil, the "eggdrazzles" (504.35).

For we are fed of its forest, clad in its wood, burqued by its bark and our lecture is its leave. The cram, the cram the king of all crams... high and holy (503.36-504.2).

The jingling "Zinzin" of the ash transports the sleeper (as well as readers of the *Wake*) from dream state to waking and back again.

In the *Ricorso* the sleeper finally awakens--with complete memory of all that he has dreamed in the course of the night. All of Irish history is present at the *Wake*, recovered through the shapeshifting and time-traveling of old Finn. The celebration in the *Ricorso* is, in large part,

commemorating the dream of Old Finn, his awakening, and his recovery of Irish history.

In the archaic tradition, Old Finn (*Fin Tan*) is the primordial manifestation of Finn MacCool. Fin Tan is the archetypal shaman and shanachie, and has acquired the ability to shapeshift in his dreamstate through a rite the ancient Irish termed *Tuirgin*. The *Tuirgin* allows Old Finn to change shape and identity during sleep, to travel through time and experience history firsthand through various identities. Bishop Cormac attempts to define the *Tuirgin* as "birth that passes from every nature into another... a transitory birth which has traversed all nature from Adam and goes through every wonderful time down to the world's doom" (8).

Fin Tan uses this extraordinary ability to recover all of Irish history. Indeed, Fin Tan is credited with recovering the major "historical" texts of early Ireland. In the *Dindshenchas*, Old Finn introduces himself as the historian/narrator, alludes to his shapeshifting ability, and notes that he is celebrated at Tara for the recovery of this history.

Is misc Fintan fili
nirsam écne óen-lindi;
is and romtócbad co mblaid
ar in fót-brug os Temair.

I am Fintan the Fili
I am a salmon not of one stream;
it is there I was exalted with fame,
on the sod-built stead, even Tara (9).

In the *Lebor Gabala Erinn* ("The Book of the Taking of Ireland") the most famous of the Irish "histories," Old Finn is again the historian and narrator. Referring to himself in third person, Fin Tan explains that his shapeshifting through time allowed the recovery of history as recorded in the *Lebor Gabala*. One of Old Finn's emanations for this particular project is another historian, Tuan, who also gathers historical information through "changing his shape during sleep" (10).

God fashioned him [FinTan/ Tuan] in many forms in many times and that man survived alone from the time of Partholon to the time of Findian of Mag Bile and to Colum Cille so that he related to them the 'Taking of Ireland' from the time of Cessair, the first who took Ireland to that time of the saints and of Diarmait MacCerbail, King of Ireland. For it is Fintan who arranged the settlement of the household of Temair for Diarmait and it is clear that Fintan was Tuan (11).

Old Finn's most celebrated role, however, is explained in the important Middle Irish text (from *The Yellow Book of Lecan*) "The Settling of the Manor of Tara," where he acquires fame at the Rites of Tara for his recovery of Irish history. During the Teamhur Feis, the participants gathered for the feast soon reach a state of discord arguing over political divisions of the land. The legal decisions necessary to resolve the crisis require knowledge of Irish history and historical precedents for their just resolution. The participants have forgotten their history, and soon realize that their collective amnesia portends much future strife. Because of this ominous realization, all in attendance refuse to partake of the collective

feast. To resolve this dangerous situation, Old Finn is summoned to the Feis.

A great welcome was given to Fintan in the banqueting house, and all were glad at his coming to hear his words and his stories. And they all rose up before him... And he said to them 'there is no need to make rejoicing for me, for I am sure of your welcome as every son is sure of his fostermother, and this then is my fostermother', said Fintan, 'the island in which ye are, even Ireland, and the familiar knee of this island is the hill on which ye are, namely, Tara... And I am skilled in its feasts and its cattle raids, its destructions and courtships, in all that have taken place from the Deluge until now (12).

Old Finn then recalls the entire cycle of Irish history for the participants at the Feis, the invasions, defeats, victories, elopements, lore, and traditions, all that is "indispensable to help us in the matter of our discussion" (13).

Fin Tan explains to the assembly that once before this same situation--the loss of Irish history--occurred. Centuries earlier, during a Feis held on the first Easter, another great shanachie walked into the assembly carrying a branch cut from the Yggdrasil, the ash tree in the Otherworld; and in one evening recalled all of history for those present. The shanachie gave Fin Tan seeds from the branch he carried; Fin Tan planted these seeds and the trees became the sacred *bile* of Ireland. In honor of this event, all shanachies in ancient Ireland carried the *craeb sida*, the "silver branch"--symbol of their vocation--all cut from one of the sacred ash trees planted by Old Finn.

[T]he silver branch acts as an agent of transference from one reality to another in the stories. Such branches were carried

by poets as their symbol of office indicative of the fact that they journeyed under the protection of the great tree of the otherworld of which their rod was a scion (16).

Because of Old Finn's recovery of history at Tara, the Feis became *the* great occasion to reenact and recount the history, lore, and heritage of the Irish: "There in the presence of the kings, the nobles, and the people, the whole mythological and chronological past of the nation was conjured into the present by the shanachies" (14). This re-creation of Irish history--condensed into a single magical event in present time--was a powerful and sacred rite intended to renew both individuals and society.

[P]ropane time with its debts and quarrels was suspended during the sacred phases of the assembly when the whole heritage of the people was accurately and vividly remembered. And we may infer that this unifying experience promoted a state of mind which was conducive to the settlement of differences and the recognition of law. Fortified by its tradition and purified of its contentions, society could begin life anew (15).

During the sacred phases, when the tales of Old Finn were retold, the shanachie would typically hold aloft his silver bough (which was frequently adorned with tiny silver bells) and shake it. The silvery tintinnabulation--the "Zinzin" sound from the quaking ash--identified the narrator as a poet in the ancient tradition, signified the Otherworldly source of his historical narratives, and honored Old Finn, whose dream of history is one of the important aetiological myths celebrated at the Rites of Tara. Accordingly, "Zinzin" is the sound of jubilee at the *Wake*.

The Cauldron of Restitution

their bowl of brown shackle and milky and boterham clots, a
potion of place, a piece aportion, a lepel alip, alup a lap, for a
cup of kindest yet (397.17-19)

the bowls of memory where every hollow holds a hallow
(25.13-14)

Finnegans Wake--as decades of readers have observed--is

deliberately constructed as a microcosm designed by Joyce to invoke the
presence of the universe and its component parts. Campbell refers to the
Wake as the "macro-microcosm" (17). Glasheen describes the *Wake* as "a
simulacrum of the world" (18) and a "model of our universe" (19).

Atherton identifies the *Wake* as the "microcosm...to God's macrocosm" (20)
and further suggests that each section and even each word of the *Wake*
tends to reflect in its own structure the larger structure of the *Wake* itself
(21). Atherton is one of the first scholars to comment at length on the
deliberate universality of the *Wakean* components; his observations are
representative:

Joyce has an extraordinary way of putting into his book the
names of all kinds of things, and all sorts of people. There
are several thousand characters identified in *A Census*, and at
least another thousand may be hidden in the *Wake*... Many
hundreds of books are also named; and there are all kinds of
more or less complete sets of different kinds of objects
scattered throughout the book: most of the books of the Bible,
about a hundred and eleven suras of the Koran, the titles--
and, fantastically enough, the names of the original airs--of all
of Moore's melodies. Most of the Lord Mayors of Dublin are
named, and most of Ibsen's plays; and I think there is at least
one quotation from every single play by Shakespeare. All
kinds of other things are listed. Probably the most widely

known fact about the *Wake* is that it contains hundreds of river names. But nobody has ever been able to suggest what purpose is served by this inclusion (22).

One important result of this microcosmic design is the *Wake's* extraordinary ability to provide meaning--if not sustenance and support--for all readers regardless of their personal or professional interests, psycho-spiritual development, or social identities. The universality of the *Wake* virtually guarantees that all participants will find in it a resonance with their own beliefs. John Bishop, commenting on this "infinitely accommodating" quality, suggests this feature of the *Wake* holds a special relevance for Irish culture:

[A]ny reader can go into *Finnegans Wake* and discover everywhere within it whatever he or she wants or already knows. It's a notorious truism that the book serves as something of a Rorschach test, revealing a reader's monomanias, deferentialities, and peculiar little areas of expertise... There is nothing in the least wrong with this infinitely accommodating and pluralistic openness to meaning: part of the glory of *Finnegans Wake*, it invites the participation of all... and it also surely reflects the kind of preordained discovery that no doubt goes on in any act of reading and interpretation. Students of Irish culture and politics, especially recently, have even seen in this feature of the book a model of the kind of understanding perhaps necessary to cooperative living in the postnational late twentieth century: rather than adhering to a crumbling politics of identity and insisting that single terms (like "Irishman") must refer cleanly and essentially to only one thing (23).

Joyce's carefully designed fourfold microcosm--with its concomitant ability to accommodate all participants--has an important precedent in Irish culture: the model can be found at Tara. Tara was deliberately conceived as

“the microcosmic symbol” of Ireland (24); further, at Tara “the world was symbolized by a series of microcosms, each set within the other” (25). Accordingly, Tara was designed with the “four provincial halls” (representing the four provinces, cardinal directions, elements and all other quadratures in Irish mythology) arranged around the Central Hall (representing Meath, the center), and “the plan of the whole state was further reproduced within the Central Hall itself” (26). Within this *temple quadrata* that “symbolized the cosmos” (27), the divisions of the land and seasons, the solar and lunar cycles, the polarities of chaos and cosmos, *tuatha* and *fianna*, male and female, space and time, were symbolically reproduced through spatial divisions within the hall. This complex arrangement was a deliberate attempt to recreate the entire universe and embody the principle that “every unit, however small, tends to have a structure which mirrors that of the whole” (28).

Tara was the form of the microcosm, and the Teamhur Feis imbued the form with life. The activities and events of the Feis--like Tara itself--were designed to symbolically represent the entire Irish universe. Describing the Feis at Tara, the *Fili* narrating the *Dindshenchas* conveys this universality as he delineates its amazing catalogue of components. In their commentary on this passage, the Rees Brothers note that the *Fili* “seems to invoke the presence of the universe and its component parts” (29).

'Heaven, earth, sun, moon, and sea,
fruits of earth and sea-stuff,
mouths, ears, eyes, possessions,
feet, hands, warriors' tongues.

'Horses, swords, chariots fair,
spears, shields, and faces of men,
dew, mast, sheen on leaf,
day and night, ebb and flow--

'The hosts of Banba, free from enduring sorrow,
gave all these completely
that it [Feis] should not lie under gloom of disputes
to interrupt it, every third year.

'Lore of Finn and the Fiana, a matter inexhaustible,
Destructions, Cattle-raids, Wooings,
Tablets and wooden books,
Satires, keen riddles:

'Proverbs, maxims of might,
and truthful teachings of Fithal [Finn's "respectable" brother],
dark lays of the Dindsenchas for thee,
teachings of Cairpre and Cormac [kings at Tara];

'The great feast of Tara and other feasts,
the assembly of Emain and other assemblies;
annals there, this is true;
every division into which Ireland has been divided;

'The story of the household of Tara, that is not scanty,
the knowledge of every cantred in Ireland,
the chronicle of women, tales of armies, conflicts,
Hostels, Prohibitions, Invasions:

'the tenfold Testament of hundreded Cathair
to his right pleasant offspring kingly of stature;
the estate of each man as is due
so that all may listen to it...

'Violent Deaths and Slaughters, strains of music;
accurate knowledge of the goodly race' (30).

The subject matter of the Feis intentionally encompasses the entire cosmos.

The rites are performed, as they are in the *Wake*, with the objective of reaffirming the status of its participants and renewing the world itself.

This declamation clearly had the force of a creation rite to reestablish the foundations of the tradition at the inception of a new period of time. The social order was also re-affirmed. The emphasis on 'the estate of each man as is due' is in accord with the careful observance of precedences at Tara (31).

The extremely diverse array of subjects addressed at the Feis were intended to give each "as is due." The historical reenactments, musical contests, inaugural pageantry, athletic competitions, poetry readings, philosophical debates, magical rituals, wake rites, theater, games, food and drink, skits, legislative and judicial assemblies, special studies for Druids and Fianna were meant to accommodate all diversity. As in the *Wake*, these events were conducted and performed by functionaries who themselves represented divisions of the land and seasons, forces of the cosmos, or abstract principles.

The universal quality of the Teamhur Feis is perhaps best explained through an important myth found in "The Tale of the Ordeals" (32).

During the Feis, when Irish from all provinces were gathered in the Central Hall, a divisive problem arose because of a legal decision made in Northern Ireland. The politics underlying Irish identity, status, and rights deteriorated to the point that "each man again encroached on the other's profession." Seeking a means to cooperative living and mutual respect

among those assembled, the high king initiated the tradition of the *Coire Aisic*, the Cauldron of Restitution, which became the symbol of the Teamhur Feis itself. The cauldron was positioned in the middle of the Central Hall. In it was placed every form of sustenance used by the Irish. Further, "lords and poets and wizards"--representatives of all the sciences and arts--each performed an incantation over the cauldron, instilling it with all the knowledge of their particular subject. The Cauldron of Restitution, the microcosm at the center of the world, contained the entire worldview of the Irish. Each component of the universe was magically rendered into the microcosmic mix--blended in the cauldron through the skill of the *Filid*.

During the Feis, every participant was invited to partake of the cauldron. Because of its special nature, it was infinitely accommodating: "it was called *coire aisic*, 'cauldron of restitution', because it used to return and deliver to every company their suitable sustenance." Every participant could derive meaning for themselves, support for their beliefs, and affirmation of their identity. The Cauldron of Restitution always provided the appropriate sustenance for each:

Now each in turn was brought to that caldron, and every one was given a fork thrust out of it. So then his proper portion came out to each... Wherefore in that assembly his proper due fell to each (33).

The Cauldron of Restitution--symbol of the universality and the infinitely accommodating properties of the Teamhur Feis--is a most appropriate emblem for *Finnegans Wake*. Once again, each participant is invited to

partake of the magical sustenance at the *Wake*--infused with the universe through the magic of the *Fili*, James Joyce. As during the Rites of Tara, once again we are all invited to the magical feast--each of us guaranteed to find therein our proper portion and our proper due.

The Language of Irish Ritual and its Recovery

For that first language, spoken by the theological poets... was a fantastic speech. --Giambattista Vico, *The New Science*, page 401.

Poetic speech, in virtue of the poetic characters it employs, can yield many important discoveries concerning antiquity. --Giambattista Vico, *The New Science*, page 413.

In the book whose most striking characteristic is its language, a verbal confrontation in two different tongues is a fitting rite for its climactic conclusion. Archdruid and Christian Saint clash at Tara (611.3-613.14) over the issues of vision and perception. Their conflicting philosophies are presented in two languages as different as the world-views they each convey: the indigenous Druidic "pidgin" and the "English" of the Invader Patrick.

The Archdruid is dressed in all colors of the spectrum, his "heptachromatic sevenhued septicoloured roranyellgreenlindigan mantle" (611.6-7). In "pidgin," he discusses his color-filled perception of reality, the "photoreflexion of the several iridals gradations of solar light" (611.16-17) and explains how a "seer in seventh degree of wisdom" (611.18) [i.e., a Druid] is able to "savvy inside true inwardness of reality" (611.18-19). To

such a seer, "all objects... allside showed themselves in trues coloribus resplendent with sextuple gloria of light" (611.22-23). The Archdruid is capable of seeing "the Ding hvad in idself id est" (611.21): the *Ding an sich*, the King as he is in himself, and the thing that is itself. The language spoken by the Druid is as esoteric and colorful as his philosophy: multilingual, replete with puns and polysemes, and extremely circumlocutional in its presentation. Its sense is deliberately obscure, suggesting either esoteric elitism or intentional gibberish. The language of the Druid is, as William York Tindall and others have noted, also the language of *Finnegans Wake*.

That Berkeley [Archdruid], the artist, speaks pidgin English... seems odd until we reflect that, to the public, the *Wake* sounds like pidgin English. Berkeley, the Irish "archdruid," ...confronts a foreign invader... Patrick the archbishop (34).

Patrick, dressed in stark black and white, sees reality only in terms of black and white. Patrick neither follows nor comprehends his opponent's argument, but rather hums to himself during the Druid's presentation. When he does speak, his language is as blank as his clothing and perception. Linear, shallow, and simplistic, the language he uses is intended not for an elite few but for the assembled masses. The message is exactly what they can comprehend and what they want to hear--appropriately delivered in the language of colonizer and invader, and

deliberately designed for mass market acceptance: "Shamwork, be in our scheining!" (613.10).

In a letter to Harriet Shaw Weaver, Joyce cites the different languages of Druid and Christian, and indicates that these diverse tongues spoken at the Colloquy at Tara are connected to the central purpose of *Finnegans Wake*.

Much more is intended in the colloquy between Berkeley the archdruid and his pidgin speech and Patrick the (?) and his Nippon English. It is also the defense and indictment of the book itself, B's theory of colours and Patrick's practical solution of the problem (35).

As James Joyce indicates, the Archdruid of Ireland actually did speak a form of "pidgin" as obscure, polysemous, and circumlocutional as the soliloquy of Berkeley or even the language of the *Wake* itself. In Old Irish, this artificially contrived speech was known as *Bélra na Filed* ("language of the *fil*"), usually glossed in medieval texts as the "Dark Tongue." Scholars both Insular and Continental, over the span of two millennia, have remarked upon this secret language of Druids and *Filid*. Diodorus Siculus (in *Historiae* IV.3) understands the Dark Tongue spoken by Celtic Druids to be a "divine language" used to translate the mystical experience of the Otherworld into concepts accessible to human understanding. Diogenes Laertius (in *Vitae*) observes that the Druids "make their pronouncements by means of riddles and dark-sayings." In "The Colloquy of the Two Sages," two *Filid*, Nede and Ferchertne, vie for the position of Ollave in

the court of Conchobor. They conduct their entire dialogue “in a dark tongue” that is clear to them but so circumlocutional and obscure that no one but themselves can follow the argument: “These people keep their judgments and their knowledge to themselves. We know not the meaning of what they say” (36). Kuno Meyer edited a version of “The Story of Baile the Sweet-Spoken,” and commented on the riddles, punning, “obscure modes of diction,” and the polyglot of Irish, Latin, and Hebrew that substituted ordinary language:

We know that a regular training in the use of such expressions formed part of the curriculum of the aspiring *fili*, and I think that it was these various modes of expression that were comprehended under the name *bér la na filed*, ‘the language or dialect of the poets,’ which the young *fili*, then called *anroth*, was required to master (37).

Eugene O’Curry describes the Dark Tongue as “language so obscure as to be almost unintelligible” (38). Thomas O’Rahilly believes that the qualities of darkness were inherent in the Dark Tongue itself (39), a theory examined by Daithí Ó hÓgáin:

The deliberate use of enigmatic speech, too, is very well attested. In early Irish literature, the poetic rhetoric is described as having the qualities of *duibhe* (‘blackness’ in the sense of obscurity), *dorchatu* (‘darkness’ in the sense of being mysterious), and *dlúithe* (‘compactness’). The ‘darkness’ of the poet’s language is particularly stressed, and one early text poses the question ‘where is poetry?’ and then gives the answer ‘in darkness’ (*i ndorchaidhéta*). There are several descriptions from Irish tradition which show that a concrete ritual was employed in accordance with this imagery, namely that poets sought out dark surroundings when composing in order to improve the quality of their work (40).

Many of the linguistic techniques used in Dark Tongue compositions are ritualistic and magical in both their origin and nature; these techniques, in turn, form an important part of the spiritual training of Druid and *Fili*. The Dark Tongue is the language of ritual. But it is also the language of history, poetry, and law. The Dark Tongue is the medium of power and knowledge in pre-Christian Ireland.

Immediately after his victory at the Teamhur Feis, Patrick, now in collusion with King Leary, furthers his semiotic conquest of Ireland when he gains control of the very language of the poets, historians, Bards, and Druids. At the Synod of Tara, a committee is formed to purge Irish history, poetry, and knowledge, and place it under the control of the new dispensation.

Loegaire, in the wake of his subjects' conversion, orders that the whole native tradition of oral performance, particularly poetry and law, be reviewed, edited, and "canonized," as it were, so that whatever is acceptable within a Christian milieu may be kept and, implicitly, whatever is unacceptable be purged (41).

[A]t the Tara conference presided over by Patrick and his committee of nine... what is required is the Christian editing of *senchas*--sorting the "acceptable" from the "unacceptable"--into a form controllable by the man of letters, that is, the cleric (42)

At the Synod of Tara, the Christian attack is directed at the speakers of the Dark Tongue and the secret language itself. Any techniques of Dark Tongue composition deemed too pagan, magical, or obscure are made

illegal. The control of language is placed in the hands of Christian scribes, as explained in the "Prologue" of the *Senchas Már*.

Co tainic patraic tra ní tabarta urlabra acht do triur I nerinn:
fer comgne fri asndeis, scelugud, fer certa fri molad, air,
Breithem fri breithemnus a roscadaib, fasagaib. O tainic
immurgu patraic, is fo mam ata cach urlabra dona fiib so do
fir in berla bain .i. ina canoine.

Before Patrick came, the right to speak was not given to anyone except three people: the chronicler, for recounting and storytelling; the man of art, for composing praise and satire; and the man of law, for issuing judgments by way of pronouncements and maxims. But since Patrick came, each of these kinds of speech is under the yoke of the man of the white language—that is, of the Bible (43).

In this ultimate act of colonization, the language that was the heart of Irish pagan tradition, the language that held its history, its religious and spiritual precepts, poetry and mythology, is banned by the non-Irish Invader who is celebrated as the patron saint of Ireland. The "white language"—literal, orthodox, rational, official—replaces the oral, mystical tongue of the native. *Fer in bérta báin*, "the man of white language" replaces and outlaws the speaker of the Dark Tongue.

Though dismantled at the Synod of Tara, knowledge of the Druidic language survived. Syncretism, a traditional respect for Druidic learning that even Patrick could not erase, and Christian monastics who "had more than a spice of the druidic Old Adam" (44) preserved the knowledge and techniques of the secret and forbidden language. Several minor manuscripts and at least one document of considerable length, *Hisperica*

Famina, record a substantial amount of text and practice exercises in the Druidic tongue. *Hisperica Famina* and the other sources can thus provide an important description of the components and techniques of the secret speech as it would have been spoken at the time of its demise--around fourteen hundred years ago (45). An examination of the characteristics of the Dark Tongue, as presented in these extant sources, shows more than a slight resemblance to the linguistic techniques Joyce uses to construct the language of *Finnegans Wake*:

--"Babylonish hotchpotch"(46). The Dark Tongue is a polyglot patchwork of languages. The mother tongue of the speaker provides the basic language and the syntactical framework upon which a variety of languages are grafted. The number and variety of languages composing the "hotchpotch" varies depending upon what is available to the speakers. In Druidic Ireland, the vernacular Irish provided the framework and syntax; the patchwork languages included doggerel Latin, Argot, Greek, Hebrew, and a dosage of undeterminable gibberish. A poetic description of the linguistic patchwork of the Dark Tongue is provided by Samuel Butler in *Hudibras* (Part I, Canto I) when a Gaelic Druid confounds his listeners with his polyglot speech:

But, when he pleas'd to shew't, his speech
In loftiness of sound was rich;
A Babylonish dialect,
Which learned pedants much affect;
It was a party coloured dress
Of patch'd and py-ball'd languages:

T'was [Irish] cut on Greek and Latin
 Like fustian heretofore on satin.
 It had an odd promiscuous tone,
 As if h'had talk'd three parts in one;
 Which made some think, when he did gabble,
 Th' had heard three labourers of Babel;
 Or Cerberus himself pronounce
 A leash of languages at once (47).

In the *Wake*, the mother tongue of the speaker is English, not Irish, and the syntactical framework is (generally) that of English. The number of accessible languages has considerably increased, but the hotchpotch construction pattern is the same.

--Vocabulary "little short of diabolical" (48). The vocabulary includes the mother tongue in its present and archaic forms, vernacular, foreign, classical, colloquial, slang, Argot, dialects, esoteric terminology, and neologisms. Foreign words are appropriated with complete disregard to their native syntax. (Hebrew words, for example, might be written from left to right rather than the Hebraic right to left.) Proper nouns and names are frequently written without capital letters. Though the framework of the Dark Tongue is that of the mother tongue, no privilege is given to any one language over another. Argot is as valid a building block in the framework as standard or canonical vocabulary. All words can be "distorted in one way or another, morphologically or semantically" for magical or occult purposes. "Unrecognizable forms" that may be either "factitious inventions" or "corruptions due to the scribes who have transmitted the text" become valid components of the esoteric and magical message (49).

An anecdote related by Richard Ellmann suggests an identical practice in the *Wake*.

Beckett was taking dictation from Joyce for *Finnegans Wake*; there was a knock on the door and Joyce said, "Come in". Beckett, who hadn't heard the knock, by mistake wrote down "Come in" as part of the dictated text. Afterwards he read it back to Joyce who said, "What's that 'Come in'?" "That's what you dictated," Beckett replied. Joyce thought for a moment, realizing that Beckett hadn't heard the knock; then he said, "Let it stand." The very fact that the misunderstanding had occurred in actuality gave it prestige for Joyce (50).

--"The enthusiasm of the author for periphrastic expressions" (51). The invention of new, lengthy, and complex adjectival forms is accepted practice. Circumlocution in the extreme intensifies the inherent obscurity. (An example of this technique can be found on almost any page of *Finnegans Wake*.) Oral-formulaic catalogues and long lists of epithets and appellations are appropriate. Examples of these in the *Wake* include the listing of river names in "The Washers at the Ford," the thirteen page catalogue of appellations for Finn MacCool, and the one hundred and eleven monikers ascribed to Anna.

--Punning, Polysemes, and Multiple Etymologies. Harriet Shaw Weaver, after her initial reading of the *Wake*, was rather disappointed in James Joyce for wasting his time and genius concocting innumerable puns. The "Wholesale Pun Factory"--her description of *Finnegans Wake*--suggested to Weaver (and others) a lapse by Joyce into puerility rather than an endeavor worthy of his talent. Punning, however, is an archaic magical tradition, a

verbal rite that attempts to discover the hidden connections between things--the single word that, as Joyce states it, connects "two thinks at once." A word that has the ability to manifest the invisible connections, such as puns, polysemes, and multiple etymologies is a powerful and ancient tool. As William York Tindall has it, "The pun is mightier than the word" (52).

Punning is an ancient art and recent studies show that it was not indulged in merely for fun... The recognition of puns in early Celtic literature will no doubt increase as the texts are studied in more detail. It may well be that the philological uncertainty which haunts the interpretation of so many names in Celtic and other early literatures is partly due to their being puns the clues to which have long been forgotten. The Irish *Coir Anmann* and the *Dindsenchas* very often give two or three alternative explanations of the names of persons and places, but unlike the modern etymologist they do not single out one of these explanations as the true one. One wonders whether these alternatives can be dismissed as mere fragments of unrelated lore gathered together and recorded for the sake of completeness, as in a modern folk-lore collection, or whether it was considered fitting that the meaning of significant names should be complex and enigmatic.

To summarize: there is in the concepts of ... multiple names and... puns... an ambiguity, or a multiplication or concentration of meaning which makes them fitting symbols for the unmanifest, which is itself the world of chaos and at the same time the ground of all being (53).

Vivian Mercier notes the archaic use of the pun, "so brilliantly demonstrated in *Finnegans Wake*," clearly indicates Joyce's "affinities with the Gaelic tradition" (54).

Finnegans Wake is the apotheosis of the pun; now, even if the pun be the lowest form of wit, a position which I will not

concede for a moment, we can be almost certain that it is the oldest form...Once again, Irish archaism helps to explain the Irish comic genius (55).

In both the *Dark Tongue* and the *Wake*, orthography is subordinate to the ability to make puns and thereby discover hidden connections. Alternate spellings and near-spellings that allow polysemous readings of a word are practices both valid and encouraged. One technique, *Cendfochras*, allows the alteration of the first or final consonant of a word "for arcane or etymological purposes" (56). A second technique, *Gleselgi* ("the track of the hunt"), allows the merging of two words by hinging them on a shared syllable (the "portmanteau-words" in the *Wake*) or by interlacing the syllables of both words. Neologisms--as a form of reverse pun--are created to illustrate connections for which no apparent word exists.

--*Ail*, "the insult of a nickname which clings." Almost all of the members of the *Sigla* Group are given secondary names that carry some pejorative connotation. The Father is "Old Parr," which (among other things) suggests "Old Pa" and the nineteenth-century octogenarian named "Old Parr" who was infamous for his consistent and unsubtle incontinence.

Anna is our "wee wee mother." Shem the Penman is called "Sham the Punman." Sly Saint Patrick is the "Pea Trick"; and the famous symbol of Irish Christianity, the shamrock, is seen as the "Sham work."

--*Aer*, satires, parodies, and insults--"litanies of spite which were essentially pagan in spirit" (57). One example (among many) in the *Wake*:

"In the name of the former, and of the latter, and of their holocaust, amen."

--*Belre n-etarscartha*, "the language of separation." *Belre n-etarscartha* is a technique of linguistic deconstruction used by Irish *Filid* to "discover" the hidden or inner meaning of a word. The technique involves breaking a word into smaller components (the "*abnihilisation of the etym*"[353.22]) and then interpreting these "original" elements to discover the esoteric connections.

The so-called *belre n-etarscartha* or 'language of separation' had been elevated to a science... To resolve a word into its 'original' elements, each of them a separate word--even monosyllables were not safe from this approach--a superficial similarity in sound or meaning was sometimes enough. This method of interpretation seems to have had its roots in the pre-Christian tradition... What we are dealing with here is basically a primitive sort of learning which survived outside the Roman imperium and was dominated by magical beliefs. Within this intellectual horizon, correspondences between words pointed to correspondences between the objects they named, and so language itself was seen as a source of knowledge. For the initiated, this juggling with synonyms and homonyms (or near-synonyms and near-homonyms), punning, even a slip of the tongue, represented indispensable instruments of inspiration (58).

Throughout the *Wake*, Joyce splits words apart, revealing smaller components with their own separate etymologies--an invitation, perhaps, to apply *belre n-etarscartha*. An appropriate demonstration of the technique might be made with Question 9 of "The Quiz Show" (143.3). Question 9 concerns the hidden processes underlying the course of Irish history. In the question, the very word itself--"History"--is broken into two

components ("his" & "tory" [143.12]) whose separate etymologies can then be examined. "His" indicates the patriarchal bias of chronological historical narrative, the reduction of history to "his" story. The second component of history, "tory," is not without its own significance. "Tory" is derived from the ancient Irish *toraige*, originally meaning "wanderer." A *toraige* was a native Irishman, dispossessed by the English invaders, forced through hardship and homelessness into banditry; *toraige* then became a term for any criminal or marauder. Later, "tory" became a term of abuse for Irish Catholic Royalists and supporters of James II. After 1689, a "tory" was any Englishman opposed to the Glorious Revolution. Finally, "tory" came to mean a conservative or reactionary—one who would oppose, among other things, Irish independence and support English colonial policy. Originally used to designate a victim of English colonialism, "tory" came to signify colonialism's strongest supporters. The ironic concept of "tory" thus illustrates, in a particularly Irish fashion, one of the fundamental principles of *Wakean* his tory: the process of *enantiadromia*, the idea that reality manifests in polar opposites that tend to mutate into each other. "History" is broken into its original components, and *belre n-etarscartha* reveals its inner principles: the underlying patriarchal bias and the cyclical process of *enantiadromia*.

All of the Dark Tongue techniques are applied in *Finnegans Wake*. And all of the techniques used by Joyce to construct the language of the

Wake have their correlate in the Dark Tongue. If the resemblance between *Wokean* language and Dark Tongue is more than coincidental, the relevant information regarding the Dark Tongue must have been available to Joyce during the period of the *Wake's* composition. The Celticists Kuno Meyer and Whitley Stokes, and the philologist Heinrich Zimmer Sr.--all recognized sources for Joyce--did provide some information on Dark Tongue characteristics and techniques. However, the most detailed and comprehensive work on the subject is *Secret Languages of Ireland* by R.A.S. Macalister, who is considered by some (such as Robert Graves) to be *the* authority on the subject. In the February 1963 (Number 10) edition of *A Wake Newslitter*, the feature article is "*Finnegans Wake* and *The Secret Languages of Ireland*," by Adaline Glasheen. Glasheen collects dozens of Dark Tongue terms and allusions specific to *The Secret Languages* and emphatically announces: "The book is mad fun and Joyce used it" (59). Several months after Glasheen's article, Vivian Mercier, who had his own connections with R.A.S. Macalister, wrote a letter to the editor of the *Newslitter* that appeared in the June 1963 (Number 14) edition. Mercier states that Macalister actually read the sections of *Finnegans Wake* that were circulated before its publication (under the heading of *Work in Progress*). Macalister was struck by the close similarities between the Dark Tongue techniques of *Hisperica Famina* and the linguistic devices used by Joyce in *Work in Progress*--so much so, that *Finnegans Wake* is actually

discussed at length in *The Secret Languages*. In *The Secret Languages*, Mercier notes, "is a long passage in which Macalister compared what he had seen of *Work in Progress* with the *Hisperica Famina*" (60). Mercier then adds that "Macalister never mentions Joyce or *Work in Progress* by name, hence they don't get into the book's index, hence few Joyceans have realized the relevance of the book" (61). In Macalister's commentary on *Finnegans Wake*, he refers to Joyce in the plural, he identifies Joyce's techniques in the *Wake* as the same ones used in *Hisperica Famina*, and even calls the *Wakean* language the "modern antitype" of the old Druidic tongue:

The style of *Hisperica Famina* bears a certain resemblance to some of the parodies of the *Euphues*: there is certainly more of Sir Piercie Shafton in it than of Lyly himself, who when all is said and done is a writer of considerable charm, if taken in judiciously small doses. A closer though a more modern analogy is, however, available. These days of ours have seen the rise of a school of writers, whom the reader can readily name for himself, for they have earned their full share of advertisement. I have no title to speak critically or otherwise of them: I have to read so many books on subjects that I can understand, especially as I have no consuming ambition to succeed in doing so. My knowledge of these works is therefore limited to the chance extracts from them which I have come across from time to time in the periodical press. If I may generalize from these fragmentary data, their language is fundamentally English: but the sense, if any, is placed beyond the reach of ordinary persons by anarchic neologisms of idiom, accidence, and vocabulary; by artificial deformation of words, and violent wrestings of their orthodox meanings; by an occasional admixture of French (sometimes of Stratford-atte-Bow, or an unknown variety even more remote from the Parisian standard); and by interspersed combinations of letters, not always pronounceable, and to me, at least, unintelligible. I am quite ready to admit the possibility that

these writers may have grounds for self-congratulation, hidden from my undiscerning eyes. Critics tell me so, and in matters so far outside my competence I must believe what I am told. But originality is not to be reckoned among these assets. Every one of the vagaries above enumerated was anticipated twelve or thirteen hundred years ago by the authors of *Hisperica Famina*: the only novelty which has been introduced into the modern antitype is an occasional affectation of moral irresponsibility. The language of *Hisperica Famina* is fundamentally Latin: but the sense is often rendered at least elusive by anarchic neologisms of idiom, accident, and violent wrestings of their orthodox meanings; and by an occasional admixture of doubtful Greek, along with a faint suggestion of Hebrew, and a little unrecognizable gibberish. If those who contrived this jargon were able to speak it with any fluency, they would have puzzled any ordinary Latinist, at least as completely as the disputing judges puzzled king Conchobor. And this is precisely the effect at which they were aiming (62).

Macalister's footnote to this passage is also noteworthy:

Even the ingenious mechanical device of enhancing literary effect by printing personal and geographical names with a lower-case initial instead of the orthodox capital is not original: I did it myself, in a dame-school, at the age of eight, and got 'kept in' in consequence; had I been born about fifty years later, I might have been rewarded with a whole holiday (63).

If the similarity between the language of the *Wake* and the Dark Tongue is more than coincidence--and for Joyce there is no coincidence--then much more is intended in the Colloquy at Tara with the Archdruid and his pidgin speech. The secret language used to perform the Rites of Tara, the language that Patrick banned, is the very language Joyce uses to reenact the Rites once again as *Finnegans Wake*. In the book whose ultimate purpose *is* renewal and recovery, there is no more appropriate

means for Joyce to express this than through his deliberate re-creation of the lost language--making the Dark Tongue truly the language of the Ricorso, and its recovery the defense and indictment of the book itself.

End Notes

1. Ellmann, *James Joyce II*, page 544.
2. Weaver is quoted by Atherton, *Books at the Wake*, page 17.
3. Edmund Wilson, "James Joyce," in *The New Republic* 61, (December 18, 1929), page 91.
4. Stuart is quoted by Attridge in "*Finnegans Wake: The Dream of Interpretation*," page 22.
5. Ogden, "Preface" to *Tales Told of Shem and Shaun*, (Paris: Black Sun Press, 1929), pages x-xi.
6. Campbell, *Skeleton Key*, Note 28, page 310. Campbell's note identifies the "Zinzin" sound of page 500 in the *Wake* as the tree branch outside the window of the pub.
7. Campbell, *Skeleton Key*, Note 28, page 310.
8. *Cormac's Glossary*, "Tuirgin," pages 158-159. For a discussion of the Tuirgin and the dreams of Tuan/Fin Tan, see Matthews, *Encyclopedia*, pages 93, 155, 300-301. It may be interesting to note that *Cormac's Glossary* lists numerous translations of "Tuirgin" as offered by various scholars. Collectively, these translations suggest the concept of the Tuirgin may be akin to the collective unconscious of the Jungians, the *Anima Mundi* of Yeats and other Celtic Revivalists, or perhaps even the *Akashic Memory* of Theosophists. All of these concepts were certainly familiar to Joyce.
9. *Dindshenchas*, (E. Gwynn, Translator), *Temair I*, Stanzas 41-44, page 5.
10. *Encyclopedia of Celtic Wisdom*, (Matthews, Editor), "Tuan," page 93.
11. *Lebor Gabala Erinn*, Part II.

12. "The Settling of the Manor of Tara," originally published in *Eriu*, Volume 4 (1910), is reprinted in *Encyclopedia of Celtic Wisdom* (Matthews, Editor) page 101 and following.
13. "The Settling of the Manor of Tara," in *Encyclopedia of Celtic Wisdom*, page 105.
14. Rees & Rees, *Celtic Heritage*, page 169.
15. Rees & Rees, *Celtic Heritage*, pages 171-172.
16. Matthews, *Encyclopedia of Celtic Wisdom*, page 356.
17. Campbell, *Skeleton Key*, page 4.
18. Glasheen, *First Census*, page ix.
19. Glasheen, *First Census*, page xviii.
20. Atherton, *Books at the Wake*, page 16.
21. Atherton, *Books at the Wake*, pages 34 and 53.
22. Atherton, *Books at the Wake*, page 45.
23. Bishop, "Introduction" to *Finnegans Wake*, 1999 Edition, page xii.
24. Rees & Rees, *Celtic Heritage*, page 154. See Chapter VII, "The Centre," for an excellent discussion on the microcosmic qualities of Tara.
25. Rees & Rees, *Celtic Heritage*, page 159.
26. Rees & Rees, *Celtic Heritage*, page 147.
27. Rees & Rees, *Celtic Heritage*, page 163.
28. Rees & Rees, *Celtic Heritage*, page 145.
29. Rees & Rees, *Celtic Heritage*, page 169.
30. Gwynn's translation of the *Dindshenchas* is quoted in Rees & Rees, *Celtic Heritage*, pages 169-170.
31. Rees & Rees, *Celtic Heritage*, page 170.

32. "The Tale of the Ordeals," Whitley Stokes (Editor), was originally published in *Irish Text*, Third Series, Leipzig: Verlag von Hirzel, 1891, and is reprinted in Matthews (Editor) *Encyclopedia*, pages 266 and following.
33. "The Tale of the Ordeals," Matthews (Editor), *Encyclopedia*, page 269.
34. Tindall, *Reader's Guide*, page 319.
35. Joyce, *Letters I*, page 406.
36. Quoted by Macalister in *Secret Languages*, page 12.
37. Kuno Meyer, in *Revue Celtique* XIII (1892), page 220.
38. O'Curry, *Manners and Customs*, Volume II, page 20.
39. O'Rahilly, *Early Irish History*, page 85.
40. Ó hÓgáin, *Sacred Isle*, page 89.
41. Nagy, *Conversing with Angels and Ancients*, page 202.
42. Nagy, *Conversing with Angels and Ancients*, page 204.
43. Quoted by Nagy, *Conversing with Angels and Ancients*, page 203.
44. Macalister, *Secret Languages*, page 68.
45. Much of the information on the Dark Tongue used in this section is from Macalister, *Secret Languages*. See, Chapter III, "Hisperic," for discussion addressing the decline of the Dark Tongue and its survival in Irish monastic centers.
46. Macalister, *Secret Languages*, page 255.
47. Macalister quotes this passage from *Hudibras* in the preface to *Secret Languages*.
48. Macalister, *Secret Languages*, page 82.
49. Macalister, *Secret Languages*, page 82.

50. Ellmann, *Two Decades of Joyce Criticism*, Seon Givens, Editor. New York: Vanguard Press, page 13.
51. Macalister, *Secret Languages*, page 82.
52. Tindall, *Reader's Guide*, page 7.
53. Rees & Rees, *Celtic Heritage*, pages 348-249.
54. Mercier, *Irish Comic Tradition*, page 78.
55. Mercier, *Irish Comic Tradition*, page 80.
56. P.L. Henry, "The Caldron of Poesy," *Studia Celtica*, Volume XIV-XV, 1979-1980, page 124.
57. Mercier, *Irish Comic Tradition*, page 127.
58. Doris Edel, "The Colloquy in *Cullwych ac Olwen* and Insular Celtic Learning," *Bulletin of the Board of Celtic Studies* 30, (1983), pages 256-257.
59. Glasheen, "*Finnegans Wake* and *The Secret Languages of Ireland*," *A Wake Newslitter*, Bebruary 1963, Number 10, page 1.
60. Mercier, *A Wake Newslitter*, June 1963, Number 14, page 7.
61. Mercier, *A Wake Newslitter*, June 1963, Number 14, page 7.
62. Macalister, *Secret Languages*, pages 78-79.
63. Macalister, *Secret Languages*, page 79.

Conclusions

The mythic patterns comprising the Rites of Tara provide an interpretive model that can elucidate much of the obscurity of *Finnegans Wake*. The extraordinary convergence of Christian, pagan, and seasonal events that occurred at the Rites of Tara resolves the decades-long controversy over the chronology of the *Wake*. The *Dramatis Personae* of the *Wake*--the *Sigla* Group--are nearly identical in names, numbers, and functions to their counterparts in the performers of ritual at Tara. The large structure of the *Wake*--the Viconian cycle of Religion, Marriage, Wake and Ricorso--thoroughly accords with the ritual structure of the Feis of Tara. The entire sequence of events in the *Wake* closely parallels the rituals and events conducted during the Rites at Tara as reconstructed by several of Joyce's contemporaries. The major themes of the *Wake*--the Celtic Triangle, the superannuation of the father, death leading to rebirth, the convergence and interplay of antinomials as a cosmic pattern, the process of cyclical return manifest in both the soul and the seasons--are the very principles enacted at the Rites. The three most distinguishing and enigmatic features of *Finnegans Wake*--its origin in the dream of Old Finn, its microcosmic qualities, and its language--are intrinsic characteristics of the Rites of Tara. Collectively, these patterns indicate an underlying, comprehensive, and intentional structure to *Finnegans Wake* based upon Joyce's vision of the Teamhur Feis.

In the present state of *Wakean* studies, no underlying structure to *Finnegans Wake* is thought to exist. The current assessments of *Finnegans Wake* are all based in large part upon this premise. The existence of a previously unrecognized structure to the *Wake* demonstrates--by the very existence of the structure itself--that James Joyce had something other in mind than the hoax, the surrealistic experiment, the literary deconstruction, the postmodern metafiction, or the study of the dreamstate, as is suggested by current theories. Quite possibly, Joyce's own beliefs regarding *Finnegans Wake* can be found in the archaic Irish tradition that he uses to structure the *Wake* itself.

In the pre-Christian religion of the Irish Celts, the goddess Brigit is patroness of poets and prophets. Like Wotan, Brigit has traded physical eyesight for poetic insight; she is typically portrayed as partially blind or possessing only one eye. Brigit is the bestower of poetic gifts: the fire in the head (that is at once perspicacity, acuity, and "associative mania"), mnemonic skills, the knowledge of mythology, and the ability of Dark Tongue. Her feast day, Imbolc (forty days after the winter solstice), celebrates gestation and birth, her poetic gifts, and a return of light and vision.

The prophets and priests of the pagan Irish were thus associated with Brigit, who shared with her votaries the gifts in her possession. Occasionally Brigit selected a special emissary, marking him through the

same sacrifice she underwent: eyesight for inner vision. Brigit's chosen prophet is mystically identified with her and with the rites of gestation and birth performed on her feast day. James Joyce, mythographer extraordinaire, exhibitor of astounding mnemonic skills, speaker of the Dark Tongue, possessor of associative mania, became partially blind from the years of sacrifice required for *Finnegans Wake*. Brigit's holy day of birth, Imbolc, is February 2--the birthday of James Joyce himself.

James Joyce sincerely believed he was a prophet and priest assigned the enormous task of introducing a new religion to the West. According to Joyce, *Finnegans Wake*, in its most fundamental sense, is the sacred canon of this religion: the depiction of its pantheon, the presentation of its sacred myths, the formulae of its rituals, the statement of philosophical and spiritual principles upon which this religion is based. As demonstrated in this presentation, the sacred canon of Joyce's new faith is structured on the earlier religion celebrated through the Teamhur Feis. The *Wakean* religion is thus fundamentally Celtic, but transmuted and universalized--and might appropriately be called *Meta-Celtic*.

Joyce's new faith--its fundamental precept, cyclical renewal--is the reincarnation of the old religion of Ireland as it was celebrated through its most important event, the Teamhur Feis. Its resurrection in the *Wake* occurs through the enactment of the same rites and rituals that were conducted at its earlier demise. Through the strange events of seventeen

chapters and the labor of seventeen years--seventeen, the sacred number of regeneration for the pagan Irish--Joyce the prophet celebrates the *Wake* Rites once again.

Bibliography

- Anderson, William. *Green Man: The Archetype of our Oneness with the Earth*. London & San Francisco: HarperCollins, 1990.
- Annals of the Four Masters*. John O'Donovan, Editor. Dublin, 1848-1851.
- Athererton, James. *The Books at the Wake: A Study of Literary Allusions in James Joyce's Finnegans Wake*. New York: Viking, 1960.
- Attridge, Derek. *Peculiar Language: Literature as Différance from the Renaissance to James Joyce*. Ithaca: Cornell UP, 1988.
- . "Finnegans Wake: The Dream of Interpretation." *James Joyce Quarterly*. Volume 27. Number 1. Fall, 1989.
- Aubert, Jacques. *The Aesthetics of James Joyce*. Baltimore: Johns Hopkins UP, 1973.
- Baumgarten, Rolf. "Placenames, Etymology, and the Structure of *Fianaigeacht*." *Beaolides*. Padraig O Healai, Editor. Volume 54-55, 1987. Dun Laoghaire: Glendale Press, 1987.
- Beck, R. "Via Crucis." *A Wake Newslitter* (Occasional Paper). Number 3. July, 1983.
- Beckman, Richard. "Perils of Marriage in *Finnegans Wake*." *James Joyce Quarterly*. Volume 33. Number 1. Fall, 1996.
- Beechold, Henry. *Early Irish History and Mythology in Finnegans Wake*. Doctoral Dissertation. Pennsylvania State University, 1956.
- Begnal, Michael. *Dreamscheme: Narrative and Voice in Finnegans Wake*. Syracuse: Syracuse UP, 1988.
- Begnal, Michael, and Fritz Senn, Editors. *A Conceptual Guide to Finnegans Wake*. University Park: Pennsylvania St. UP, 1974.
- Benstock, Bernard. *Joyce-Again's Wake: An Analysis of Finnegans Wake*. Seattle: University of Washington Press, 1965.

- Best, R.I. "Prognostication from the Raven and Wren." *Celtic Seers Source Book*. John Matthews, Editor. London: Blandford, 1999.
- . Translator. "The Settling of the Manor of Tara." *Eriu*. Volume 4. 1910.
- Bhreathnach, Edel. *Tara: A Select Bibliography*. Discovery Programme, Monograph 1. Dublin: Royal Irish Academy, 1995.
- Bieler, L. (Translator). *The Patrician Texts in The Book of Armagh*. *Scriptores Latini Hiberniae*, 10. Dublin: DIAS, 1979.
- Bishop, John. *Joyce's Book of the Dark*. Madison: University of Wisconsin Press, 1986.
- Blake, William. *Complete Poetry and Prose of William Blake*. David Erdman, Editor. New York: Doubleday, 1988.
- Bonwick, James. *Irish Druids and Old Irish Religions*. Dorset Press, 1986.
- Bowen, E.G. "The Cult of St. Brigit." *Studia Celtica*. J. Williams, Editor. Volume VIII/IX, 1973/74. Cardiff: University of Wales.
- Brenneman, Walter, and Mary. *Crossing the Circle at the Holy Wells of Ireland*. Charlottesville & London: UP of Virginia, 1991.
- Brivic, Sheldon. *Joyce the Creator*. Madison: University of Wisconsin Press, 1985.
- . "The Mind Factory: Kabbalah in *Finnegans Wake*." *James Joyce Quarterly*. Volume 21. Number 1. 1983.
- Bruford, Alan. "Oral and Literary Fenian Tales." *Bealoides*. Pádraig O Heallai, Editor. Volume 54-55. Dun Laoghaire: Glendale Press, 1987.
- Burgess, Anthony. *Here Comes Everybody*. London: Faber & Faber, 1965.
- Burrell, Harry. *Narrative Design in Finnegans Wake*. Gainesville: University of Florida Press, 1996.
- Campbell, Joseph, and Henry Morton Robinson. *A Skeleton Key to Finnegans Wake*. New York: Viking, 1968.

- Campbell, Joseph. *The Masks of God: Primitive Mythology*. New York: Viking, 1959.
- . *Mythic Worlds, Modern Words: On the Art of James Joyce*. Edmund Epstein, Editor. New York: HarperCollins, 1993.
- Carney, James. *Studies in Irish Literature and History*. Dublin: Dublin Institute for Advanced Studies, 1993.
- Carver, Craig. "James Joyce and the Theory of Magic." *James Joyce Quarterly*. Volume 15, Number 3. Spring 1978.
- Colum, Padraic. *A Treasury of Irish Folklore*. New York: Crown, 1967.
- Condren, Mary. *The Serpent and the Goddess: Women, Religion, and Power in Celtic Ireland*. San Francisco: Harper & Row, 1989.
- Connolly, Thomas, Editor. *Scribbledhobble: The Ur-Workbook for Finnegans Wake*. Evanston: Northwestern UP, 1961.
- Cope, Jackson. *Joyce's Cities: Archaeologies of the Soul*. Baltimore: Johns Hopkins UP, 1981.
- Cormac's Glossary*. Whitley Stokes, Editor and J. O'Donovan, Translator. Calcutta, 1868.
- Cross, Tom, and Clark Harris Slover, Editors. *Ancient Irish Tales*. New York: Barnes & Noble, 1996.
- Cummins, W.A. *King Arthur's Place in Prehistory*. Godalming, Surrey: Bramley, 1992.
- Cumpiano, Marion. "The Flowerpot on the Pole: A Motif Approach to *Finnegans Wake*." *James Joyce Quarterly*. Volume 21. Number 1. 1983.
- . "Dermot MacMurrough, Hugh de Lacy, and Tiernan O'Rourke, An Unrecognized Trio in *FW*." *A Wake Newsliter*. Volume XIII. Number 6. December, 1976.
- Darrah, John. *Paganism in Arthurian Romance*. Cambridge: D.S. Brewer, 1997.

- Davies, Edward. *Celtic Researches*. New York: Garland, 1979.
- Devlin, Kimberly. *Wandering and Return in *Finnegans Wake*: An Integrative Approach to Joyce's Fiction*. Princeton: Princeton UP, 1991.
- Di Bernard, Barbara. "Alchemical Number Symbolism in *Finnegans Wake*." *James Joyce Quarterly*. Volume 16, Number 4. Summer, 1979.
- Dillon, Myles. *The Cycles of the Kings*. London: Oxford UP, 1946.
- Dixon-Kennedy, Mike. *Heroes of the Round Table*. London: Blandford, 1997.
- . *Celtic Myth and Legend*. London: Blandford, 1996.
- Eckley, Grace. *The Steadfast *Finnegans Wake*: A Textbook*. Lanham, New York and London: University Press of America, 1994.
- . "'Petween Peas Like Ourselves': The Folklore of the Prankquean." *James Joyce Quarterly*. Volume 9, Number 2. Winter, 1971.
- Eliade, Mircea. *Shamanism: Archaic Techniques of Ecstasy*. Willard B. Trask, Translator. Kingsport: Kingsport Press, 1964.
- Ellis, Peter Berresford. *Celtic Women: Women in Celtic Society and Literature*. Grand Rapids: William B. Eerdmann, 1995.
- . *A Dictionary of Irish Mythology*. Oxford: Oxford UP, 1987.
- Ellmann, Richard. *A long the riverrun: Selected Essays*. New York: Knopf, 1989.
- . *James Joyce*. New York: Oxford UP, 1959.
- Enright, Michael. *Lady With A Mead Cup: Ritual Prophecy and Lordship in the European Warband From La Tene to the Viking Age*. Portland, OR: Four Courts Press, 1996.
- Evans, Simon. "The Ultimate Ysland of Yreland." *A Wake Newslitter* (Occasional Paper). Number 2. March, 1983.

- Evans-Wentz, W. Y. *The Fairy Faith in Celtic Countries*. New York: Carol Publishing, 1966.
- Fargnoli, A. Nicholas, and Michael Gillespie. *James Joyce A-Z*. New York: Oxford UP, 1995.
- Fargnoli, A. Nicholas. "A-taufing in the *Wake*: Joyce's Baptismal Motif." *James Joyce Quarterly*. Volume 20, Number 3. Spring, 1983.
- Fianaigeacht*. Kuno Meyer, Translator. Dublin: Hodges & Figgis, 1910.
- Frazer, Sir James George. *The Golden Bough*. New York: Macmillan, 1922.
- Friedkin, Grace. "S in *Finnegans Wake*." *James Joyce Quarterly*. Volume 23. Number 2. Winter 1986.
- Garbáty, Thomas, Editor. *Medieval English Literature*. Lexington: D.C. Heath, 1984.
- Garvin, John. "Some Irish and Anglo-Irish Allusions in *Finnegans Wake*." *James Joyce Quarterly*. Volume 11, Number 4. Summer, 1974.
- Gillies, William. "Heroes and Ancestors." *Bealoides*. Pádraig Ó Healaí, Editor. Volume 54-55. Dun Laoghaire: Glendale Press, 1987.
- Giraldus Cambrensis. *The Historical Works*. Thomas Wright, Editor and Thomas Forester, Translator. New York: AMS, 1968.
- Givens, Seon, Editor. *James Joyce: two decades of criticism*. New York: Vanguard Press, 1948.
- Glasheen, Adaline. *A Census of Finnegans Wake: An Index of the Characters and their Roles*. London: Faber & Faber, 1956.
- . *Third Census of Finnegans Wake*. Berkeley & Los Angeles: University of California Press, 1977.
- . "Flesh and Blood Games." *A Wake Newslitter*. Volume IV. Number 5. October, 1967.
- . "*Finnegans Wake* and *The Secret Languages of Ireland*." *A Wake Newslitter*. Fritz Senn and Clive Hart, Editors. Number 10. February, 1963.

- Gomme, Alice Bertha. *The Traditional Games of England, Scotland and Ireland*. New York: Dover, 1964.
- Goodrich, Norma. *The Holy Grail*. New York: HarperCollins, 1992.
- Gordon, John. *Finnegans Wake: A Plot Summary*. Syracuse: Syracuse UP, 1986.
- . *James Joyce's Metamorphoses*. Dublin: Gill & Macmillan, 1981.
- Graves, Robert. *The White Goddess*. New York: Farrar, Strauss & Giroux, 1970.
- Green, Miranda. *Celtic Goddesses: Warriors, Virgins and Mothers*. New York: George Braziller, 1995.
- . *Dictionary of Celtic Myth & Legend*. London: Thames & Hudson, 1992.
- . *The Gods of the Celts*. Gloucester: Sutton Publishers, 1986.
- . *The World of the Druids*. London: Thames & Hudson, 1997.
- Halper, Nathan. "The Date of Earwicker's Dream." *Twelve and a Tilly: Essays on the Occasion of the 25th Anniversary of Finnegans Wake*. Jack Dalton and Clive Hart, Editors. Evanston: Northwestern UP, 1965.
- . "Joyce and Anna Livia." *James Joyce Quarterly*. Volume 4. 1966-67.
- . "Another Anecdote in Ellmann." *A Wake Newslitter*. Volume V. Number 6. December, 1968.
- Hanson, R.P.C. *St. Patrick: His Origins and Career*. Oxford: Clarendon, 1968.
- Hart, Clive. *Structure and Motif in Finnegans Wake*. London: Faber & Faber, 1962.
- Hayman, David. *The Wake in Transit*. Ithaca: Cornell UP, 1990.
- Henry, P.L. "The Caldron of Poesy." *Studia Celtica*. Volume XIV/XV, 1979/80.

- Heity, Michael, and George Eogan. *Ireland in Prehistory*. London & New York: Routledge, 1996.
- Hofheinz, Thomas. *Joyce and the Invention of Irish History: Finnegans Wake in context*. Cambridge: Cambridge UP, 1995.
- Holinshed, Raphael. *Irish Chronicle, 1577*. London: Dolmen, 1979.
- Holy Bible*. King James Version. Iowa Falls: World Bible Publishers.
- Jones, Leslie Ellen. *Druid, Shaman, Priest: Metaphors of Celtic Paganism*. Middlesex: Hisarlik, 1998.
- Joyce, James. *A Portrait of the Artist as a Young Man*. New York: Penguin, 1985.
- . *Finnegans Wake*. New York: Penguin, 1967.
- . *Letters of James Joyce*. Volumes I-III. Richard Ellmann, Editor. New York: Viking, 1966.
- . "Ireland, Island of Saints and Sages." *The Critical Writings of James Joyce*. Mason Ellsworth and Richard Ellmann, Editors. New York: Viking, 1959.
- Joyce, P.W. *A Social History of Ancient Ireland*. Volumes I & II. New York: Benjamin Blom, 1968.
- . *Old Celtic Romances*. London: C. Kegan Paul & Co., 1879.
- Kaufmann, Michael. "Seasonal Change and Transformation in the Prankquean's Tale: Implications for Reading the Tale and the Novel." *James Joyce Quarterly*. Volume 24. Number 4. 1987.
- Keane, Patrick. *Terrible Beauty: Yeats, Joyce, Ireland and the Myth of the Devouring Female*. Columbia: University of Missouri Press, 1988.
- Kenner, Hugh. "The Look of a Queen." *Women in Irish Legend, Life, and Literature*. S.F. Gallagher, Editor. Totowa, New Jersey: Barnes & Nobles, 1983.
- Kopper, Edward. "Saint Patrick in *Finnegans Wake*." *A Wake Newslitter*. Volume IV. Number 5. October, 1967.

- Lang, Andrew. *Custom and Myth*. New York: AMS Press, 1968.
- Layard, John. *A Celtic Quest: Sexuality and Soul in Individuation*. Anne Bosch, Editor. Dallas: Spring Publishers, 1975.
- Leland, Blake. "The Complex Ass." *A Wake Newslitter*. Volume XIV. Number 4. August, 1977.
- Lebor Gabala Erenn. Volume 5. R.A.S. Macalister, Editor. Dublin: Irish Texts Society, 1956.
- Levin, Harry. *James Joyce: An Introduction*. New York: New Directions, 1960.
- Lysaght, Patricia. *The Banshee: The Irish Death Messenger*. Boulder: Roberts Rinehart, 1986.
- Macalister, R.A.S. *Tara: A Pagan Sanctuary of Ancient Ireland*. New York & London: Charles Scribner's Sons, 1931.
- . *The Secret Languages of Ireland*. Cambridge: Cambridge UP, 1937.
- . "Temair Berg: Remains and Traditions of Tara." *Proceedings of the Royal Irish Academy*. 34 C (1919).
- . *The Archaeology of Ireland*. London, 1949.
- MacArthur, Ian. "A Textual Study of III.3 -- Part 2." *A Wake Newslitter*. Volume XIII. Number 5. October, 1976.
- . "Structure and Motif in Jaun." *A Wake Newslitter*. Volume XV. Number 5. October, 1978.
- . "The Complex Ass." *A Wake Newslitter*. Volume XIII. Number 5. October, 1976.
- Macbain, Alexander. *Celtic Mythology and Religion*. Royston: Oracle, 1996.
- MacCana, Proinsias. "Fianaigecht in the Pre-Norman Period." *Bealoides*. Padraig O Healai, Editor. Volume 54-55. Dun Laoghaire: Glendale Press, 1987.
- . *Celtic Mythology*. New York: Hamlyn, 1970.

- MacCulloch, J. *The Religion of the Ancient Celts*. London: Constable, 1991.
- MacKillop, James. *Dictionary of Celtic Mythology*. Oxford: Oxford UP, 1998.
- . *Fionn mac Cumhaill: Celtic Myth in English Literature*. Syracuse: Syracuse UP, 1986.
- MacPherson, James. "Temora." *The Poems of Ossian*. Edinburgh: John Grant, 1926.
- Malory, Sir Thomas. "The Quest of the Holy Grail." *Works of Sir Thomas Malory*. Eugene Vinaver, Editor. New York: Oxford UP, 1971.
- Matthews, Caitlin. *Arthur and the Sovereignty of Britain*. London: Penguin, 1989.
- Matthews, Caitlin and John. *The Encyclopedia of Celtic Wisdom*. Shaftesbury: Element Books, 1994.
- Matthews, John. "Auguries, Dreams and Incubatory Sleep Among the Celts of Britain and Ireland." *Psychology and the Spiritual Traditions*. R.J. Stewart, Editor. Longmead: Element Books, 1990.
- . Editor. *The Bardic Source Book: Inspirational Legacy and Teachings of the Ancient Celts*. London: Blandford, 1998.
- . Editor. *A Celtic Reader: Selections from Celtic Legend, Scholarship and Story*. San Francisco: Thorsons, 1992.
- McAnally, D. R. *Irish Wonders*. New York: Weathervane, 1888.
- McCarthy, Patrick. *The Riddles of FW*. London, 1981.
- McGrath, Sheena. *The Sun Goddess: Myth, Legend, History*. London: Blandford, 1997.
- McHugh, Roland. *Annotations to Finnegans Wake*. Baltimore & London: Johns Hopkins UP, 1991.
- . *The Finnegans Wake Experience*. Berkeley & Los Angeles: University of California Press, 1981.

- . *The Sigla of Finnegans Wake*. Austin: University of Texas, 1976.
- McLean, Adam. *The Triple Goddess: An Exploration of the Archetypal Feminine*. Grand Rapids: Phanes Press, 1989.
- Megaw, Ruth and Vincent. "Do the Ancient Celts Still Live? An Essay on Identity and Contextuality." *Studia Celtica*. Volume XXXI. 1997.
- Meier, C.A. *Ancient Incubation and Modern Psychotherapy*. Monica Curtis, Translator. Evanston: Northwestern UP, 1967.
- Mercier, Vivian. *The Irish Comic Tradition*. Oxford: Clarendon, 1962.
- The Metrical Dindshenchas*. Volume III. E. Gwynn, Editor and Translator. Dublin: 1903-35.
- Mink, Louis. *A Finnegans Wake Gazetteer*. Bloomington: Indiana UP, 1978.
- Muirchu maccu Machtheni. *Patrician Texts*. MSS: *The Book of Armagh*. Brussels Bibliotheque Royale 64; Vienna Nationalbibliothek, Ser. no. 3642.
- Murphy, Gerard, Editor and Translator. *Early Irish Lyrics*. Oxford: Clarendon Press, 1956.
- Nagy, Joseph Falaky. *The Wisdom of the Outlaw: The Boyhood Deeds of Finn in Gaelic Narrative Tradition*. Berkeley & Los Angeles: University of California Press, 1985.
- . *Conversing with Angels and Ancients: Literary Myths of Medieval Ireland*. Ithaca & London: Cornell UP, 1997.
- . "Fenian Heroes and Their Rites of Passage." *Bealoides*. Padraig O Healai, Editor. Volume 54-55. Dun Laoghaire: Glendale Press, 1987.
- . "Liminality and Knowledge in Irish Tradition." *Studia Celtica*. Volume XVI-XVII. 1981-82.
- . "Otter, Salmon, and Eel in Traditional Gaelic Narrative." *Studia Celtica*. Volume XX/XXI. 1985-86.
- Norris, Margot. *The Decentered Universe of Finnegans Wake: A Structural Analysis*. Baltimore & London: Johns Hopkins UP, 1976.

- . "The Function of Mythic Repetition in *Finnegans Wake*." *James Joyce Quarterly*. Volume 11. Number 4. Summer, 1974.
- O Cathasaigh, T. "The theme of *lommrad* in *Cath Maige Mucrama*." *Eigse* 18. 1980-81.
- O'Curry, Eugene. *Lectures on the Manuscript Materials of Ancient Irish History*. Dublin: W.B. Kelly, 1873.
- . *On the Manners and Customs of the Ancient Irish*. Volumes I-III. W.K. Sullivan, Editor. New York: Scribner, Welforc & Co., 1873.
- O Fiannachta, Padraig. "The Development of the Debate Between Padraig and Oisín." *Bealoides*. Padraig O Healai, Editor. Volume 54-55. Dun Laoghaire: Glendale Press, 1987.
- O Hehir, Brendan. *A Gaelic Lexicon for Finnegans Wake*. Berkeley & Los Angeles: University of California Press, 1967.
- Ó hÓgáin, Daithí. *Fionn mac Cumhaill: Images of the Gaelic Hero*. Dublin: Gill & Macmillan, 1988.
- . *The Hero in Irish Folk History*. New York: St. Martin's Press, 1983.
- . *Myth, Legend and Romance: An Encyclopedia of the Irish Folk Tradition*. New York: Ryan, 1991.
- . *The Sacred Isle: Belief and Religion in Pre-Christian Ireland*. Woodbridge: Boydell Press, 1999. Cork: Collins Press, 1999.
- O'Rahilly, Thomas. *Early Irish History and Mythology*. Dublin: Dublin Institute for Advanced Studies, 1957.
- O'Sullivan, J. Colm. *Joyce's Use of Colors: Finnegans Wake and the Earlier Works*. Ann Arbor: U.M.I. Research Press, 1987.
- O Suilleabhain, Sean. *Irish Wake Amusements*. Dublin: Mercier Press, 1997.
- Power, Patrick. *Sex and Marriage in Ancient Ireland*. Chester Springs, PA: Dufour, 1997.
- Poynder, Michael. *Pi in the Sky: A Revelation of the Ancient Celtic Wisdom Tradition*. Cork: Collins Press, 1992.

- Ransom, Timothy. "The p.p.p.power of the Words, Words, Words: *Finnegans Wake* as Words Wake." *James Joyce Quarterly*. Volume 9. Number 2. Winter, 1971.
- Rees, Alwyn and Brinley. *Celtic Heritage: Ancient Tradition in Ireland and Wales*. London: Thames & Hudson, 1976.
- Richard, John. *Joyce's Book of Memory: The Mnemotechnic of Ulysses*. Durham & London: Duke UP, 1999.
- Robinson, Marian. "Woman Will Water the Wide World Over." *A Wake Newslitter*. Volume XV. Number 2. April 1978.
- Rose, Danis. "At the Hole in the Wall." *A Wake Newslitter*. Volume XIII. Number 1. February, 1976.
- Rose, Danis, and John O'Hanlon. "Finn Maccool and the Final Weeks of Work in Progress." *A Wake Newslitter*. Volume XVII. Number 5. October, 1980.
- Ross, Anne. *Pagan Celtic Britain*. Chicago: Academy Publishing, 1996.
- Ross, Anne and Don Robbins. *The Life and Death of a Druid Prince*. New York: Summit, 1989.
- Rutherford, Ward. *Celtic Mythology: The Nature and Influence of Celtic Myth*. New York: Sterling Publishers, 1987.
- Sandulescu, C. George. *The Language of the Devil: Texture and Archetype in Finnegans Wake*. Chester Springs, PA: Dufour Editions, 1987.
- Scholes, Robert, and Richard M. Hain, Editors. *The Workshop of Dedalus: James Joyce and the Materials for A Portrait of the Artist as a Young Man*. Evanston: Northwestern UP, 1965.
- Senchus Mor*. Volume I. Alexander Thom, Translator. Dublin, 1865.
- Senn, Fritz. "Seeking A Sign." *A Wake Newslitter*. Volume XVI. Number 2. April, 1979.
- Sharkey, John. *Celtic Mysteries*. Singapore: Thames & Hudson, 1979.

- Sharp, E.A., and J. Matthey, Editors. *Lyra Celtica: An Anthology of Representative Celtic Poetry*. New York: Haskell, 1970.
- Silva Gadelica*. Volumes I-XXXI. Standish O'Grady, Editor and Translator. London: Williams & Norgate, 1892.
- Solomon, Margaret. *Eternal Geomater: The Sexual Universe of Finnegans Wake*. Carbondale: Southern Illinois UP, 1969.
- Spence, Lewis. *The Magic Arts in Celtic Britain*. New York: Dorset Press, 1992.
- Squire, Charles. *Celtic Myth and Legend, Poetry and Romance*. New York: Bell, 1979.
- Stewart, R. J. *The Underworld Initiation: A Journey Towards Psychic Transformation*. Guildford: Biddles, 1985.
- Strabo. *Geography*. Volume II. Horace Leonard Jones, Translator. Cambridge: Harvard UP, 1988.
- Straffon, Cheryl. *The Earth Goddess: Celtic and Pagan Legacy of the Landscape*. London: Blandford, 1997.
- Streit, Jacob. *Sun and Cross: From Megalithic Culture to Early Christianity in Ireland*. Edinburgh: Floris, 1984.
- Swartzlander, Susan. "Multiple Meaning and Misunderstanding: The Mistrial of Festy King." *James Joyce Quarterly*. Volume 23. Number 4. 1986.
- Swift, Jonathan. "A Modest Proposal." *British Literature*. Volume I. Hazelton Spencer, Editor. Lexington: D.C. Heath, 1974.
- Toulson, Shirley. *The Celtic Alternative: A Reminder of the Christianity We Lost*. London: Century Hutchinson Ltd., 1987.
- Tymoczko, Maria. *The Irish Ulysses*. Berkeley & Los Angeles: University of California Press, 1994.
- van Hamel, A.G. *Aspects of Celtic Mythology*. Edmonds, WA: Holmes, 2000.
- Vico, Giambattista. *The New Science*. Ithaca: Cornell, 1994.

A Wake Newslitter CD-ROM. Old Series Issues 1-18. New Series Issues 1-102. 1962-1984. Edinburgh: Split Pea Press, 2000.

Walker, Barbara. *The Women's Encyclopedia of Myths and Secrets*. San Francisco: Harper & Row, 1983.

Watson, Alden. "The King, the Poet and the Sacred Tree." *Etudes Celtique XVIII*. J. Vendryes, Editor. Paris: Editions Du Centre De La Recherche Scientifique, 1981.

Weston, Jessie. *From Ritual to Romance*. Gloucester: Peter Smith, 1983.

Wilde, Jane Francesca Lady. *Ancient Legends, Mystic Charms and Superstitions of Ireland*. New York: Lemma, 1973.

Wilde, Lynn Webster. *Celtic Women in Legend, Myth and History*. London: Cassell PLC, 1997.

Wood-Martin, W.G. *Traces of the Elder Faiths of Ireland*. Volumes I & II. New York: Longmans, Green & Co., 1902.

Yeats, William Butler. *The Collected Works. Volume I: The Poems*. Richard J. Finneran, Editor. New York: Macmillan, 1989.

---. *Mythologies*. New York: Macmillan, 1977.

Vita

George Cinclair Gibson is of Irish, Scot, and Swiss ancestry. He studied modal music, Western mythologies, pagan religions of Western Europe, British literature, and architectural design in private and public institutions. After receiving his baccalaureate degree in English, Gibson continued independent research into the pagan traditions of Western Europe, especially the manifestation of these beliefs, their rites and rituals, in the literature of Modernism. Gibson currently lives in southern Louisiana, where he alternately resides in the city of Mandeville north of New Orleans and in the remote swamp region of the Tangipahoa River near Lake Pontchartrain. In both places, he lives in homes of his own design and construction.


DOCTORAL EXAMINATION AND DISSERTATION REPORT

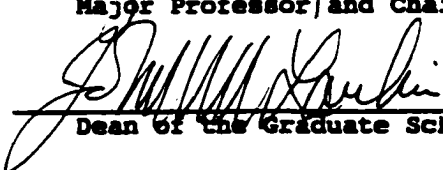
Candidate: George Cinclair Gibson

Major Field: English

Title of Dissertation: Wake Rites: The Ancient Irish Rituals of Finnegans Wake

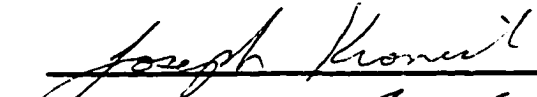
Approved:

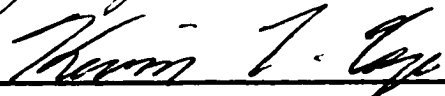



Major Professor and Chairman


Dean of the Graduate School

EXAMINING COMMITTEE:







Date of Examination:

April 5, 2001