Demonstration of Pun Possibilities in the Tale of Jarl van Hoother

Appearing as it does in the first chapter of *Finnegans Wake*, the portion usually referred to as The Tale of Jarl van Hoother and the Prankquean (21.5-23.15) provides a clear statement of several of James Joyce's basic themes in the *Wake*: the periodic invasions of Ireland which result in the assimilation of the successful invader by the conquered; religious attempts to convert the Irish; the role of the woman as destroyer and seductress, resulting in the necessary compromise by the male; and the sons as opposite facets of the father's personality. On the literal level of the book's "plot" the tale once again involves the guilty pub-keeper, H. C. Earwicker, in an encounter that reveals his sexual indiscretions, his blustering denials of guilt (which further incriminate him), and a significant hint of his sexual impotence. Earlier tales, legends, myths, and historical events underlie the story line, particularly the encounter of privateer Grace O'Malley with the Earl of Howth, and the love triangle involving Dermot, Grania, and Finn MacCool (incorporating also the Tristran-Iseult-King Mark story, as well as the Flying Dutchman yarn). Also foreshadowed is the later tale of Kersse the Tailor and the Norwegian Captain (311-332).

Of the two most important echoes of Irish "history" and legend, the stories of Grace O'Malley and Grania and Dermot, the latter certainly seems more basic to the concepts of the tale, while the former does little more than provide a frame for Joyce's version. There are many stories associated with the female piratess who sailed for Queen Elizabeth I and had a checkered career, a long lifetime alternating "crime" and respectability, and an apparently bad end. But Joyce is most concerned with a rumor that she had
been involved in the kidnapping of the son of the Earl of Howth after her anger had been aroused by the refusal of the Earl, preoccupied with his dinner, to grant her a welcome in his castle. One version even insists that the ransom exacted was an insistence that the castle doors be left open during mealtimes. Joyce's rewriting of this material concerns the Prankquean arriving three times at the Jarl's castle, each time catching the gentleman unaware, each time asking a riddle, and—upon the Jarl's inability to answer it—each time kidnapping a child, until the third visit results in a concession from the furious Jarl. The form of the tale is therefore obviously a fairy story, involving the three-part repetition of a riddle, with modifications of the riddle resulting in a resolution of conflict. Riddles are numerous in the *Wake* (chapter 6 is devoted to a dozen of them; chapter 9 depends again on a three-part version, this time of a three-part riddle) and are as important in Joyce's book as they are throughout Irish mythology.

The versions of the Grania-Dermot-Finn story are numerous and only a perusal of an authoritative survey of Irish mythology can give the many nuances from this tale of the Fenian Cycle which offer allusions in Joyce's work. The basic elements of concern in the Prankquean-van Hoother yarn, however, seem to be these: in his middle age (or whatever constitutes middle age for a giant who lived two hundred years) Finn MacCool chooses (or is convinced) to marry. The selected Grania is of royal lineage and accepts (or is compelled to accept) Finn's proposal. At a banquet to celebrate the betrothal Grania falls in love with Dermot, Finn's most trusted aide (because of his irresistible "love spots" or any one of several supernatural factors). It is to Dermot's credit that in most versions he attempts to remain loyal to his leader, but again either supernatural factors are introduced or a choice is presented to him with both possibilities being distasteful, and eloping with Grania the lesser of the two evils—some versions even credit Dermot with asking a riddle or proposing a task for the seductress, but Grania always proves the master of such situations. In any event, they elope with a small contingent loyal to Dermot, after drugging
Appendix

Finn and his followers. Finn gives chase but never succeeds in trapping the lovers (there are many adventures, many years of pursuit, many close escapes, but always ingenuity and/or supernatural powers prevail for the escaping pair). Most versions even insist that many years elapse before Dermot permits the elopement to be consummated, but whether immediately or eventually the temptress always wins. Finn eventually concedes defeat, declares a truce, and in some versions even invites Dermot to join him on a boar hunt—which proves fatal to Dermot (Finn either deliberately or inadvertently failing to save his successful rival from death). The two versions of the coda to the story offer us a choice of believing that Grania remained faithful to the memory of Dermot forever or eventually married old Finn and proved a loyal wife to him. For Joyce the elements of the temptress baiting the old man, the riddle or task presented, the "elopement" with the younger male, and the old man's concession seem to be paramount.

It is the riddle which most piques the old Jarl and which figures as the key to the tale; it has several alternate meanings, each one adding a new layer of significance to the tale in particular and the Wake in general. In its initial form it reads, "Why do I am alook alike a poss of porterpease?" On its simplest level it asks the question of the duality of opposites, since the hero's twin sons are asking why do we look like two peas in a pod (but are really as different as day and night)? The riddle relationship to the "plot" of the book is that heard by Earwicker in his drunken sleep after his pub had closed: he hears a call for "pots of porter, please" or even for "Piesporter" (38.5). These are the two levels of meaning that most commentators have contented themselves with, but several others also suggest themselves. A complement to the twins' version of the riddle is the echo of the nursery rhyme of "peas porridge hot, peas porridge cold," which suggests in the Joycean scheme the Biblical pair of opposite sons, Jacob and Esau, the latter having sold his birthright for a "pottage of lentils" (Genesis 25:29-34). The call for porter occurs often in the Wake (see listing below), and several commentators believe that in the story line
of the publican and his family, the name is actually Porter (as it is in the early morning scene in chapter 16) rather than Earwicker. The use of "Porter" is not nearly as universal in the book; it merely delineates Earwicker's function of carrying drinks to his customers, and probably stems as well from the porter who hears the knocking at the gate in *Macbeth*. This knocking at the door further suggests the invader seeking to gain entrance into Ireland, so that Earwicker as defender is also a customs official or policeman asking to see "passports, please." This is supported only two pages later in the phrase "Poppypap's a passport out" (25.5), which in turn also reiterates Earwicker's drunken sleep when, having drunk all the dregs in his closed pub, "in the wakes of his ears our wineman from Barleyhome he just slumped to throne" (382.25-26).

But a most important fifth version of the riddle should not be overlooked: the Prankquean, arriving at the Jarl's castle in quest of sanctuary, asks permission to use the Jarl's toilet facilities, to "pass water, please"; when rebuffed, she made her "wit [witter, wittest]" on the doorstep and then she "rain, rain, rain." The extent to which the motif of urinating is vital in the *Wake* can be neither underestimated nor ignored without a resultant loss that would leave only an incomplete impression of Joyce's basic ideas. Along with probably every other body function, sexual and eliminative, urination looms even larger here than in *Ulysses*. Those who had difficulty accepting in print such aspects of natural existence as Leopold Bloom's pleasures in defecating in the Calypso chapter, the flatulent peroration to the Sirens chapter, the wealth of such activities real and imagined in the Circe nightmare, and the three urinations—Stephen's on the beach, the communal one of Stephen and Bloom under the stars in the Ithaca scene, and Molly's visit to the chamber pot during the Penelope portion—will find no respite when Bloom's day is turned into Earwicker's night. But the vast element of distortion that Joyce allowed himself in *Finnegans Wake* (the riddle is a minute example) eliminates the prudish and the squeamish with all others uninitiated in the vast subtleties which are the prizes for delvers into the realm often labeled ob-
scure or obscene. Nowhere in the *Wake* are the body functions to which all flesh is heir (and from which most conscious minds are screened) very far from the surface. Of these the urinary process is certainly second in importance to the sexual, although Joyce allows no real distinction between the two.

His interest is often in the *dual* function and the oddity of a coalescence of opposites; in the same way in which hands serve equally for taking as well as giving, and lips move in natural modulation from smile to frown, from kiss to snarl, Earwicker's genitals serve him doubly. It is almost impossible to decide whether van Hooler is urinating or masturbating when he is "laying cold hands on himself";* the phrase itself is more apt in expressing masturbation, but much internal evidence in the tale points to urination. Similarly, in chapter 11, where we see Earwicker in his tavern surroundings, we can speculate whether his outdoor visit was for relief of excess bladder deposits or sexual frustrations. In either event Taff seems to be informing him that his "flup is unbu ..." (341.2), the word itself remaining tactfully unbuttoned, this observation recalling Ham, the son of Noah, who mocked his father's nakedness. Although defecation is the dominant idea of this chapter (the pun on the verb is most apparent in "how bulkily he shat the Ructions gunorrhal" [192.2-3] and "buckly shuit Rosen-sharonals" [620.4]—the General's name appears at one instance as "Pugger old Pumpey O'Dungaschiff"—350.6-7), micturition provides at least a dozen allusions (see listing below for pages 309 through 382).

By an all-too-easy association the urine motif is linked with the female principle in the *Wake*: as Anna Livia represents the river Liffey and all rivers, she is the flow of life from the rain of birth to the emptying into the sea which is death. Biologically, urine is a result of metamorphosis and urinating a form of elimination, as fluid changes from potable liquids in channelized flow through the body into the waste product of which the body rids itself. Since, however, the process that begins with the intake of liquids and

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* Ecclesiastically, of course, he is ordaining himself.
ends with its elimination is not a single one but repetitive, a second principle is introduced: if the river-flow through the land and the urine-flow through the body are synonymous with the life-flow, the drinking process (like the rain falling in the Wicklow hills in the *Wake*) is representative of birth and resurrection. This principle is attached to the male protagonist, the imbibing Earwicker, who partakes of the whiskey that is the water of life (if only in its Gaelic etymology). While the female exists as eternal flow, the male is subject to death and must be revived, as Finn and Finnegan and Dionysus and Osiris and Christ are. In the ultimate pattern Anna Livia also "dies" at the end of *Finnegans Wake*, but it is a single action that is continuous, as the dying sentence that ends the book is resurrected at the beginning. In contrast cowardly Earwicker dies a thousand deaths and enjoys an equal number of resurrections.

To return to the urination-masturbation configuration: whereas in real life they remain separate acts that cannot biologically be performed simultaneously, in Joyce's scheme they become almost interchangeable for Earwicker. The deeper significance is certainly the onanistic one, representing as it does Earwicker's sexual guilt and his loneliness, the act foreshadowing the unsuccessful sexual union enacted in the early morning hours in chapter 16—coming as it does in consequence of being awakened by Jerry's bed-wetting trauma (563.1-6)—so that urinating becomes a rationalization for the masturbating Earwicker. Thus the indiscretion in Phoenix Park can be interpreted in various ways depending upon the varying degrees of severity of guilt. On the most innocent level we have Earwicker (like his infant son) obeying the simplest of nature's calls: wandering through the park he feels the need to relieve himself and takes advantage of the darkness, the natural surroundings, and the supposed isolation. He is observed by the two girls who, through embarrassment or malicious mirth, snicker at him. Their snickering attracts the attention of the three soldiers who find the larger tableau of two girls laughing at a middle-aged man urinating in the park even funnier, and consider it a story worth telling.

Alternatively, what the girls may well have seen was Earwicker
Appendix

masturbating (the socially more serious misdemeanor and the juicier story for the soldiers to retell), in which case Earwicker’s defense is to insist that he was actually urinating (accepting the lesser crime when accused of the greater). This can be further complicated—and it often is—into Earwicker’s purposeful self-exhibition before the girls, an erotic act containing all the frustrations of onanism, or into voyeurism, implying that it was the girls who were urinating (in Prankqueanish fashion) and Earwicker peeping: this is suggested by references to the Dublin crest which is purported to depict two maidens gingerly lifting their skirts to step over a puddle. In no case, however, except in the hero’s guilty imagination, can anything more serious (any act of sexual aggression) be attributed to the pathetic publican. That something actually happened in the park is undeniable, but the degree of difference between man’s actual state of guilt and the dimensions of his guilt feelings are purposefully exaggerated by Joyce. In any event, urinating—whether the committed act or as a rationalization or guilty alibi for masturbating—remains important, and the Tale of Jarl van Hoo ther expands in significance when viewed as a retelling of the peccadillo in Phoenix Park.*

As a review of the park script, the tale is both myth retold and a new scenario all its own. The hero remains the familiar H.C.E., that singular hero, now known as Jarl van (or von) Hoo ther (the Earl of Howth; Van der Decken, the Flying Dutchman; van Hou-

* It has been a source of unnecessary frustration to Wake analysts that such self-contained and apparently lucid portions of the Wake as the Prankquean Tale do not offer golden keys unlocking the exegetical mysteries. Such segments as these can be regarded by the logic that governs the pattern of dreams to be at the furthest remove from the real source of the dreamer’s disturbance. That they are by nature transparent narratives means that they are the most disguised versions of Earwicker’s sin, and indeed the Jarl is more sinned against than sinning. It has often been tempting to me to read this tale in reverse, as a photographic negative: the Prankquean as Earwicker, van and von Hoo ther as the two temptresses, or the jimnies as the temptresses, paralleling the jin nies of the Museum portion. In any event, I suspect that the events of the tale are purposely tangential to the event which nonexistentl y stands for THE event in Phoenix Park.
ten's cocoa—the last for reasons best known to Joyce and William York Tindall). The Prankquean in this case is equally singular, although she represents the two temptresses (the mother-daughter pair, Anna Livia and Issy; the two parts of Issy's conflicting egos) and is both the legendary Grania (Grainne, Grace) and the historical Grace O'Malley (Grainne O'Malley). By kidnapping the twins in alternate succession, she is re-enacting the apocryphal event of the privateer's vengeful raid on Howth Castle; by thumbing her nose at the raging, aging, impotent Jarl, she is re-enacting Grania's love-flight from Finn. Each time she arrives at the castle she takes the cantankerous Jarl by surprise (the Earl was at dinner when the piratess called; Finn and his cohorts were drugged when Grania ran off with Dermot). But Joyce creates substitutes for eating and drinking (although both of these are quite important in the *Wake*, the first primarily linked with Shaun, the second with Earwicker and Shem). At the first call van Hoober "had his burnt head high up in his lamphouse, laying cold hands on himself"; at the second he "had his baretholobruised heels drowned in his cellarmalt, shaking warm hands with himself"; at the third he "had his hurricane hips up to his pantrybox, ruminating in his holdfour stomachs." It is apparently his action at the moment which preoccupies his attention, resulting in his unawareness of her arrival. The last action of the three most suggests eating (the Earl's preoccupation); the middle instance most suggests drinking (Finn's distraction); but the first is innocent of both of these socially acceptable pursuits. All three, however, strongly invoke sexual images: the expression *laying cold hands on himself*, the erotic phallic symbol of *lamphouse* with *burnt head*, the word *hips*, and the vaguely suggestive *pantrybox*, which seems to be something other than just a place where foodstuffs are stored. All these connote masturbation, while component elements also support the milder suspicion that the good Jarl was doing nothing more monumental than relieving himself, a necessary adjunct to his drinking: the drowning of the second instance and the hurricane of the third both presuppose a goodly amount of liquid.
But while Jarl van Hoother is performing the composite eating-drinking-urinating-masturbating act, what is the Prankquean up to? Like the female pirate that she is, she arrives by sea and departs in haste the same way. For Joyce such a flight over water becomes “raining,” an easy surrogate for urinating, and a hyperbole at that, to keep pace with the exaggerated retelling of the events. And the “wit” that she makes before the “dour” is not only her clever, sphinxlike riddle before the surly Jarl, but the insulting act of urinating in front of his door (a typical prankish gesture befitting the setting of the Beltane or Samhain fire festivals—“and fireland was ablaze”—the evenings preceding All Souls’ and All Saints’). Again the same ambiguities are implied: Earwicker either masturbating or micturating, or Earwicker spying at the urinating temptresses. In any case the parallels with legendary and historical events are important only when superimposed upon the basic “original sin” motif of Earwicker’s nocturnal fall in Phoenix Park: “O foenix culprit!” (23.16).

The early morning scene in the penultimate chapter of the *Wake* has already been mentioned in relation to the Prankquean-van Hoother Tale, but the importance of the urinating-masturbating theme merits a closer look at the parallels. In this cinematic scene at dawn, the Porters (the Earwickers’ family name in the film version) are awakened by Jerry’s crying. They hurry to the children’s room to learn that he had “pipettishly bespilled himself from his foundingpen as illspent from inkinghorn” (563.5-6). This involuntary bed-wetting forecasts a literary future for Shem, who, we have learned during the Shem chapter, makes “synthetic ink” from his feces, “for his own end out of his wit’s waste” (185.7-8):

when the call comes, he shall produce nithematically from his unheavenly body a no uncertain quantity of obscene matter not protect-ed by copiright . . . bedung to him, with this double dye, brought to blood heat, gallic acid on iron ore, through the bowels of his misery, flashly, faithly, nastily, appropriately, this Esuan Menschavik and the first till last alshemist wrote over every square inch of the only fool-scap available, his own body [185.28-36].
Appendix

But Shem's "Latin" incantation for making the synthetic ink is interrupted by such comments as "highly prosy, crap in his hand, sorry!" and "did a piss, says he was dejected, asks to be exonerated" (185.17-18, 23)—the latter suggesting Earwicker's courtroom plea. Here again defecation and urination prove dually significant, and the word pipettishly adds the sexual connotation, since it is most often associated with the lascivious alter ego of Issy in her correspondence with her "lover" or her other self, as witness her letter (457-461): "pet" (457.25), "pettest" (458.4), "Pip pet" (459.25); as well as an earlier letter (143-148); "pepette" (143.31), "pette" (143.32), "Peppit" (144.17), "pettest" (145.8), "pippy" (146.33), "pipetta mia" (147.33).

The awakened bed-wetter is comforted by his mother, while his groggy, disgruntled father stands naked in the doorway. Despite Mrs. Porter's admonition in her own "pig-latin" that he may be seen by the child ("—Vidu, porkego! Ili vi rigardar!"—566.26), Mr. Porter is seen by Jerry (as Ham sees Noah's nakedness), who comes to understand the significance of his father's erection: "first futherer with drawn brand... That crag! Those hullocks!... a stark pointing pole... the dunleary obelisk... the Wellington memorial... O my big bagbone!... a buntingcap of so a pinky on the point... standard royal when broken on roofstaff" (566.24-567.10). To the modern psychologist this might well represent the sort of trauma that will warp the child; to Joyce it meant, like all knowledge hidden from the uninitiated, a source of awareness for the precocious child which leads to an understanding beyond that of his comppeers. For Earwicker, who has exposed the secret to his heir, it means the end of his sexual reign. The coition that takes place once the children are again asleep ("The galleon-man jovial on his bucky brown nightmare... her lamp was all askew and a trumbly wick-in-her"—583.8-9, 30-31) merely amuses the wife ("it tickled her innings to consort pitch at kicke-slock in the morm"—584.2-3), since she is apparently accustomed to a better performance these days than her husband's ("Magrath he's my pegger... He'll win your toss... He's posh. I lob him")
Even the Earwickers' hen crows with derision at Mr. Porter's efforts: "the hen in the doran's shantyqueer began in a kikkerly key to laugh it off" (584.20-22). When dawn thus "repeals an act of union" (585.25)—the metaphor changing from cricket to Irish politics—the husband is enjoined to "Withdraw your member! Closure" (585.26-27), and the sad fact is revealed that Mr. Porter "never wet the tea!" (585.31). The predictable irony is that the aging man who pursues young girls (the image of his own daughter disguised as the niece-of-his-in-law) is in actuality a cuckold and a sexual has-been.

Many echoes of aspects of van Hoother's tale are prevalent throughout the Wake, especially sounding the theme of either the male or female urinating. The basic riddle of Mark the Wans, why do I am alook alike a poss of porterpease? occurs in several forms: "How do you do that lack a lock and pass the poker, please?" (224.14-15); "Moke the Wanst, whye doe we aime alike a pose of pocter peaced?" (372.4-5); "wheer would his aluck alight or boss of both appease" (417.7); "For why do you lack a link of luck to poise a pont of perfect, peace?" (493.29-30); and "What'll you take to link to light a pike on porpoise, plaise?" (623.14-15). Secondary echoes are heard in such phrases as "pint of porter place" (260.6), "pip for Mr Potter of Texas, please" (274.13), and "the pint of porter" (511.19), while tertiary soundings may include "trickle triss, please" (96.15), "Whose porter? Which pair?" (187.15-16), "tome to Tindertarten, pease" (191.21), "a potion a peace, a piece aportion, a lepel alip, alup a lap" (397.18-19), and "to pose three shielings Peter's pelf" (520.14). Other references to the liquid consumed and eliminated are found in "Piessporter" (38.5), "boomarpooter on his brain" (327.33-34), "he dropped his Bass's to P flat" (492.3), and to wine, porter, and ale may be added champagne: "peepair of hideseeks" (462.10).

A particularly large group of words punned with such urine substitutes as "peas," "peace," and "poss" are found throughout the Wake (as witness their significance in the quotations already used as well as in the group below):
ptee ... peteet peas [19.1-2]
possing of the showers [51.2]
And both as like as a duel of lentils? Peacisely [89.4]
plight pledged peace [94.7]
widowpeace upon Dublin Wall [101.18]
Peamengro [171.29]
pious Eneas [185.27]
poing her pee [204.12]
posspots [258.16]
spilleth peas [267.11]
possetpot [294.31]
trying to make keek peep [296.13]
pond's apace [301.11]
hot peas [363.27]
peace peace perfectpeace [364.20]
peaces pea to Wedmore [391.27]
sweetpea time [392.25-26]
clister of peas, soppositorily petty [406.19]
pease Pod pluse [412.31]
petteen peas [432.9]
*Peace in Plenty* [440.10]
your pease again was a taste tooth psalty [456.4]
Poss, myster [466.30]
Mint your peas [472.5-6]
anyposs length [495.6]
this leggy peggy spelt pea [496.19]
peacies [496.32]
pppease [571.21]
peascod [578.8]
old misnesse wipetemdry ... as proud as a peahen [578.19-20]
A lintil pea [625.23]

Other puns involve expressions for urine and urinating, particularly vulgarizations and the familiar euphemisms employed for the benefit of children:

wee peep, see ... see pegree [6.31-32]
preealittle [10.32]
peewee [11.10]
peewee o'er the saltings [17.20]
pispigliando [38.14]
pisononse . . . the wetter is pest [39.14]
peese [50.5]
cockaleak and cappapee [58.25]
Szpissmas [101.28]
Spissially [113.16]
piscines [127.35]
polerpasse [128.25]
Pissaspaltium [157.2]
piscivore [171.8]
Fanny Urinia [171.28]
inspissated [179.25]
did a piss [185.23]
wious pish [189.1]
Domine vopiscus [193.31]
peihos piped [205.32]
pistania [206.31]
passe of him [207.14]
pay [207.14]
pison plague [212.24]
Euro pra nobis [228.26]
Pull the boughpee to see how we sleep [248.18-19]
pitssched . . . against our seawall [254.1-2]
Elpis, thou fountain of the greeces [267.4]
There was a sweet hopeful culled Cis [267.L]
pizdrool [287.31]
Pee for Pride [296.5]
Like pah, I peh [296.28]
I'll pass out if the screw spliss his strut [296.n2]
bistripissing [302.6-7]
Fore auld they wauld to pree [336.10]
pitschobed [339.5]
wee enGLISH, one long blue streak, jisty and pithy [351.8-9]
Some Poddly pitted in [361.15]
trisspass through minxmingled hair [363.26]
Irish prisscess [396.8]
Piscivendolor [408.36]
he made a cat with a peep [420.6-7]
shoepisser pluvius [451.36]
bissing will behind the curtain [467.6-7]
p.p. [467.33]
Trickspissers vill be pairsecluded [503.29]
Appendix

an early peepee period [533.26]
pisoved [548.10]
Haveanholdpp [571.29]
Urania [583.16]
Panniquanne starts showing of her peequuliar talonts [606.30]

wee, wee [57.13]

wee [103.6]

wetbed confession [188.1]
The wee taste the water left [212.25]

he was weeting [223.36]
Mahamewetma [297.30]
nowet badder [298.22]
their wetting [314.33]
for a wee [354.9]

weeter to wee [354.34]
Wee, wee, that long alancey one [360.34]
wetting with the bimblebeaks [416.10]
golden violents wetting [461.17-18]

wee wiping womanahouussy [578.32]
our weewee mother [598.34]
this lad wetting his widdle [620.22-23]
cara weeseed [625.24]

meeting waters most improper [96.14]
she had never cessed at waking marters among the jemassons
[229.22-23]

they made whole waters [312.4]
mouths making water [386.11]

making wind and water [391.17]
May he me no voida water [415.34]
on the makewater [420.7]

the mingling of our meeting waters [446.14]

Water non to be discharged [586.5]

Allusions to Tom Moore's "The Meeting of the Waters" echo the association that occurs to Bloom in Ulysses as he passes Moore's statue on College Green: "He crossed under Tommy Moore's roguish finger. They did right to put him up over a urinal: meeting of the waters" (U 151). Another urinary allusion is also carried over from Ulysses into the Wake: the postcard that Denis
Breen received with the succinct message: “U.P.: up” (U 147) becomes: “Ah well, sure, that’s the way (up) and it so happened there was poor Matt Gregory (up), their pater familias, and (up) the others and now really and (up) truly they were four dear old heladies” (386.12-15).

Other variations on the micturition motif include the Irish word for urine, “mun” (251.4), also seen in “hespermun” (538.23); the Persian shash in “Shasser”* (494.20); Japanese shoben in “Shoebenacaddie” (200.23); and the Latin word† already seen in “minxmingled hair” (363.26), but also available in “your dirty minx” (80.30); “Miction” (106.19); “micturous mites” (166.28); “micture” (184.22); “mixto” (185.24); “Minxy Cunningham” (95.9)—it should be remembered that Martin Cunningham “drowned” (387.28, 393.5); “commixxed” (139.11); “minxit” (185.21); “Minxing mariage” (196.24); “Aminxt” (222.32); “Minxy was a Manxmaid” (433.19); and “a minx from the Isle of Woman” (496.8-9). The two minxing minx are of course the temptresses, the “two quitewhite villagettes who hear show of themselves so gigglesomes minxt the follyages” (8.3-4), who in reality are merely the maidens seen on the Dublin coat of arms discreetly and daintily lifting their skirt hems ever so slightly: “helts her skelts up the casuaway the flasht instinct she herds if a tinkle of tunder” (227.5-6). One identification of the two young ladies cites a pair of eighteenth-century beauties named Elizabeth and Maria Gunning, transformed by Joyce into

Elsebett and Marryetta Gunning, H 20, by that noblesse of leechers at his Saxontannery with motto in Wwalshe’s ffrenchllatin: O’Neill saw Queen Molly’s pants: and much admired engraving, meaning complet manly parts during alleged recent act of our chief mergey margey magistrates, five itchies above the kneecap, as required by stat-

* Identified as the Belshazzar who saw the handwriting on the wall, Joyce’s “Bill Shasser’s Shotshrift writing academy” (494.20-21) involves more than wall-writing. Shasser, apparently a relative of the Pisser Burke of Ulysses, is urinating and defecating against that same wall. See also “Sish” (587.19).

† The children urinate and defecate before going to bed: “they do ming no merder” (259.5).
ues. V.I.C.5.6. If you won’t release me stop to please me up the leg of me [495.25-32].

The last phrase suggests another urination theme found in various instances in the *Wake* as: "he make peace in his preaches and play with esteem" (225.6-7) and "Prisson your Pritchards and Play Withers Team" (176.2, errata; see p. 633), variations of the children’s chant of "piss up your leg and play with the steam."

To these references may also be added: "had bours a blabber" (224.18-19), "bladey well pessovered" (553.8), "emptybloddy" (324.11), "fly fly flurttation" (352.7), "privet stationery" (412.27), "Nupiter Privius" (390.22-23), "frish uov in urinary" (407.17), "look before you leak" (433.34), "his silenced bladder" (467.20), and "Proserpronette whose slit satchel spilleth peas" (267.11). Thus it becomes apparent that in hundreds of instances Joyce is "alluding to the whole in the wall" (90.21-22), advising the reader: "when you’re done push the chain" (278.15).

In the light of this mass of evidence on the all-important theme of urination, an analysis of the Tale of Jarl van Hoother and the Prankquean is offered below in terms of the pun-possibilities apparent. Some of the suggestions will seem obvious, others far-fetched and absurd, while gaps exist where either the word seems to be worth taking on face value or any feasible explanation is beyond me; the reader is invited to consider such lacunae as blanks for his own "possibilities."* I have in one instance at least avoided the obvious: underscoring the various phallic words (*lamphouse, nail, lance, pike*, and so forth), since the above text should serve to make them more than apparent already.

It was of a night, late, lang time agoine, in an auldstone eld,

<table>
<thead>
<tr>
<th>long</th>
<th>ago</th>
<th>old stone elm</th>
</tr>
</thead>
<tbody>
<tr>
<td>lag</td>
<td>gone</td>
<td>elder</td>
</tr>
<tr>
<td>agon</td>
<td></td>
<td>stained hero (<em>held</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>eld</em> (fire, Nor.)</td>
</tr>
</tbody>
</table>

*Mr. L. A. Wiggin, whose analysis of the first thunderword has already appeared in the *James Joyce Review*, has kindly offered some "possibilities" for the second one, which appear here.
when Adam was delvin and his madameen spinning watersilts, when
"When Adam dwelling little madam silk
Delved" delving Mrs. Adam (Eve) silt
deviling dam, dame
Delvin mad spinnen (mad, Ger.)
drunk (of wine) "Madamina" (Don Giovanni)
elfin amener (to lead, Fr.)
mulk mountynotty man was everybully and the first leal
much mountain not-a-man everybody real
most mounting bully loyal
hulk naughty bull little
mulct knotty lisle
bulk mountebank
Battle of Montenotte
notte (night, It.)
riberrober that ever had her ainway everybuddy to his lovesaking eyes
river-rober (pirate) own way everybody lovesick
river-rover (sailor) one way buddy love-seeking
rib-rober (Eve) rain bud love-sake
joker-thief anal Butt love-making

"great searching eyes"
(Ulysses)

and everybilly lived alove with everybiddy else, and Jarl van Hootheer
everybody in love everybody Earl of Howth
King Billy alone Biddy the hen C. J. van Houten's
billy goat above bid cocoa
bill, pike beloved Bartholomew Vanhomrigh
had his burnt head high up in his lamphouse, laying cold hands on
burned lighthouse (masturbation)
burnished lampoon (suicide)
blunt

himself. And his two little jiminies, cousins of ounn,
Gemini sin ours
jinni cozened our own
Jimmy unser iron
Tristopher and Hilary, were kickaheeling their dummy on the oil
Christopher kicking doll
(Hotspur and Prince Hal) kneeling servant
taute (baptize, Ger.) kicking their mute
"In tristitia hilaris, in
hilaritate tritis"—
Bruno
heels sister
tummy

cloth flure of his homerigh, castle and earthenhouse. And, be
floor home Erse
flue Homeric hen house
flore home rule earthy
Flur (fields, Vanhomrigh
Ger.) Humphrey Chimpden Earwicker
ri (king, Irish)
Heinrich, Henry

dermot, who come to the keep of his inn only the niece-of-his-in-law,
Dermot, Diarmuid kip, brothel (female non-blood
bedammit custody sin relative)
by the word guard nice sin
key innkeep

the prankqueen. And the prankqueen pulled a rosy one and made her
queen of pranks (plucked a rose: urinated)
slut, wench paled rosary maid
Pranke (paw, Ger.) poule (whore, Fr.)

arrosser (to water, Fr.)
(made a joke)

wit foreinst the dour. And she lit up and fireland was ablaze.
wet in front of door was aglow Ireland aflame
joke before dour, sour, lit (bed, land of fire blasé
riddle against sullen Fr.) ire, anger

foreign doer
forene dur (hard, Fr.)
(unite, Nor.)
forrenst (opposite, Ir.)
Appendix

And spoke she to the dour in her petty perusienne: Mark the Wans,
\begin{itemize}
  \item \textit{petit} Parisian,-enne
  \item pretty perusings
  \item pettish, peevish
  \item (Prussian, Persian, Peruvian)
\end{itemize}
\begin{itemize}
  \item one, once
  \item wan
  \item first
  \item ruse, prank
  \item the Swan
\end{itemize}

why do I am alook alike a poss of porterpease? And that was how
\begin{itemize}
  \item look like
  \item pot of porter, please
  \item peas in a pod
  \item pot of pottage
  \item mess of pottage
  \item peas porridge hot
  \item passports
  \item pass water
  \item \textit{posse} (to be able, Lat.)
\end{itemize}
\begin{itemize}
  \item Piesporter
  \item Mr. Porter (H.C.E.)
\end{itemize}

the skirtmisshes began. But the dour handworded her grace in
\begin{itemize}
  \item skirmishes
  \item skirt she-he
  \item misses
  \item \textit{mishe} (I am, Irish)
\end{itemize}
\begin{itemize}
  \item Moses
\end{itemize}
\begin{itemize}
  \item \textit{Misch-Masch}—Lewis Carroll
\end{itemize}

dootch nossow: Shut! So her grace o’malice kidnapped up the
\begin{itemize}
  \item Dutch now so close
  \item douche Nassau
  \item \textit{douce nor’ sou’ Schutt} (rubbish, Ger.)
  \item douse Norse
\end{itemize}
the duchess
\begin{itemize}
  \item Grace O’Malley
\end{itemize}
\begin{itemize}
  \item malicious
  \item snappe
\end{itemize}
\begin{itemize}
  \item Alice
\end{itemize}

jiminy Tristopher and into the shandy westerness she rain, rain, rain.
\begin{itemize}
  \item shady
  \item wilderness
  \item merry
  \item west
  \item \textit{schande} (shame, Ger.)
  \item chanty
  \item waste
\end{itemize}
\begin{itemize}
  \item ran
  \item rann
  \item rain
  \item reigned
  \item shindy
\end{itemize}

\textit{Tristram Shandy}—Laurence Sterne
And Jarl van Hoother warlessed after her with soft dovesgall:
warred
twatered
wailed
warbled
warison
wirelessed
dove's call
Donegal gall, bitter
dark stranger (Irish)
Swift?
Saints Columcille & Gall

Stop deaf stop come back to my earin stop. But she swaradid to him:
deaf
thief
Erin
terring
hearing
"Come Back to Erin"
earstopper
swore
did swear
sword
sva (answer, Norse)
svara (voice, Sanskrit)
war

Unlikelihood. And there was a brannewail that same sabbobath night
unlikelihood
unlikely head
bud (skin, Norse)
banshee wail
brand new wail
brain wave
brand ale
brennen (burn, Ger.)
Brangäne
Bran (Finn's dog)

boat
Saboath
sabbath
sobeth

Boat Night
oath
both

of falling angles somewhere in Erio. And the prankquean
angels
Angles
shooting stars
Eire
air, aria
eerie
rio (river, Sp.)
(Eros, Erin, Erebus, Erinys?)
Erewhon—Samuel Butler

went for her forty years' walk in Tourlemonde and she washed the
30-years' war
tour the world
40 days of rain-world tower
(Numbers 14:33)
turley whale
lemon
leman, lover
Mund (mouth, Ger.)
Mond (moon, Ger.)
onde (wave, Fr.)
Appendix

blessings of the lovespots off the jimmyn with soap sulliver
blushings (Dermot) soap suds
wounds (Fr.) pots saddle soap
venereal disease Sullivan

liver

Gulliver's Travels—Swift
Oliver (Cromwell)

suddles and she had her four owlers masters for to tauch him his
subtle old teach history
sudlen (to dirty, Ger.) wise touch
turd (south, Fr.) owler, smuggler torture
tauchgen
4 Master Annalists (to dip, Ger.)
4 Evangelists Tau (dew, Ger.)
howlers
Aule
tickles and she convorted him to the onesure allgood and he became
tricks converted unsure Almighty God
merriments distorted all-in-one
catechism cavorted omniscient
canticles consorted one-for-all
testicles conveyed

a luderman. So then she started to rain and to rain and, be redtom,
Lutheran pour Dermot
leuder man run Atum
ladder man terrain soldier
Leute, Mann Touraine beredt (talkative, Ger.)
launderman
lawndamaun
(lout, Irish slang)
lud (bleach, Nor.)
ludere (to play, Lat.)
Luder (scoundrel, Ger.)

she was back again at Jarl van Hoother's in a brace of samers and
pair doubles
embrace summers
Samhain*
Same (semen,
Ger.)

* For a tale involving supernatural events and a kidnapping on Samhain Eve, see W. B. Yeats's "Red Hanrahan."
the jiminy with her in her pinafrond, lace at night, at another time.

  pinafore  late
  frond pinned in front
      (Eve's fig leaf)

And where did she come but to the bar of his Bristolry. And Jarl

  inn  Bristol
  sandbar  bristle
      history

  hybris

von Hoofter had his baretholobruised heels drowned in his

  bare-thole-bruised  down
  Achilles' heel
  Bartholomew
  St. Bartholomew's Day Massacre

cellarmalt, shaking warm hands with himself and the jiminy Hilary

  Sunny Jim
  cell
  Sunny Jim
  Sunny Jim
  cellar vault
  Sunny Jim
  malt liquor

  alt
  larme (tear, Fr.)
  Larm (noise, Ger.)
  c'est la morte

and the dummy in their first infancy were below on the tearsheet,

  fancy  below on the tearsheet,
  bellow  torn sheet
  blow  crying sheet
  be low  Doll Tearsheet

wringing and coughing, like brodar and histher. And the prankquean

  ringing  coffin
  brother  sister
  Bruder  Hester, Esther
  brood  hiss
  brooder  hysteria

  Brodhar—slew Brian
  Boru
  history
nipped a paly one and lit up again and redcocks flew flackering
drank a nip of pale ale aglow
drunk a nip of pale ale cock aglow
plucked a white rose coxcomb flocking
Napoleon red cocks (slang) clucking
Apollo redcoats flickering
the English Pale (pagan fire festival)
Apollyon

from the hillcombs. And she made her witter before the wicked,
coxcombs wittier evil, cruel
welcomes wetter wicket
ills wieder (again, Ger.)
ilk

saying: Mark the Twy, why do I am alook alike two poss of
two, twin, twain trespass
second

Mark Twain

porterpease? And: Shut! says the wicked, handwording her
handling answering

madesty. So her madesty a forethought set down a jiminy and
major malice a-foresayrht
modesty Prometheus
madness
Esther
D'Este

took up a jiminy and all the lilipath ways to Woeman's Land she
lily pathways No Man's Land
lilypad Woman's
Lilliput Roman's
Lilith sad

rain, rain, rain. And Jarl von Hoothers bleethered atter her
bleated after
blustered at her
blasted otter
blasphemed
blithered
Blätter (leaves, Ger.)
with a loud fine gale: Stop dumb stop come back with my earring
lewd fine gale dumb, mute Erin
Fingal damn hearing
dom (stupid, Dutch) earwig
Finn MacCool herring
Finnegan Mayerling
fin
fair stranger
(Irish)

stop. But the prankquean swaradid: Am liking it. And there
was a wild old grannewwail that laurency night of starshootings
Wilde grand new wail larceny falling stars
granny St. Lawrence O’Toole Stella
Grainne Laurence Sterne
Grana Uaile “Larry McHale”—Charles Lever

somewhere in Erin. And the prankquean went for her forty years’
Brewdon

walk in Turnlemeem and she punched the curses of cromcruwell
leman, lover crucis cruel Cromwell
turn même crosses Cromwell’s crew
pantomime—Punch and Judy cruises
turm (tower, Ger.) crisis
Tür (door, Ger.)
Tor (gate, Ger.)
René-Joseph de Tournemine
tourmaline

with the nail of a top into the jiminy and she had her four
top of a nail

larksical monitrix to touch him his tears and she provorted
lexical monitors teach him to cry converted
larcenous monkey tricks history perverted
lachrymosed triste provoked
larks one-in-three
sickle meretrix

cycle
lackadaisical
Appendix

him to the one certain all secure and he became a tristian. So
omniscient omnipotent sad Christian
uncertain Lord Protector Tristan
once-certain secour
all-so-sure

then she started raining, raining, and in a pair of changers,
2 interchangeables changelings

be dom ter, she was back again at Jarl von Hoother's and the
Dermot
damn to her
thrice (Lat.)

Larryhill with her under her abromette. And why would she halt
Hilary apron
larrikin umbrella
hell Abraham
St. Lawrence O'Toole abromado (foggy, Sp.)

at all if not by the ward of his mansion home of another nice lace
guard Mansion House night late
wall maison
man

for the third charm? And Jarl von Hooher had his hurricane hips
time
term

hurricane lamps
up to his pantry box, ruminating in his hold
four stomachs
sentry box chewing his cud
old four stomachs
bread box pondering
aches
Bantry Bay rummaging
Santry
Pandora's box
Pan (pan—)

(Dare! O dare!), and the jiminy Toughertrees and the dummy were
dear oh dear
hard, severe
there
give (Lat.)

Tristopher
tough tree
Tophet three
belove on the watercloth, kissing and spitting, roguing and
in love oile cloth rogue
beloved water closet rough
below rouge

Arrab-na-Pogue—
Boucicault

poghuing, like knavepaltry and naivebride and in their second infancy.
kissing paltry knave navel bridal second childhood
poking nave Second Coming
puking naive

St. Patrick and St. Brigid

And the prankquean picked a blank and lit out and the valleys lay
plucked a white rose
drew a blank

twinkling. And she made her wittest in front of the arkway of trihump,
twin wittest Arch of Triumph
wettest ark three humps
whitest aqua trump
test Humpty Dumpty

asking: Mark the Tris, why do I am alook alike three poss of
three, third trespass
sad
thryst
thrice

porter pease? But that was how the skirtmishes endupped.
skirts upended
skirmishes ended
ended up dropped
duped

For like the campbells acoming with a fork lance of lightning,
bells coming foreglance
belles acumen
“The Campbells Are Coming”
Appendix

Jarl von Hoother Boanerges himself, the old terror of the dames,
sons of thunder, terror of the Danes,
Sts. James & John Brian Boru
bone urges bearer of the flames
boa women
Boru queens
came hip hop handihap out through the pikeopened arkway of his
hippity-hop forced open darkway
hip hip hurray unbuttoned
hip handy fish
hops handicapped capon
haphazard

three shuttoned castles, in his broadginger hat and his civic
three-shuttered Broadbrim (Quaker)
three-towered Broad Church
three-buttoned trousers gingerbread
seetoon (pillar, Pers.) The Seven Articles of Clothing:
Sutton
shat-on
the Dublin coat of arms

chollar and his allabuff hemmed and his bullbraggin
collar cuffs ballbearings
choler all a-buff, naked bragging
gingery-choleric buffoon brogans
aleph, beth, ghimel brogues
à la boeuf papal bull
hemmen (inhibit, Balbriggan
Ger.)
Hemd (shirt, Ger.)
brigand

soxangloves and his ladbroke breeks and his cattegut bandolair
socks and gloves breeches cat bandoleer
sex and love broke wind catgut lair
Anglo-Saxons Pembroke bricks Catholic O’Leary’s band
Ragnar Lodbrok Catechism air
categorical dolor (pain, Sp.)
cattegat
gut (good, Ger.)
Appendix

and his furframed

farfamed

fur (thief, Lat.)
fremd (strange, Ger.)

panuncular
cumbottes like a rudd yellan

avuncular
culottes

pantaloon
cummerbunds

pantalette
cumbrance

Pan

bottes

(boots, Fr.)

gruebleen

orangeman in his violet

indigation, to the whole

blue green

Ulsterman

vile

indignation

hole

gruesome

orangutang

violent

indigo

true blue

orange

Indian nation

groveling

rang (color, Pers.)
dig

bleeding

grübeln (to ponder, Ger.)
grue (turn from with disgust, Fr.)

Seven Colors of the Rainbow

length of the strength of his bowman’s bill. And he clapped his

long

strong

archer

pike, lance

clapped

length

strength

bow

bau (build, Ger.)

Isa Bowman

Strongbow, Earl of Pembroke

rude hand to his eacy hitch and he ordurd and his thick spch spck

red

easy hatch

ordered in

speech

right

itch

ordure

spoke

ici (here, Fr.)

odor

speak

icy

endured

spucken

E.C.H.

ord (word, Swed.)

(to spit, Ger.)

for her to shut up shop, dappy. And the duppy shot the shutter clup

shut

dummy

dummy shut

clapper shut

stop

pappy

puppy

shutter up

sharp

dopey

opener

thunderclap

dap (to steal,

slang)

clap (slang)

dapi (pool, O. Norse)

"Polly Put the Kettle On"

"Yet up he rose and donn’d his clothes"—Ophelia’s song
Appendix

(Perkodhskurunbarggrauuyagokgorlayorgromgremmitghundhurthurmat-
perk husk barge, boat agok: struggle mit, with
kod: scrotum gruau: porridge, semen hund: hundred
cod: kurun: running, vagina layer hurth: hearth
* barg (lightning, Pers.) ru: rue
 current yago: hunt yore math:
Iago gore grom: man, penis destruction
grom (thunder, Rus.) grem: woman, vagina

One-hundred-lettered word for thunder:
hunaradiidillifaititillibumullunukkunun!) And they all drank free.
thunder dilly tit lib: free kennen, know
una: together Tilly mull: demolish
rad: afraid ill bum: din "And they all drank tea"
 rad (river, Pers.) bum: arse
bomull (cotton-wool, Nor.)
 Id fait, made nuk: destruction, nucleus

For one man in his armour was a fat match always for any girls
armour  fair match  girl’s
armor  fat chance
ardor

Arms and the Man—Shaw
"Arma virumque"—Virgil
"Eleven men well armed will certainly subdue one single man in
his shirt"—Swift

under shurts. And that was the first peace of illiterate
undershirts piece alliterate
skirts piss illiterate
shorts
sheets
Schburz (apron, Ger.)

porthery in all the flamend floody flatuous world. How kirssy the tiler
poetry flaming flooded flat Kersse the Tailor
pottery flamen bloody fat Tilly the Toiler
porter flame-end fatuous Phil the Fluter
port Flamand, Flemish flatulent Teddy the Tiler
* flamant (flamingo, Fr.) cursed till
Appendix

made a sweet unclose to the Narwelian captol. Saw fore shalt
suit of clothes Norwegian Captain so forth
sweet finish narwhale capitol soar
Swede uncle Noah caput foresaw
sweat exposure wheel kapat seafare
heal cap
Tim Healy

"As thou sowest so shalt thou reap"
"Therefore shall a man leave . . ." (Gen. 2:24)
thou sea. Betoun ye and be. The prankquean was to hold her
see between you and me
be between "Y" and "B"
"C" return see
"Z" béon (concrete, Fr.)
town
dummyship and the jimminies was to keep the peacewave and van
position
keep the peace
custody
rule the waves
Dampfschiff (steamboat, Ger.)
hold back her urine
ghost ship
pirate ship
demi-chapeau (half-a-hat)

Hoot HER was to git the wind up. Thus the hearsomeness of the
get the wind up obedience,
predict wind geborsam
break wind fearsomeness
open the window handsomeness
windup Herr Solness
burger felicitates the whole of the polis.

"Obedientia civium urbis felicitas"—Dublin’s motto