

APPENDIX A

A List of Classical Names Requiring Further Annotation

Amnis Livia See *Livia*.

Amor Roman love god, son of Venus; also Venus herself. See *Venus*.

Aphroditê G goddess of love, identified with Venus. See *Venus*.

Arês G god of war, identified with Mars. See *Mars*.

Aristotle Aristotelês (“Best-Complete”) (384-322 b.c.), Athenian scientist and philosopher, born at Stagiros (later called Stagira), son of a physician and surgeon. From his birthplace he is sometimes called the Stagirite (often misspelled Stagyrite). At the age of 17 he entered Plato’s school, where he stayed about 20 years, as a student and then as a researcher. After Plato’s death he left, and thereafter taught and studied at various places, including a spell at Pella in Macedonia as tutor to the young prince who became Alexander the Great. Later he founded his own school, research center, and museum at Athens, near a grove dedicated to Apollo Lyceius, from which the school was known as the Lyceum. The buildings included a covered court (*peripatos*), from which the school was also named; “peripatetic” has become a generic term for Aristotelian philosophy and method.

Aristotle was married twice, first to a woman named Pythias, and after her death to Herpyllis, who bore his son, Nicomachus. It is possible he did not in fact marry Herpyllis, but unquestionably he lived with her. His will is preserved, in which he makes thoughtful disposition of his property, providing for the welfare of his family and slaves, with expressions of affection and gratitude. This personal side of Aristotle is alluded to most frequently in *Ulysses*.

Aristotle was an extremely prolific researcher and writer, whose extant corpus, despite considerable losses, remains formidable. Perhaps because he was more interested in biology than in mathematics, his thought moved far from its Platonic origins, and he rejected the Platonic notion of the separate existence of “Ideas.” His distrust, if it may be so called, of mathematics was the greatest weakness in his system, and had a retarding effect on science throughout the millenium

or so in which his theories dominated scientific thought. But that he should have been so dominant is thoroughly understandable, for he was a tireless researcher, interested in every aspect of knowledge. His mind has been characterized as one of inspired common sense governed by tidiness and love of order. Both these qualities are responsible for Aristotle's major contribution to subsequent philosophy and science: (1) the classification of the sciences—e.g., the separation, for purposes of study and research, of ethics from mathematics, or physics from theology; (2) the development of a clear terminology for philosophy—*universal* and *particular*, *premise* and *conclusion*, *potentiality* and *actuality*—these are all terms that Aristotle first defined, named, and introduced into philosophic discourse.

St. Thomas Aquinas in his methodology was much influenced by Aristotle, and such philosophical instruction as Joyce received in his Jesuit education would have been Aristotelian-Thomistic in color. Although the melting morass of *Finnegans Wake* is anything but Aristotelian, Joyce seems to have remained emotionally loyal to "the master of those who know," in Dante's famous phrase. One suspects he felt his own work, certainly through *Ulysses*, to be commonsensical in an Aristotelian way, dealing with the present world of daily fact, by contrast with the "Platonic" work of the only other Irish writer of his own stature, W. B. Yeats.

Armenia This ancient kingdom, mentioned frequently by classical writers, may be alluded to a number of times in *Finnegans Wake* (e.g., 339.29), but if the references are actual, Joyce's intent is not entirely clear to us. A few salient facts concerning Armenia are here offered in the hope the reader may find some enlightenment in them.

Armenia was a mountainous country of Asia, occupying the plateau east of the Euphrates river. Strabo describes it as bounded by Media Atropatene, Iberia, Albania, Colchis, the Euphrates, Cappadocia, and Commagene. "Albania" is not, of course, the modern country of that name on the Adriatic; "Iberia," likewise, is not the peninsula occupied by modern Spain and Portugal, but approximately the territory of the Soviet Republic of Georgia. In medieval manuscripts dealing with Ireland, however, "Iberia" sometimes represents Ireland, and Isidore of Seville derives the name "Hibernia" from "Iberia." Similarly, "Albania" frequently designates Scotland (from Gaelic *Alba*, "Britain" or

“Scotland”). Moreover, in medieval Irish manuscripts the word “Armenia” itself often stands, by scribal confusion, for *Armorica*. This onomastic confusion, if Joyce was sensible of it, would certainly have attracted Armenia into *Finnegans Wake* (See *Armorica*; *Hibernia*).

Ancient Armenia had been a part of the Persian Empire, but was annexed to the Roman Empire. For centuries it was the subject of a tug-of-war between the Roman and the Parthian Empires. A local dynasty long managed to maintain a balance between the claims of the two empires. Armenia was the first country in the world to become officially Christian. Christianity became identified with nationalism, and Armenia has remained an embattled Christian enclave in a largely Moslem part of the world. Some analogy may be felt between the Armenian identification of Christianity and nationalism and the Irish identification of Catholicism and nationalism.

Armorica *Armorica*, mentioned on the first page of *Finnegan's Wake* and fairly frequently thereafter, is the classical name for that part of Gaul represented in modern France by Brittany and part of Normandy. The name is properly plural, *Armoricae*, G *Armorikai*, and means “those [tribes or provinces] at the sea.” The name is Celtic (Gaulish), compounded of *ar*, “at, on” and *mor*, “sea.” This compound would be very similar in OL, Celtic *ar*+*mor* becoming OL *ar*+*mare* (L *at*+*mare* or *ad*+*mare*).

In medieval writing the name *Armorica* was revived as a pseudo-L name for Brittany, because of a historical misunderstanding. When the Romans conquered Gaul, all the Gauls, including those “at the sea,” spoke a Celtic language—Gaulish. In time *all* the inhabitants of Gaul came to speak a version of L, Gallo-Romanic, the ancestor of French. The inhabitants of southern Britain spoke a language—British—related to Gaulish, and presumably, unlike the Gauls, continued to speak it after their conquest by the Romans. When the Roman occupation of Britain ended, the island was invaded by Angles, Saxons, and Jutes from Denmark or thereabouts, and thousands of British-speaking refugees fled to northwestern France, bringing their Celtic language to a country that had lost its own Celtic language. The area of France these Britons settled in is called after them—Brittany or Bretagne—and they themselves are now called Bretons, and their language Breton. The scribes of medieval manuscripts were not the last to imag-

ine incorrectly that the Celtic-speaking Bretons were the remnants of the Celtic-speaking Gauls-at-the-sea, the Armoricans, instead of late intruders into roughly the same territory as ancient Armoricae, and so, as stated above, *Armorica* came to be the accepted L name for Brittany.

In *Finnegans Wake* Armorica comes to be mentioned primarily because Tristan, of the Tristan and Isolde legend, is usually represented to have been Breton, or at least to have ended his life in Brittany. The story of Tristan, Isolda, and Mark is of Celtic, or rather specifically Irish, origin, being derived from the Irish saga of the "Pursuit of Diarmaid and Grainne" (*Toruiheacht Dhiarmada agus Ghráinne*—see *Gaelic Lexicon*), which derives from the older tragedy of Derdriu (Deirdre) (see Gertrude Schoepperle, *Tristan and Isolt*, London, 1914). In Irish sagas Armorica is mentioned frequently, sometimes apparently standing for France as a whole. In later manuscripts, when the name "Armorica" had become unfamiliar to the scribes, they frequently substituted the exotic name "Armenia"—thus we have Irish heroes engaged in improbable journeys to remote Armenia instead of to nearby Brittany. We do not know if Joyce was aware of this fact (but see *Armenia*).

Arthox, Dux Although the Arthur-Dux combinations so frequent in *Finnegans Wake* probably refer primarily to Arthur Wellesley (Duke of Wellington and the victor of Waterloo) mixed very largely with Artorius or Artus Dux, (earlier representations of King Arthur) another bizarre set of names seems also to be involved. The apocryphal supplement to Genesis called *The Book of the Secrets of Enoch* established a medieval tradition that Adam was named for four stars in the four directions of the universe. The early Irish *Lebor Gabála* ("Book of Invasions") gives this version:

When Man was made and as he had no name, God said to four angels to go in search of a name for him. Michael went to the east, and saw a star, *Anatole* its name, and he brought with him the first letter of that name. Raphael went southward, and saw a star there, *Dusis* its name, and he brought its first letter. Gabriel went northward, and saw the star *Arctos*, and brought with him the first letter of the name. Uriel went westward, and saw a star in the sunset called *Mesembria*, and brought with him the first letter. God said: Uriel, read these letters. Uriel said:

Adam. And God said: So be it. (Macalister's trans.)

In the Irish text the stars are actually named Anatoile, Dissis, Arethos, and Mesimbria. In *The Dialogue of Salomon and Saturnus* the stars are: Arthox, Dux, Arotholem, Minsymbrie; in a British Museum manuscript they are Anathole, Disis, Arctos, Mesembrios. The *Master of Oxford's Catechism* has Artax, Dux, Arostolym, and Momfumbres, and an old English *Lyff of Adam and Eue* lists Anatalim, Dysus, Arcis, Messembrion. We believe most of these stars are to be found in *Finnegans Wake*, and list them where we suspect their presence.

Bonifacius Bonifacius, *anglicé* Boniface, is the name of nine popes, but the Boniface Joyce has in mind is almost certainly St. Boniface (675–754), “the Apostle of Germany.” The name *Bonifacius*, although perhaps construed as meaning “Doing-good,” is more likely a nominal derived from *bonifacies*, “having a handsome face,” and occurrences of the name in *Finnegans Wake* more than once lean toward that interpretation (315.09, *Burniface*; 577.11 *boniface* and *bonny features*). St. Boniface was born (*né* Winfrid) in England, and early became a Benedictine monk in Exeter. In 718 he set out with a commission from Pope Gregory II to preach the gospel to all the tribes of Germany. He was immensely successful, baptizing thousands and founding numerous bishoprics; in 732 he became archbishop and primate of Germany. In 754, at the age of 79, he resigned the archbishopric and set out to convert the Frisians, who almost immediately killed him.

Since the life-work of Boniface has been described not as bringing the heathen to the light of Christ, but as undoing the work of previous Irish missionaries, “bringing everything into accordance with Roman Catholic order and suppressing the irregularities of Irish or Columban Christianity,” in *Finnegan's Wake* he must feature as an avatar of Shaun, whose face is also bonny, and whose mission is to rectify the creations of his Shemese brother.

Bosphorus The Bosphorus (G Bosphoros) as a geographical feature requires no annotation here. It received its G name, “Heifer's Ford,” from the legend that Io, in the form of a heifer, crossed here from Europe into Asia, on her way to Egypt. Io, according to the legend, was a priestess beloved of Zeus, who turned her into a heifer to hide her from the jealousy of Hera. Hera, however, drove her away by means of a gadfly, until she settled in Egypt. In classical times Io was

identified with the Egyptian Isis. See *Isis*.

Brittany See *Armorica*.

Brut, Brutus “Brut” is the anglicized form of “Brutus,” the factitious name of an imaginary person. Medieval English writers, like those of other emerging northern countries, notably France, seeking to endow their own national patrimony with an effulgence comparable to that shed on Rome and Italy by Vergil’s Aeneas, invented Brutus as the eponymous first father of Britain. Like Aeneas, Brutus was supposed a fugitive from the downfall of Troy, driven by the gods into far wandering until he reestablished Trojan *lares et penates* in the distant foggy island. “Britain” or “Britannia,” according to this fiction, was originally, therefore, “Brutannia.” Needless to say, there is neither truth nor antiquity to this legend, created out of the whole cloth of the *Aeneid*, with a little help from the spurious Dares and Dictys. Nevertheless, the Brutus thesis was taken seriously in medieval English literature—for instance in *Sir Gawaine and the Grene Knight*—and was the subject of separate works, most notably the Middle English *Brut* written by a man named Layamon or Lawman (*Finnegans Wake* 359.17). Presumably the substance of this Brutus was to some extent enhanced by the glories of the historic Roman family of the Junii Bruti, most particularly the renown of *Lucius Junius Brutus* (q.v.), founder of the Roman republic.

The etymology of Britain or Britannia is more prosaic. L derived the name from G. Pytheas, the first Greek to record a visit to the British Isles, called them *Pretannikai nêsoi*—the islands of the *Pretanoi*. *Pretanoi*, later *Bretanoi* (whence G *Brettania*, L *Brittania*, *Britannia*) is clearly recognizable as the G form of the Celtic name for the Picts. The medieval *soi-disant* descendants of Brutus would have been horrified to know the name of their island really signifies Pictland.

Brutus, Lucius Junius Sixth century b.c.; the semi-historical founder of the Roman Republic, leader of the popular movement that overthrew the monarchy. A byword for republican rectitude, his legend partly inspired his descendant, Marcus Junius Brutus, to take part in the assassination of Julius Caesar. The allegation that Caesar intended to restore the monarchy was invoked by the conspirators, and Marcus was led to believe he was emulating his ancestor in upholding republic-

can values. In the 18th-century resurgence of republican enthusiasm both Junii were restored to a regard neither had held since the Roman Empire.

Brutus, Marcus Junius Tyrannicide—i.e., assassin of Julius Caesar. One of the leaders of the conspiracy against Caesar, his name is linked to that of Cassius to a considerable extent because of Shakespeare's *Julius Caesar*. In 42 b.c. he and Cassius encountered the forces of Antony and Octavian at Philippi, and they were defeated. Thereafter Brutus committed suicide. In *Finnegans Wake* Brutus and Cassius are linked under the names of "Burrus" and "Caseus," apparently intended to mean "Butter" and "Cheese." "Burrus," however, is not real L (or G) for "butter." The real L word is *butyrum*, and Joyce presumably derived "Burrus" from French *beurre*. Two moderately prominent persons named Burrus are, however, known to classical literature.

Burrus "Burrus" is an old L word meaning "Red." It is equivalent to G *pyrros* and, according to Cicero, is an old L form of the G name *Pyrrhos*. Several persons named Pyrrhus are known to classical letters, two of special importance: (1) a son of Achilles who is also known as Neoptolemus. He served at the siege of Troy, was one of the picked party inside the wooden horse, and survived the war. According to the *Aeneid*, it was he who killed Priam. (2) Pyrrhus (319-272 b.c.), king of Epirus. He fought and beat the Romans several times, but never decisively; a technically successful campaign against the Romans reduced his expeditionary force to one-third its original strength. His victories are the original "Pyrrhic victories." He was killed in an obscure fashion during a street-riot in Argos, having been hit by a brick or roof-tile.

Burrus, Sextus Afranius Sextus Afranius Burrus is the only person of antiquity actually named Burrus to have attained recorded distinction. He was a responsible household official to Livia (wife of Augustus), to Tiberius, and to Claudius. He was tutor of the young Nero and, together with Seneca, was Nero's closest advisor during the early part of the reign. The first six to eight years of Nero's reign (a.d. 54 to 60 or 62) are the "good" years. Nero became restive about 59, and in 62, with the retirement of Seneca and the death of Burrus, the fatally extravagant part of the reign began.

Byzantium See *Constantinople*.

Caesar The name *Caesar*, etymologized as meaning either “hairy” or “of a bluish color,” was a cognomen, or family name, in the gens *Julia*. The most illustrious bearer of the name was, of course, Gaius Julius Caesar. Because the ruler conventionally recognized as the first Roman emperor, C. Octavius [Caesar Augustus], was the adopted heir of his uncle C. Julius, and thus bore the name Caesar, and because the first dynasty of emperors were members of the same family, bearing the name through birth or adoption, the name Caesar, linked with the honorific “Augustus,” came to be regarded as a title of rank rather than a personal name. Until the time of the Emperor Hadrian, the emperors all bore the name Caesar with the title Augustus, the two words in combination—Caesar Augustus—having the force of a title. Under Hadrian a distinction was made: “Augustus” designated the ruling emperor, and “Caesar,” finally become nothing but a title, designated the heir to the throne appointed by the emperor. The G transliteration of the name—Kaisar—was a title almost from the start, and is the etymon of such later European titles as Kaiser and Czar (*or* Tsar).

C. Julius Caesar was born c. 102 b.c. and was assassinated on March 15, 44 b.c. by a group of conspirators headed by Brutus and Cassius. His career began as a political adventurer and demagogue, alternating with military exploits on a major scale. He brought Gaul under Roman control in a long campaign of which he himself is the eulogistic chronicler. In January 49 he commenced a civil war against his former patron, Pompey; despite Caesar’s successes and Pompey’s death, the war continued until March 45. In addition to Caesar’s assassination on the Ides of March (March 15), Joyce seems interested in the following aspects of his career: (a) he crossed the Rubicon, a stream in northern Italy, against the command of the Senate, to commence his civil war against Pompey; (b) his major opponent in that war was Pompey (Cn. Pompeius Magnus); (c) his last battle was at Munda (see *Munda*); (d) his chief assassins were Brutus (see *Brutus*, *Marcus Junius*) and Cassius; (e) Caesar’s posthumous vindication was taken up by Marcus Antonius; (f) among Caesar’s writings is his Commentary on his conquest of Gaul, *de Bello Gallico*; (g) his most formidable Gallic opponent was Vercingetorix (see *Vercingetorix*); and (i) for a time he was the lover of *Cleopatra* (q.v.), having placed her on the throne of the Ptolemies (her own family) whom he had defeated in the wars.

Castor, Kastor See *Gemini*.

Claudius, Appius Although Appius Claudius (fl. 451 b.c.) is not a major character in Joyce's work, he is mentioned unequivocally in *Finnegans Wake* and his presence is latent in several places. Although his story is well known it is perhaps useful to rehearse it, even if only because Adaline Glasheen has misidentified him (*Second Census*). Claudius was the popular leader of the *decemviri*—the board of ten—who ruled Rome following the overthrow of the monarchy. But according to legend, he seized, by a legal ruse, the person of Verginia, daughter of a soldier named Verginius. Verginius brought suit to regain his daughter, but through corruption and venality the court ruled for Claudius. Verginius thereupon, with his daughter's consent, cut off Verginia's head to preserve her honor. The episode so inflamed the populace that a rebellion overthrew the *decemviri* and destroyed Appius Claudius, establishing in the process a more democratic republic. This fabulous episode is similar to, and perhaps based on, the famous rape of Lucretia that led to the expulsion of the kings. In *Finnegans Wake* the *decemviri* and the rape of Lucretia are somewhat more evident than Appius Claudius, but it is doubtless this, the most famous, or infamous, Appius Claudius that Joyce had in mind, rather than his obscure descendant, Cicero's correspondent.

Cleopatra Cleopatra ("Fatherly Renown") was the name of seven Ptolemaic or Macedonian queens of Egypt, but Cleopatra VII, mistress successively of Julius Caesar and Mark Antony, is the person the name most usually denotes, both in common reference and in *Finnegans Wake*. She was the first of the Ptolemaic dynasty to speak the Egyptian language of her subjects, and she identified herself publicly with the goddess Isis (see *Isis*), daughter of Re, the sun-god. Through this identification she becomes, in *Finnegans Wake*, identified with Isis and HCE's daughter Issy, as the eternally seductive yet narcissistic feminine. Cleopatra was 22, in exile from her throne, when Caesar reached Egypt. She became his mistress in order to regain her throne, and followed him back to Rome to gain greater independence for Egypt. Upon Caesar's assassination in 44 b.c. she returned to Egypt, until in 41 b.c. she took up with Antony in hope of obtaining from him what Caesar's death had frustrated. In 37 Antony married her, and thereafter Antony, based in Egypt, struggled against Octavian for

control of the Roman world. Defeat of Antony's fleet at Actium in 31 decided the contest, and in 30 Octavian captured Alexandria, the Egyptian capital. Antony killed himself before the city's fall, but Cleopatra fell alive into Octavian's control. He encouraged her suicide; she chose the "asp" (cobra) because it was sacred to her divine father, the sun. This ensured her return to her father, Re. Her effect on the Roman imagination (as well as on later literature in Europe) was profound; Vergil's *Dido* reflects the ambivalence she aroused.

In *Finnegans Wake* Cleopatra at times is also a fusion of Clio (G Kleið), the Muse of History, and St. Patrick.

Columella, Lucius Junius Moderatus Columella was a writer on agriculture of the first century a.d. Two of his works survive, *De Re Rustica* (a.d. 60) and *De Arboribus*. *De Re Rustica* is in twelve books, one (No. 10) in Vergilian verse. Columella is mentioned six times in *Finnegans Wake*, *De Re Rustica* at least once (430.06: "the rarerust"). What his attraction for Joyce was is not clear: his name, Columella, is rather like that of a number of Irish saints (he was Spanish); he wrote on the evils of absentee landlordism; he imitated Vergil in verse; he wrote excellent Silver-Age prose.

Cupido See *Venus*.

Cypria, Kypria See *Venus*.

Daedalus "Daedalus" is the L form of G *Daidalos*, a name that means "artist, craftsman." The Greeks called all archaic and impressive art, native or foreign, *daidala*, and in classical antiquity several works of art were exhibited as the handiwork of the mythical Daedalus. Daedalus, according to the legend, was born at Athens, son of Eupalamos ("Skillhand"); in Crete he made the brazen cow to gratify Pasiphaë's lust for the bull, and subsequently the labyrinth in which the consequent Minotaur was imprisoned. King Minos imprisoned Daedalus, but Daedalus constructed two pairs of wings for himself and his son Icarus and flew safely to Sicily. Icarus flew too near the sun, melted his wings, and fell to death in the Aegean. Thereafter Daedalus continued a long and creative career, involving the suffocation of the pursuing King Minos in a steam-bath of Daedalus's creation, the invention of carpentry, building the pyramids and numerous famous temples.

Joyce knew Daedalus apparently primarily from the narration of the

legend by Ovid in the *Metamorphoses* (whence the epigraph of *Portrait of the Artist*), and chose his name originally as his own pen-name (Stephen Daedalus), under which he first published some of the short stories later collected in *Dubliners*. At the same time he also used the name for the hero of his autobiographical novel, *Stephen Hero*. Later, modernized to "Dedalus," the name became the surname of the hero of *A Portrait of the Artist* (a "quibbling" title, since "Artist" = *Daidalos*), and of the youthful Joyce-figure in *Ulysses*. Originally Joyce no doubt chose the name because of his self-identification with the great artificer imprisoned on an island (Crete; Ireland) from which he looked to his art for a means of escape. But at the end of *A Portrait* Stephen invokes Daedalus as his *father* ("Old father, old artificer"), thus unconsciously identifying himself with the unfortunate Icarus. In *Ulysses* this new ironic identification becomes explicit: "Fabulous artificer, the hawklike man. You flew. Whereto? Newhaven-Dieppe, steerage passenger. Paris and back. Lapwing. Icarus." (*Ulysses* 210.37, etc.)

The references to Daedalus in *Finnegans Wake* are rare or tenuous. In her *Second Census* (p. 60), Adaline Glasheen could not "help feeling there are more Daedalus references than [she had] found in *Finnegans Wake*." Her *Third Census* identifies some more, but the tenuousness we mention may be illustrated by "his own surname (yes, yes, less!)" (108.21) where Mrs. Glasheen sees "Daedalus" while to us "Ulysses" seems equally plausible. We have glossed neither. The word "dedal" (179.17) we have of course glossed, but fail to perceive it as inescapably alluding to Daedalus. Mrs. Glasheen also cites "Dead-leconch" (390.17); we are insufficiently persuaded. The most dedalian reference to Daedalus, however, is the "pseudojocax axplanation" (063.30-31).

Dedalus See Daedalus.

Deucalion and Pyrrha Deucalion (G Deukaliôn) and his wife Pyrrha are the G equivalents of Noah and his wife and also, to some extent, of Adam and Eve (and therefore are types of HCE and ALP). He was the son of Prometheus, she of Prometheus's brother Epimetheus. Zeus flooded the earth in wrath at sin; Deucalion built an ark (*larnax*) and floated until the waters subsided. After the flood they were advised by a friendly god or goddess to throw their mother's stones over their

shoulders. Deucalion threw stones (mother Earth's bones) over his shoulder, and they became men; Pyrrha threw over her shoulder stones that became women. Thus they are the progenitors of the present human race. The myth (like that of Daedalus) is best known in the version presented by Ovid in the *Metamorphoses*, which was probably Joyce's first acquaintance with it.

Dioscuri, Dioskouroi See *Gemini*

Eblana Eblana is the name of a town or settlement that appears on the east coast of Ireland on the map of Europe in the *Geography* (*Geôgraphikê hyphêgêsis*) of Claudius Ptolemaeus (see *Ptolemy*) that appeared about a.d. 150. This map, the earliest drawn on more or less scientific principles on which Ireland appears, remained a standard of world geography until early modern times. Eblana, from its position on the far-from-accurate map, and from somewhat dubious etymological guessing, has been identified with Dublin. Our glosses, identifying Eblana as G for Dublin, or as the earliest external recognition of the existence of Dublin, reflect a common Irish or Dublin belief that was evidently shared by Joyce. "Eblana" occurs frequently in the names of Dublin commercial and cultural enterprises. It must be noted, however, that Professor Thomas F. O'Rahilly (*Early Irish History and Mythology*) argues that Eblana must have been situated near the village of Dunleer in County Louth, close to 40 miles north of Dublin. Yet again, it may be suggested that O'Rahilly was even more of a crank than Joyce was.

Erigena, Johannes Scotus Johannes Scotus Erigena (813-880) was a precursor of Joyce—an emigrant Irishman who set the Continent on its ear. His name "Scotus" means that he was "a Scot," namely, an Irishman. "Scotia" was a very early medieval L name for Ireland; the portion of North Britain occupied by a Gaelic offshoot of the Irish was called "Scotia Minor," although that region alone in modern times has retained the name Scot-land. "Erigena" as likely as not means or intends "born in *Eriu* (modern *Eire*)—i.e., Ireland". He was head of the court school of Charles the Bald, king of France, and taught that evil has no real existence, and consequently hell and damnation are subjective states. His doctrines were condemned by the Papal church as an invention of the devil. He became Abbot of Malmesbury in England, where his students stabbed him to death with their pens. Joyce obviously saw him as a Shem-figure, and a type of himself,

particularly in contrast with Johannes Duns Scotus (1265-1308), a genuine Scot from Roxburghshire, one of the most eminent of the orthodox schoolmen, a perfect avatar of Shaun.

Erôs See *Venus*.

Gemini Gemini L, "The Twins," is a constellation identified with the *Dioscuri* (G *Dioskouroi*, "Zeus's Lads"), Castor (G *Kastôr*) and Pollux (G *Polydeukês*). They are the brothers of Helen, sons of Leda and of Zeus (as the swan); or sons of Tyndareus; or Polydeuces is the son of Zeus, his twin Castor of Tyndareus. The *Iliad* regards them as dead, but the *Odyssey* as alive but held within the earth. Horace says they were hatched out of one egg, like Helen. Versions of their legend have them (a) alternately dead (in Hades) and in Olympus, taking turns, (b) both in Hades and both in Olympus, together, for alternate spells of time. The basic idea is that the Twins share equally the immortality of one only. They are particularly noted as saviors of those in peril on the sea, although on a number of occasions they were believed to have intervened decisively in human warfare. Although they are frequently depicted as fighters, they never, unlike Shem and Shaun, oppose one another; on the contrary they are models of fraternal love.

Heliopolis *Hêliopolis* (G "Sun-city") was the name of two cities in the classical world, both religious centers of sun-worship. One was in Lower Egypt, the other, better-known, in what is now Lebanon (modern *Baalbek*). In *Finnegans Wake*, however, "Heliopolis" is neither of these cities, but rather Healy-polis, the city of Tim Healy—i.e., Dublin. Healy (1855-1931) had been one of Parnell's lieutenants, but led the revolt against the Chief over the O'Shea affair (supposedly evoking Joyce's earliest, no longer extant literary effusion, "Et tu, Healy."). With the establishment of the Irish Free State in 1922 Tim Healy became Governor-General, i.e., representative of the Crown.

Hephaestus, Hephaistos See *Vulcan*.

Hermes See *Mercurius*.

Hiberia See *Hibernia*.

Hibernia *Hibernia*, the classical L name for Ireland, alternated in L with *Iverna*, *Juverna* and, from the G, *Ierna* and *Ierne*. Ptolemy on his map calls the island *Iouernia*, and the earliest G references call it *Iernê*. The form *Hibernia* came about possibly under the influence of *hiberna*

(fem.) L, “wintry” (*hiberna insula*?). The word is etymologically completely distinct from *Hibêria*, the G name for Spain (whence, incorrectly, *Iberia* L), but in the late classical and earlier medieval periods the two names were frequently associated. Discrimination was not helped by the fact that *Hiberia*/ *Iberia* was also the name of a country in the Caucasus (modern Georgia).

St. Isidore of Seville, alias Isidorus Hispalensis (560-636), among his voluminous writings uttered a book called *Etymologiarum sive Originum* that was immensely influential in forming medieval ideas, not least in Ireland. In that work Isidore derives the name *Hibernia* from *Hiberia*, by which he deduces that the Irish originated in Spain. The Irish were so flattered by this ascription they invented for themselves a Spanish ancestor, Míl Espáine, whose name transparently means no more than “The Spanish Soldier.” The Irish have since persuaded themselves that they are *Mílid*, “Milesians” or “Milesii”—descendants of Míl— and have carried on ever since a still unrequited love-affair with Spain (“and Spanish ale shall give you hope, my Dark Rosaleen”). Joyce, too, has accepted the myth of Spanish ancestry. See *Milesiae*/ *Milesii*; see also *Gaelic Lexicon*, “Colonies, Colonists, Colonizations.”

Hostius Quadra Because Hosty in *Finnegans Wake* is hostile to HCE, we may safely assume that *hostis* L, “enemy,” has gone into the composition of his name. Since he is the composer of a frequently-cited ballad, he may have received some contribution from Hostius, a Roman epic poet of the second century b.c., whose work survives only in a few fragments. But his character perhaps owes most to that of Hostius Quadra, a licentious old Roman nobleman of the time of Augustus (31 b.c.-a.d.14). This Hostius invented a system of magnifying mirrors (see his “mirification,” *Finnegans Wake* 372.23-24) so that he could view his sexual escapades from all angles. He was plainly a devoted voyeur, who loved to watch as well as participate in polymorphous couplings. So unsavory a citizen was he that when he was finally murdered by his exasperated slaves, Augustus decided that no reprisal against them was necessary. He is discussed with prurient disapproval by Seneca, *Naturales Quaestiones*, I.16.

Iberia See *Hibernia*.

Iernê See *Hibernia*.

Isis (and *Osiris*) Isis was an Egyptian goddess, wife of Osiris and mother

of Horus. From the fourth century b.c. she was established in Greece, and in the course of time her worship spread in the classical world so that evidence of it is to be found in all corners of the Roman Empire. Isis was identified with Demeter, with Aphrodite (Venus), and with the Ptolemaic queens of Egypt, notably Cleopatra (see *Cleopatra*). The association of Isis, mother and wife, with the myth of the death and resurrection of Osiris engendered a deeply emotional religious devotion widespread in the classical world, the equivalent to and precursor of medieval devotion to the Blessed Virgin. Her rôle also makes her a type of ALP for Joyce, and her name is echoed in variants of the name of ALP's daughter, Issy-la-Belle.

Jove. See *Jupiter*.

Juba The L word *juba* means "mane [of a horse, etc.]," and we have so glossed its occurrences in *Finnegans Wake*. But Joyce's references to "juba-" have little clear connection with manes. The allusions are usually bound in with allusions to the biblical Jubal and Tubal Cain, and may therefore include two North African kings, father and son, named Juba. Juba I (*Iobas*), notorious for tyrannical cruelty, fought on the side of the Senate and Pompey in the Civil War against Caesar, and after defeat killed himself (46 b.c.). Juba II, his infant son, was raised in Rome, a close friend of Octavian, who in 25 b.c. made him king of Mauretania. A cultured man, he wrote many books (in G), all of which are lost except for citation and quotation in Plutarch and Pliny. A third Juba of antiquity also lived in Mauretania, the 2nd century a.d. author of a treatise on metrics.

Closer to Joyce's heart and hand than any of these historical Jubas, however, is the character Juba in John Henry Newman's *Callista: A Sketch of the Third Century* (1856)[see *Stephen Hero* 194.08, *supra*]. Juba is a Shem-figure to the Shaun of his brother Agellius. Both have received Christian instruction and Agellius opts for an at first lukewarm Christianity while Juba holds out for "honest paganism." He is a young man remarkably resembling the attitudinizing Stephen Dedalus: in a stilted colloquy with a Christian priest that cries out for extended quotation space will not permit, "'I will never fawn or crouch,' said Juba; 'I will be lord and master in my own soul. Every faculty shall be mine; there shall be no divided allegiance.'"

Julius Caesar See *Caesar*

Junius See Brutus

Jupiter Jupiter, commonly Iuppiter (**Diou-pater*) was the Italian sky-god and chief municipal god of Rome. The oblique cases of the name are declined on the stem *Jov-*, e.g., Vocative *Jove*, whence English “Jove.” The oblique declension then is essentially only of the element **Diou* in the name, dropping the epithet *pater*, “father.” **Diou* is etymologically identical with G *Zeus* [-*patēr*]. This sky-god is evidently a primitive Indo-European development, and appears at first to have been a rather vague *numen*, the source of weather, rain, hail, thunder and lightning, etc. The Romans on their own seem never to have evolved a very anthropomorphic concept of Jupiter, but the Etruscan kings of Rome introduced, from their own pantheon, the cult of Iuppiter Optimus Maximus [Jupiter the Best and Greatest] on the Capitoline, who continued to be regarded as a *king*. Meanwhile the Greeks, in their separate development of the Indo-European sky-god into the person of Zeus, produced the highly-anthropomorphic father of the gods and promiscuous lover of so many myths. With the merging of the cultural worlds of Greece and Rome, the Romans by the process called *interpretatio Romana* applied the name Jupiter to Zeus, and so began the process of utterly confusing the two gods. At least nine-tenths of the surviving myths and anecdotes about “Jupiter” are correctly attributable only to Zeus.

The Roman Jupiter was the god of lightning, and his *numen* was incorporated in numerous holy stones, believed to be thunderbolts, which were used in taking oaths. This function, as god of oaths and lightning, is perhaps the primary function of Jupiter in the Viconian scheme of *Finnegans Wake*. Epithets of Jupiter in *Finnegans Wake* include *Pluvius* (Rain-bringing) and *Sator* (the Sustainer). The myth of his birth and upbringing on Mount Ida in Crete, by the goat Amaltheia, alluded to several times in *Finnegans Wake*, pertains properly only to Zeus, not to the Roman Jupiter. Likewise the story of the overthrow by Jupiter of his cannibalistic father, Saturn, is merely *interpretatio Romana* for the overthrow of Kronos by Zeus—a tale itself a secondary development from the tale of the overthrow by Kronos of his father Ouranos, which is really a creation-myth. The story of the war against the Titans also is properly a Zeus rather than a Jupiter myth.

Joyce, like most products of his latinized educational background, usually follows the *interpretatio Romana*: it is not unexpected, then, to find in *Finnegans Wake* forms of the name Jupiter occurring up to 13 times, as against four clear occurrences of the name Zeus.

Although, as noted above, the name Jupiter is a form of *Diou-pater, meaning either "Sky-father" or "Brightness-father" (there is no necessary distinction between the two), a popular etymologizing of the name derived it from *Jus-pater*, i.e., "Oath-father" or even "Justice-father." We can find no incontrovertible evidence in *Finnegans Wake* that Joyce knew or used this interpretation, but we offer it to the reader for whatever it may be worth.

Laudabiliter *Laudabiliter* is the name (from its first word) of a Bull allegedly uttered by Pope Adrian IV, between 1155 and 1159, by which he granted to King Henry II of England the overlordship of Ireland, to check the wickedness of the Irish and to enforce the collection of Peter's Pence. No authentic copy of *Laudabiliter* is extant, and a large body of scholarship (much of it emanating from Papal apologists seeking to exonerate the Holy See from responsibility for the long Irish nightmare) has sought to prove the Bull a forgery. The exercise is merely academic, however, for the Irish historically never doubted the authenticity of the Bull, and argued merely (as in a petition of 1318 to Pope John XXII) that *Laudabiliter* was granted because of false representations to Adrian IV. More importantly, that Bull, whether genuine or forged, was but one document out of many in the reigns of Adrian IV and Alexander III by which the Papacy pretended the right to grant Ireland as a Papal fief to the Lordship of the English kings. As late as 1555 Pope Paul IV "erected" Ireland into a kingdom, and granted its kingship to Mary I and Philip (theretofore the kings of England had claimed to be "Lords" rather than "Kings" of Ireland). In 1570 the Pope denied the right of the Irish to confer the crown of their own kingdom on Philip II of Spain. Only with the excommunication of Elizabeth I in 1571 did it perhaps strike the Papacy that it had, for the sake of temporal expediency, backed the wrong horse.

L texts of *Laudabiliter* are hard to come by. Arthur Ua Cleirigh, author of the *Catholic Encyclopedia* article on "Adrian IV," asserts that the text is preserved in the 12th-century *Book of Leinster*, but we have been unable to find it in the five-volume edition by Best, Bergin

and O'Brien (Dublin, 1954-1967). The following text is transcribed from *Historiae Catholicae Iberniae Compendium* by Don Philip O'Sullivan Beare [*a D. Philippo Osulleuano Bearro Ibero*] (Lisbon, 1621), pp. 59-60. Unfortunately, O'Sullivan gives no source for his version.

Adrianus Episcopus servus servorum Dei charissimo in Christo filio illustri Anglorum Regi salutem, & Apostolicam benedictionem.

LAUDABILITER, & fructuose de glorioso nomine propagando in terris, & aeterna faelicitatis praemio cumulando in coelis tua magnificentia cogitat, dum ad dilatandos ecclesiae terminos, ad declarandum inductis, & rudibus populis Christianae fidei veritatem, & vitiorum plantaria de agro dominico extirpando, sicut Catholicus Princeps, intendis, & ad id convenientius exequendum consilium Apostolicae Sedis exigis, & favorem. In quo facto quanto altiori consilio, & maiore discretionem procedis, tanto in eo faeliciorem progressum te praestante Domino confidimus habiturum, eo quod ad bonum exitum semper, & finem soleant attingere, quae [*sic; read qui*] de ardore fidei, & Religionis amore principium acceperunt. Sane Iberniam, & omnes insulas, quibus sol iustitiae Christus illuxit, & quae documenta Christianae fidei ceperunt, ad ius Beati Petri, & sacrosanctae Romanae Ecclesiae (quod tua etiam nobilitas recognoscit) non est dubium, pertinere. Vnde in eis tanto libentius plantationem fidelem, & germen gratum Deo inserimus, quanto id à nobis interno examine distinctius prospicimus exigendum. Significasti siquidem (fili charissime) nobis, te Iberniae insulam ad subdendum illum populum legibus, & vitiorum plantaria inde extirpanda, velle intrare, & de singulis eius domibus annuam unius denarii Beato Petro solvere pensionem. Nos itaque pium, & laudabile desiderium tuum cum favore congruo prosequentes, & petitioni tuae benignum impendentes assensum, gratum, & acceptum habemus, ut pro dilatandis ecclesiae terminis pro vitiorum restringendo decursu, pro corrigendis moribus, pro Christianae Religionis augmento insulam illam ingrediaris: & quod ad honorem Dei, & salutem illius terrae spectaverit, exequaris, & illius terrae populus te honorifice recipiat, & sicut Dominum veneretur, iure nimirum Ecclesiastico illibato, & integro permanente, & salva Beato Petro, & Sacrosanctae Romanae Ecclesiae de singulis domibus annua unius denarii pensione. Si ergo quod concepisti, effectu duxeris complendum, stude gentem illam bonis moribus

informare: & agas tam per te, quam per illos, quos adhibes, quos fide, verbo, & vita idoneos esse perspexeris, ut decoretur ibi Ecclesia, plantetur, & crescat Fidei Christianae Religio, & quae ad honorem Dei, & salutem pertinent animarum, per te taliter ordinentur, ut á Deo sempiternae mercedis cumulum consequi merearis, & in terris gloriosum nomen valeas obtinere.

Datum Romae anno salutis 1156.

Adrian, Bishop, slave of the slaves of God, to his dearest son in Christ, the illustrious King of the English, greeting, and Apostolic blessing. PRAISEWORTHILY is Your Excellency concerned with both engendering a glorious name upon earth and with amassing the prize of eternal bliss in heaven, while you exert yourself, as a Catholic Prince should, on expanding the frontiers of the Church, on making plain the truth of Christian faith to untaught and savage peoples, and on rooting out the weeds of vice from the field of the Lord, and you request for the more fitting execution of that purpose the counsel and favor of the Apostolic Seat. In this matter the higher the counsel and the greater the discretion with which you proceed the more fortunate, we trust in the Lord, will be your progress in it, in that they are wont always to arrive at a good conclusion and finish, who [*reading qui for quae*] have taken their beginning from the warmth of faith and love of religion. There is no doubt that Ireland, and all islands that Christ, the sun of justice, enlightens, and that have received the lessons of the Christian faith, belong (as even your excellence recognizes) to the jurisdiction of St. Peter and of the most holy Roman Church. Wherefore with all the greater will we engraft in them a faithful transplant and a sprout acceptable to God, to the degree that we from our inward consideration deem to be requisite. Inasmuch as you have indicated to us, dearest son, that you intend to enter upon that island of Ireland to subdue that people to the rule of laws, and to root out the growths of vices from thence, and from each of their houses without exception deliver to St. Peter the yearly payment of a penny; accordingly, accepting with suitable favor your pious, laudable and kind desire, and granting benign assent to your petition, we are pleased to consent to your entering into that island for the expansion of the church's frontiers, for restraint of the career of vices, for the correction of manners, for the increase of the Christian Religion: and whatever shall be in view to the honor

of God, and the welfare of that land, you shall carry out, and the people of that land are to receive you with honor, and are to reverence you as Lord, provided always that the law of the Church remain unimpaired and undiminished, and that there be unbroken yearly payment of a penny from each home without exception to St. Peter and to the Most Holy Roman Church. If, therefore, you bring effectively to completion what you have planned, take pains to mould that people with good morals: and see to it that through your own person and those whom you employ, whom you shall see to be suitable in faith, word, and life, the Church there may be ornamented, the Religion of the Christian Faith may be planted and may grow, and that those things that pertain to the honor of God and to the health of souls shall be so ordered by you, that you may merit therefor from God a mound of eternal mercy and on earth you may deserve to obtain a glorious name.

Dated at Rome in the year of salvation 1156.

To modern eyes this astounding document, genuine or forged, seems a damning indictment of the ignorance and cupidity of Pope Adrian. Yet O'Sullivan accepted it as genuine, albeit elicited by false information, and his book appeared both with the blessing of his (Franciscan) Order and with the approval of the Holy Inquisition of Portugal. He offers the ingenious interpretation of Henry's Lordship, that it was not of Ireland, but merely applied to the office of bailiff for collecting Peter's Pence, glossing *sicut Dominum veneretur*, "ut Principem dignum magno honore, non Dominum Iberniae, sed praefectum causa colligem di [sic] tributi ecclestastici [sic]."

Laudabiliter is named frequently in *Finnegans Wake*. It is also "that same bull that was sent to our island by farmer Nicholas" in the "Oxen of the Sun" chapter of *Ulysses* (M399 etc.). His Holiness Adrian IV was—perhaps not surprisingly—an Englishman by birth, *né* Nicholas Breakspear.

Liddell, Henry George Henry George Liddell (1811-1898) deserves mention in a Classical Lexicon because his presence in *Finnegans Wake* has been obscured by the presence of his daughter. Together with Robert Scott he published in 1843 the great *Greek Lexicon* that is the standard G dictionary throughout the English-speaking world. What Liddell & Scott is to G, so is Lewis and Short's *A Latin Dictionary* to L. Without those works this book could not have been compiled.

Both works appear to be conflated at *Finnegans Wake* 269.F4: “Llong and Shortts Primer of Black and White Wenchcraft.”

“Wenchcraft” enters Liddell’s biography by a fortuitous irony. He was a scholar of Oxford, and his daughter, Alice, became one of the child playmates and models of a neighboring bachelor, fellow-scholar, and amateur photographer named Charles Lutwidge Dodgson. Dodgson under the pen-name of Lewis Carroll wrote *Alice’s Adventures in Wonderland*, the heroine of which is based on Liddell’s little girl. (The wenchcraft is black and white presumably because of the then state of the photographic art.) Alice has been recognized as a frequent apparition in *Finnegans Wake*; her father is also entitled to his due.

Livia *Livia* as a latinized form of Liffey is not the concern of this note; that identification is obvious and leads nowhere in particular. But the major historical *Livia* (58 b.c.-a.d. 29) was a woman of immense influence and importance. The daughter of M. Livius Drusus Claudianus, she married Tiberius Claudius Nero, one of Caesar’s military commanders, by whom she bore sons Tiberius and Drusus. In 38 b.c. Nero divorced her so that she could marry Octavian, to whom she was an excellent wife for the remaining 52 years of his life. As consort of Augustus she wielded immense power with tact and intelligence. Under the will of Augustus she had bestowed upon her the title “Julia Augusta.” As Augustus had no son, his successor as Emperor was *Livia’s* son by Nero, Tiberius.

Livius, Titus Titus Livius [“Livy”] (59 b.c.-a.d. 17), the eminent Roman historian, seems to have entered *Finnegans Wake* for much the same reason as did his contemporary, *Livia*—the resemblance of his name to that of the Liffey. (The gens-name Livius, feminine *Livia*, probably meant “bluish”—a not inapt name for a river.) Livy began work at the age of 30 and continued for 40 years a history of Rome, from its founding, in 142 books. The work at Livy’s death had been brought down to 9 b.c., the death of *Livia’s* son Drusus. Only 35 of these books are extant—perhaps the *parva chartula liviana* of *Finnegans Wake* 287.21 is one of the lost books, written on papyrus named for *Livia*.

The English name “Livy” is appropriated to the historian Titus Livius exclusively. There is another Livius, however, whom Joyce could conceivably have had also in mind. Lucius Livius Andronicus (284-204 b.c.) was a Greek slave who became a L playwright who

composed and acted in both the first L comedy and the first L tragedy (240 b.c.). Although he was a prolific writer and translator from G, only fragments of his works remain.

Lucanus, Marcus Annaeus Marcus Annaeus Lucanus [“Lucan”] (a.d. 39–65), the author of *Pharsalia* (correctly *Bellum Civile*), an epic poem in 10 books about the Civil War between Caesar and Pompey, is another person who perhaps owes his prominence in *Finnegans Wake* as much to the associations of his name as to his own life and accomplishments. *Marcus* is the name of the evangelist Mark, and so of one of the Four Old Men, as well as, by extension, of King Mark the cuckold in the Tristan-Isolda story. *Annaeus* looks like a masculine form of Anna, and could be wilfully construed as meaning “belonging to Anna.” *Lucanus* suggests the Lord who lived at Lucan, the Dublin suburb that reiterates itself throughout *Finnegans Wake*.

The original Lucan was born at Corduba (Cordova) in Spain, the nephew of the philosopher-dramatist Seneca. For a while he was a favorite of the Emperor Nero, but after Nero had taken a dislike to him he became involved in an unlucky revolutionary conspiracy and was forced to commit suicide. He was a voluminous writer in his brief life, but only the *Pharsalia* has survived at length. His narrative of the contest between Caesar and Pompey, which is a recurrent theme in *Finnegans Wake*, may also have contributed to his own presence here.

Marcus Marcus, meaning “Hammer,” is the only name among those of the four evangelists to have (whatever Semitic name it may represent) a genuine classical (L) morphology and existence. The name was a praenomen extremely common among the Romans; Marcus Junius Brutus and Marcus Tullius Cicero are merely among the more prominent men who bore the name.

Mars Mars, whose name also occurs as Mavors, Mamers, Maris, and Mar-mar, next to Jupiter was the chief Italian god. He was a god of war and the martial arts (the word “martial” derives from his name) and to some extent also of agriculture. The month of March (beginning of both the campaigning and the growing season) was named for him, as was also, in later times, Tuesday (Dies Martis). The Romans celebrated many festivals in his honor, but aside from the story of his marriage to Anna Perenna, goddess of the returning year whose feast was March 15 (which may be entirely an invention of Ovid’s), they had no myth-

ology concerning him. By the *interpretatio Romana* Mars was identified with the G war-god Arês, and all the mythology since purveyed as pertaining to Mars is the original property of Arês. Mars/Arês is portrayed in mythology as closely associated with Venus/Aphrodite, either as her husband or (when she is represented as wife of Vulcan/Hephaistos) as her paramour. In the well-known story from the latter myth (*Odyssey* VIII 266–369) Mars and Venus were caught *in flagrante delictu* in a net constructed by Vulcan. In the former myth he and Venus are the parents of the goddess Harmonia. It is probably his rôle in the marital triangle, in addition perhaps to his Roman marriage to Anna Perenna, that has earned Mars his nine or more references in *Finnegans Wake*.

Mater Misericordiae Mater Misericordiae, “Mother of Mercy,” is an epithet or title of the Virgin Mary, and as such requires no comment. Joyce’s preoccupation with the name derives, however, not from the context of conventional piety but from the fact that one of the principal hospitals of Dublin—colloquially known as “The Mater”—is named for this aspect of the Virgin. The Mater hospital overshadowed Bloom’s house on Eccles Street, and reappears in Joyce’s writings more frequently as a Dublin landmark than as a personal object of devotion.

Mercurius Mercurius (Mercurius, Mircurios, Mircurios) the Roman god of traders, is identified with the G Hermês. The process of identification is not, however, the usual *interpretatio Romana* by which an indigenous Roman god is associated with an indigenous G god. Mercurius appears to be the genuine G Hermês under a L name (derived from *merx* or *mercor*) to denote his function. Everything said here about Mercurius *a fortiori* applies to Hermês. His mythical parentage is Jupiter/J Zeus and the goddess Maia; he was born on the fourth of the month and four is his number (probably from his evolutionary origin from a sacred pile of stones marking a crossroads). He is tricky and clever, inventor of the lyre, patron of oratory, poetry, craft and thefts. In human form he is the messenger of the gods, having one serious function: conductor of the souls of the dead to the Underworld (Hermês Psychopompos). His usual representation is as a stone or a log of wood, with a human head at the top and a prominent phallus half-way up. These representations were placed at doors and gates and in gardens, and associate Mercurius with fertility, and so with the

goddess Venus/Aphrodite (by Aphrodite Hermês was the father of Hermaphroditus). He came to be the particular patron of literature in general, and of young men in particular. Joyce seems aware of Mercurius/Hermês under most of his aspects.

Milesiae/Milesii These words in their classical aspect refer to the city of Miletus in Asia Minor and its inhabitants. Until the beginning of the 6th century b.c. Miletus was a progressive important city, home of the Milesian philosophers Thales, Anaximander and Anaximenes, famous for its pottery and woolen goods. By Roman times, however, the city after many vicissitudes had gained a reputation for idle dissipation. In L the Milesii were proverbial for luxury and wantonness; *Milesia carmina* simply meant obscene songs, and *sermo Milesius* a dirty story. *Milesiae*, or *Milesiae fabulae*, was the name for a genre of ribald stories. All of this Joyce probably knew, and alluded to in *Finnegans Wake*. But in the Irish early medieval context, *Milesii* did not signify depraved citizens of Miletus, but rather the descendants of Míl Espaine—the Miletians—that is, according to their own manufactured origin-myth, the Irish Gaels. (See *Hibernia*.) Joyce presumably rejoiced at this opportunity to mix up gallous deeds with dirty stories.

Munda Munda, a town in Spain, was the scene of Caesar's last battle, and his hardest. By mid-46 b.c. he had apparently defeated all his foes in the Civil War, Pompey himself had been dead for two years, and Caesar was enabled to celebrate four triumphs. But in 45 Pompey's sons raised forces in Spain, and Caesar was obliged to hurry to Spain, where his final victory at Munda was his closest and hardest fought. Although this was a signal battle in Caesar's career, if we are correct it is alluded to at least four times in *Finnegans Wake*, a fact that seems to call for explanation. Perhaps the explanation is that the battle was fought on March 17, 45 b.c.—that is, on [what would become] St. Patrick's Day!

Naso See Ovidius Naso.

Nemo See Odysseus.

Odysseus The Joycean reader needs no reminder that our author was deeply interested in the career of the G hero whom he thought of as Ulysses, and who appears in many guises throughout *Finnegans Wake* as well as, of course, in *Ulysses*. The form *Ulysses* is actually an unwarranted corruption of the name. As briefly noted in the glosses,

Ulixes was the usual L rendition of a G dialectical variation of Odysseus; the spelling “Ulysses” is a combination of the L Ul- with the G -ysseus.

Ulixes/Odysseus, king of Ithaca, was famed among the G heroes at Troy for craft and eloquence; husband of Penelope (“the Weaver”) and father of Telemachus, his return from the Trojan War was beset with adventures that compose the substance of the *Odyssey*. One incident of his adventures is alluded to up to ten times in *Finnegans Wake*, and therefore requires some comment here.

When the hero encountered the Cyclops, Polyphemus, he prudently withheld his real name, calling himself No-man (G *Outis*, L *Nemo*). Both these anonymous pseudonyms occur innumerable in *Finnegans Wake*. Apart from whatever pleasure Joyce took from contemplating the fact that although his hero (Leopold Bloom or HCE) is a nobody, the famous Greek also declared himself to be a nobody, another interpretation of the episode may have come to his attention. This is the rather strained etymologizing (what more congenial to Joyce?) by which the name Odysseus can be interpreted as containing both *Outis*, “Nobody” (i.e., *Odys-), and *Zeus*, the name of God (i.e., *-seus). According to this, when the hero suppresses the divine in himself, he becomes nobody. Absolute nonsense, of course—but then, what isn’t?

Osiris See *Isis*.

Outis See *Odysseus*.

Ovidius Naso, *Publius* Publius Ovidius Naso [“Ovid”](43 b.c.-a.d. 18), achieved fame, disgrace, and posthumous reputation from his amatory verse, particularly *Ars Amatoria*, in 3 books, in which in a parody of scientific style he presents himself as a Professor of Sexual Love. This appeared when Ovid was about 40, and, together with some mysterious “error”—something he had seen and concealed concerning the family of Augustus—earned him lifelong exile at Tomis on the Black Sea (mod. Constantza in Romania). The mystery of Ovid’s exile has never been solved, and has maintained a focus of attention on his amatory poems. But Ovid’s major contribution to the subsequent culture of western Europe is contained less in the *Ars Amatoria* than it is in his *Metamorphoses*, 15 books in hexameter verse, narrating mythical changes of shape, beginning with the change of chaos into cosmos and ending with the change of Julius Caesar into a star. It is a vast store-

house of mythology, and the unacknowledged or unrecognized source of most of the classical mythology in European art and literature through the Middle Ages and the Renaissance down to the present. Shakespeare learned classical mythology from the *Metamorphoses*, as did Chaucer; for centuries it was virtually a Latin primer for schoolboys. The Victorian children's books of tales from the classics were mostly reworkings of Ovid, as was a considerable proportion of the mythological content of such works as *Peter Parley's Tales about Ancient Rome*, and *About Ancient and Modern Greece* that young James Joyce studied at Clongowes Wood. Ovid is the virtual creator of that peculiar now-fading hybrid European imaginative world filled with G gods bearing L names, the "classical mythology" that never existed in the real classical world. Sometime during his education Joyce encountered Ovid's *Metamorphoses* directly, and in the 8th book came upon the story of Daedalus. How he responded to it constitutes in itself the justification of this comment.

Paulus Probably everyone knows that St. Paul was originally named Saul, and has learned to associate his name-change somehow with his conversion. The book of Acts, in which Saul-Paul's career is recounted, fails to substantiate the supposition. On the road to Damascus the Lord addressed Saul particularly as "Saul," so an explanation for the name-change, if there is one, must come from elsewhere.

The name "Saul" first occurs in Acts at Ch. 7, v. 58, and occurs thereafter for a total of 17 mentions until Ch. 13, v. 9, which begins "Then Saul (who also is called Paul)." From that point onwards the Apostle is never called anything but Paul. The last previous mention of Saul had been two verses earlier (13:7), in which we are told that "the deputy of [Cyprus], Sergius Paulus, a prudent man . . . called for Barnabas and Saul, and desired to hear the word of God." The shift in name from Saul to Paul occurs then in the narrative of Saul/Paul's successful evangelizing of the Roman official Sergius Paulus. It is permissible to assume that Saul adopted the name Paul (L Paulus) as a compliment to, or while under the protection of Sergius Paulus. But why?

The Hebrew name "Saul" (meaning, apparently, "called-for") had been long established, including among its bearers the first king of Israel. But when Saul of Tarsus began his missionary work in the

G-speaking eastern Mediterranean he would have had to preach in G, and would have hellenized his name to Saulos. But unfortunately, the word *saulos* already existed in G and meant “mincing”—i.e., effeminate. It was not an auspicious name for a preacher to the heathen, and no doubt caused many a snigger among the reprobate. One may guess that the amiable Sergius Paulus pointed out to “Saulos” the unfortunate connotations of his name, and it was then the offensive G name was exchanged for the homely L one: *Paulus* in L means “Little.” It was as if Mr. Pansy had changed his name to Mr. Small.

Pharos The G neuter noun *pharos* means “a plough.” *Pharos* was also the name of an island off the harbor of Alexandria in Egypt (either because of some association with a plough or because derived from some accidentally similar native word) on which was built a famous lighthouse regarded as one of the seven wonders of the world. Because of the lighthouse at *Pharos*, the name *Pharos* came to suggest a lighthouse, and ultimately to mean “lighthouse.” Joyce’s use of the word *pharos* seems to be mostly in the sense of “lighthouse,” but since the sense of “plough” is not amiss when Joyce emphasises the phallic aspects of a *pharos*, we have glossed both senses.

Pollux, Polydeuces See *Gemini*.

Ptolemaeus, Ptolemaios Ptolemaios [Ptolemy] (meaning “Warlike” in Macedonian G) was the name of one of Alexander’s generals who, after the death of the Conqueror, assumed the kingship of Egypt and founded a dynasty that lasted until Egypt was absorbed into the Roman Empire. All fifteen kings of that dynasty ruled under the name of Ptolemy, most distinguished by a surname. Among the more prominent of these surnames are *Soter*, “Savior,” *Philadelphus*, “Brother-loving,” *Euergetes*, “Beneficent,” *Epiphanes*, “Illustrious,” *Philometor*, “Mother-loving,” and *Philopator*, “Father-loving.” Most of these surnames occur or are alluded to in *Finnegans Wake*, for obvious reasons, but two other factors qualify the Ptolemaic dynasty for appearance in *Finnegans Wake*: (1) Cleopatra was a member of that dynasty (the last to rule independently); and 2) their name is shared with Claudius Ptolemaeus (q.v.).

Ptolemaeus, Claudius Claudius Ptolemaeus of Alexandria was a mathematician and geographer who made mathematical observations of the globe between a.d. 121 and 151. His *Geography* was a treatise in 8

books with an atlas of maps, designed to correct all previous maps of the world. In his mapping of the British Isles Ireland appears as the land of the *Ivernii*, and on the east coast of the island, at approximately the position of Dublin, occurs a place called Eblana (see *Eblana*). Eblana being assumed to be Dublin, Ptolemy can claim the credit of having been the first to put Dublin on the map. In return, Dublin's artist has given Ptolemy due recognition in *Finnegans Wake*.

Pyrrha See *Deucalion*.

Remus See *Romulus*.

Roma Although the city of Rome according to the legend derived its name from Romulus (see *Romulus*), the city in imperial times if not later was personified in a goddess, Roma. This rather artificial creation probably arose by a peculiar process out of the claim of the family of the Caesars to be descended from Venus (see *Venus*). Once Rome had become the patrimony of the Caesars (real or adopted members of the gens *Iulia*), the Caesars, beginning with the deified Julius, became themselves tutelary gods of Rome. But they were sons of Venus, and the son of Venus was Cupid or Amor. And "Amor" is "Roma" spelled backwards! What might be judged as puerile word-juggling was taken as a serious divine token, and in Rome temples of Venus and Rome (i.e., Amor et Roma) were built back-to-back as mirror images: wordplay in masonry and marble.

Medieval Christians engaged in similar wordplay with Eve and the Virgin. Eve was the woman through whom woe came into the world, Mary the woman through whom came salvation. Thus Mary is often called the Second (redemptive) Eve. Mary was universally hailed in the L prayer, *Ave Maria*, so that "Ave" came to seem virtually part of her name. And "Ave" is "Eva" spelled backwards! Both the Amor/Roma and Ave/Eva nonsense sound like something from *Finnegans Wake*, as indeed they are: *Aveh Tiger Roma* (445.13) is a palindrome of *Amor Regit Heva*.

Romulus The legend of Romulus and Remus is not an ancient Italian myth but a foundation-tale for Rome invented on G models. It is, however, fairly old for a concocted legend. According to it, Rhea Silvia, a Vestal Virgin, was ravished by the god Mars and bore twin sons. The twins were set adrift on the Tiber, found and suckled by a she-wolf, then raised by a shepherd. They founded their own new city of Rome, but

Romulus killed Remus when the latter committed the ill-omened sacrilege of leaping over the city wall. Romulus married a woman called Hersilia, later deified as Hora (both names are probably forms of *hera* L, “lady”), reigned as King of Rome until one day he disappeared and ascended into heaven to become the god Quirinus, one of the three leading gods of Rome (Jupiter and Mars the others).

The city of Rome is supposed to have derived its name from that of Romulus, but *Romulus* is etymologically identical to *Romanus* and so means simply “the Roman.” The legendary Romulus, therefore, in reality draws his name from that of the city, not vice-versa. The name of Remus is less immediately clear. It was either formed analogously to Romulus, substituting -e- for -o- on the model of such doublets as *G Kerkyra*, *L Corcyra*, or backformed from placenames near Rome such as Remona. In *Finnegans Wake* at times Joyce seems to accept the derivation of *Roma* from *Romulus* in order to invent the opposite: had Remus killed Romulus the Italian capital would now presumably be called Reme (see *Finnegans Wake* 098.32) instead of Rome.

The pertinence of the Romulus-Remus fratricide to the relationship of Shem and Shaun has been long noted and requires no comment here.

Saulos See *Paulus*.

Scotus Erigena See *Erigena*, *Johannes Scotus*.

Stagyrte See *Aristotle*.

Sulla, Lucius Cornelius Lucius Cornelius Sulla, nicknamed Felix (“the Lucky”)(137-78 b.c.), was undistinguished except as a soldier until he was almost 50. He was given command of the Roman forces in the war against Mithridates, King of Pontus, that broke out in 88 b.c. Political influence in the Senate transferred the command to Marius, but Sulla shocked everyone by refusing to vacate his post, instead marching his troops on Rome. Securing power there, he returned to defeat Mithridates, then came back to Rome and had himself made dictator. He was thus the first of the series of military dictators who ruled the Roman republic during the first century b.c., culminating with Julius Caesar and the Principate of Augustus. He reorganized the administration of government for greater efficiency and centralization of power, but his regime was looked back on as a harsh and gloomy time. In *Finnegans Wake* Sulla seems to be mixed up with Sully the Thug, and he was somewhat of a thug.

Ulixes See *Odysseus*.

Ulysses See *Odysseus*.

Venus The name *Venus* means in L “charming, attractive.” The original Italian goddess was no more than the *numen* of vegetables, i.e., of edible greens and herbs, unrelated to animal procreation. Quite early, however, Venus became identified with the G Aphrodite, and the Venus later venerated at Rome, even under special Roman-developed forms, is really Aphrodite under an alias. At Rome during the Empire, Venus, under the title of *Venus Generatrix*, was especially honored as ancestress of the Caesars (see *Caesar, Roma*). According to the adopted legend (set forth at full in the *Aeneid*), the goddess Venus by the mortal Trojan Anchises became the mother of Aeneas. Aeneas’s son Iulus, grandson of Venus, was regarded as eponymous ancestor of the gens Julia—the Julii, of whom C. Julius Caesar became the most prominent member. Since the first dynasty of Roman emperors were members of the Julian clan, at least by adoption, Venus was worshipped as their ancestress and as a special goddess of Rome.

Apart from this special Roman development, Venus is best regarded as G, and most intelligibly discussed under the name Aphrodite. Primarily she is the goddess of generation and fertility, animal and sexual as well as vegetational. She was derived by the Greeks from the east, and is akin to Astarte and Ishtar. The meaning of the name Aphrodite is unknown and probably non-G, but the Greeks derived it from *aphros*, “foam,” whence the myth of her birth from the sea-foam at Cyprus. Her epithet “the Cyprian,” reflects her origin, and also indicates her Asian background. Later the god Adonis came to Athens from Cyprus, and became incorporated into the myth of Aphrodite and Adonis (“Venus and Adonis,” as in Shakespeare), but in the east Adonis was already earlier the consort of Astarte.

In other myths she is associated with Ares (Mars), as wife and as paramour, and by him mother of Harmonia as well as of Eros (Amor, Cupid). As paramour of Ares she was caught with him in a net prepared by her husband Hephaistos (Vulcan). Her association with the god of war and the god who forges weapons is not incompatible with her rôle as goddess of sexual love. She herself was worshipped as a war

goddess in Sparta and elsewhere. In cult she is also often associated with Hermes (see *Mercurius*). The myrtle and the dove are both sacred to Aphrodite/Venus. Two very common titles given to her are *Ou- rania* ("Heavenly") and *Pandêmos* ("Of all the people"). The conversion of these titles into the opposing concepts of Heavenly and Profane Venus is a Platonic development (*Symposium*).

Aphrodite/Venus functions as combined war and love goddess in the part she played in bringing about the Trojan War. As a reward to Paris for adjudging her most beautiful of goddesses she brought him Helen, wife of Menelaus. Throughout the Trojan War she sides with the Trojans.

Joyce seems to have been well acquainted with the extensive mythology of Aphrodite/Venus (as a child of his environment he almost always calls her Venus *per interpretatione Romana*). Some reflection of almost every detail in this note may be found in *Finnegans Wake*. (Perhaps it is redundant to note that Aphrodite [*Pornê*; *Hetaira*] was patroness of prostitutes.)

Vulcan Vulcanus, Volcanus or Volkanus was an ancient Italian fire-god, associated with volcanic fires. As a native Italian god he was worshipped chiefly to avert fires, but in classical times he was fully identified with the G Hephaestus, to whom the mythology concerning Vulcan is largely to be ascribed. Hephaestus also seems to have been in origin a god of volcanic fire derived from Asia, but the Greeks came to regard him chiefly as god of the smith's fire, and thence as god of smiths and similar craftsmen.

The god is lame (lame men with strong arms in primitive communities would be induced to handicraft rather than farming or warfare) and occupies himself making marvelous works such as the armor of Achilles. He is the maker of Pandora; he is the maker of mankind. In one legend his wife is Aphrodite whom he catches in a net of his own devising while she is in Ares' arms. Here he is ridiculed as a cuckold, but in other legends he is ridiculed for his lameness or ugliness. He keeps his forge under the volcano Aetna.

The cuckolded and ridiculous aspect of Vulcan, probably, recommended him to Joyce as a parallel to Leopold Bloom and HCE. Like

Joyce himself, he was a ridiculed craftsman. His particular associations with Mars and Venus are also, of course, of significance.

Zeus See *Jupiter*.