WITCHES BREW

[*Finnegans Wake,* pages 21–23]

Eric Rosenbloom

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As in most of *Finnegans Wake*, a myriad processes are at work in the passage found on pages 21–23. On the surface, a woman calls through a door and a man answers "Shut!" She then takes one of his sons and after a time returns again to the gate to be again told "Shut!" She leaves the one and takes the other son and after a time is back again at the archway. But this time the man emerges and tells her to shut up. That action is signified by a rumble of thunder.

The woman is called the prankquean and the man Jarl van Hoother, a Scandinavian/Dutch version of *earl of Howth*. His infant sons are called the jiminies, from the Latin for twins, *gemini*. On the floor with the jiminies is a dummy, a proxy for what is missing in the house, namely, a woman, or nature, or the vast unconscious sensuous mind.

The structure of the three encounters follows that of other stories in *Finnegans Wake*, most notably How Buckley Shot the Russian General and How Kersse the Tailor Made a Suit of Clothes for the Norwegian Captain. The latter story is directly referred to in the sentence beginning at 23.10 (page 23, line 10), "How kirssy the tiler made a sweet unclose to the Narwhealian captol." In the former story, set in the Crimean War, Buckley, after twice failing to shoot the Russian general as he appears in

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his finery and proceeds to defecate, finally shoots him when he wipes himself with a clump of turf, at which Buckley takes personal offense: "Another insult to Ireland!," in the words of Samuel Beckett. The story is echoed in the repeated "Shut!"s (*shoot* — 21.20, 22.06); then on page 23, Jarl van Hoother appears in a flamboyant rainbow-colored suit, unhitches his pants and shits ("ordurd"), and demands the prankquean to clean up. Whereupon she "shot the shutter [shitter] clup."

After each of the preceding encounters, Jarl van Hoother (hereinafter to be called also "JVH") calls after the prankquean (hereinafter also "PQ") to "come back to my earin" (21.23) and "come back with my earring" (22.10), as if he has been clopped on first one and then the other ear. When he emerges but only to shit and use her to clean up, she pops him in the eye ("the shutter"). The thunder that follows marks his fall.

Not only is it a fall into corruption and death, it is also a fall into life and generation. The story is wrapped up with the tag, "And they all drank free" (23.07). JVH's castle is a public house, but he has refused to open for the travelling PQ, so she forces him not only to open but to pay for the drinks. JVH, too, however, "drank free." On the third day, like Jesus and Dante, he is liberated from his castle.

The events of these pages take place "lace at night" (21.33). They begin, after a description of an unformed Eden ("and everbilly lived alove with everybiddy else" — 21.09), with JVH, "his burnt head high up in his lamphouse, laying cold hands on himself" (21.10). He is the spent sun, lamplight the artificial substitute for his natural light. Like Osiris in his coffin, he is shut up in his cold castle. What follows is an alchemical process of rebirth. Isis, the inventor of brewing (an attribute claimed for the Irish Brighid as well), gathered and reassembled the scattered pieces of Osiris's body that he may proceed through the underworld and emerge as a new sun. (Isis flooded the Nile with her tears as she sought her husband's body; "into the shandy westerness she rain, rain, rain," 21.21.) Like her, PQ is working towards JVH's resurrection, apparently in terms of brewing porter.

JVH's "burnt head" is also roasted malt ("mulk," 21.07, combines *milk*, *malt*, and *mark*), which is the starting point for making porter. The prankquean arrives: "And she lit up and fireland was ablaze." Her question at the door, "Why do I am alook alike a poss of porterpease?" (21.18, 22.05, 22.29) has, again, myriad levels and facets of meaning, such as expressing her own thirst, challenging JVH's imperial misperceptions and abuse of her, and asserting her own identity as ALP, whose initials make up most of the words and whose symbol, a *delta*, means *door* (from the original Phoenician letter). The question has seven words, signalling that it is part of the process of bridging heaven and earth, invoking the seven colors of the rainbow and the seven notes of the musical scale: "Hark, the corne entreats! And the larpnotes prittle" (21.03). The harp is also suggested by "his cattegut bandolair" (22.36). The rainbow is described in JVH's appearance at 21.01–2 as well as suggested in "arkway" (22.28, 22.33), recalling that a rainbow was the sign of a new covenant to Noah after saving himself in an ark from 40 days' rain; he then invented wine. *Arkway* echoes "ainway" (21.08), which refers to the Irish mother goddess Aine, also known as Anu or Anna and related to the Latin barley-connected water nymph *Anna Perenna*.*

In the context of brewing, the prankquean seems to be asking, in the rhetorical manner of philosophical dialogues, why proceed ("do") towards being ("I am") through perceiving ("alook") the self as ("alike") pots of porter, please. "Porterpease" are the grains — malt (germinated barley) and hops — from which porter is made. The process of becoming is suggested also in "skirtmisshes" (21.19) and "skirtmishes" (22.30), which contain the irish *mise*, meaning *me* (emphatic). So PQ lights the fire and adds the water ("she rain, rain, rain," 21.22), so that when she returns, "Jarl von Hoother had his baretholobruised heels drowned in his cellarmalt, shaking warm hands with himself"

*In *The Ash Wednesday Supper*, Giordano Bruno called the earth, which must be moving always, "this great individual who is our perpetual nurse and mother," *questo grande individuo, ch'è la nostra perpetua nutrice e madre*.

(21.34). PQ tastes the brew ("nipped a paly one," 22.03) and relights the fire and stirs the coals ("lit up again and redcocks flew," 22.03), but the work is not finished yet: The mash-tun remains shut; the essence has not found release. She adds more water ("rain, rain, rain," 22.09) and, though the brew is now more active (calling after her "with a loud finegale," 22.10, rather than as before, "with soft dovesgall," 21.23) and she "am liking it" (22.11), PQ leaves it to ferment and mature ("ruminating in his holdfour stomachs," 22.23).

When she returns the third time, the beer is ready: The sweet malt balanced by the bitter hops ("hip hop handihap," 22.33), he emerges with full color and body (22.34–23.03):

> in his broadginger hat and his civic chollar and his allabuff hemmed and his bullbraggin soxangloves and his ladbroke breeks and his cattegut bandolair and his furframed panuncular cumbottes like a rudd yellan gruebleen orangeman in his violet indigonation, to the whole longth of the strongth of his bowman's bill.

And they all drank free. Other brewing allusions may be to:

- wort — the malt-water mixture — in "handworded" (21.20) and "handwording" (22.06)
- malt again in "Shut!" (21.20, 22.06), German *Schutt*, *batch of malt*
- saints Patrick and Brighid — patrons of respectively distilling and brewing — in "knavepaltry and naivebride" (22.25) (*Naomh* is *saint* in Irish, pronounced *nafe*)
- fire, water, air, and earth — the four elements whose balanced interaction is essential to the brewing process as alchemy — in "flamend floody flatuous world" (23.10); The first two are provided by the prankquean, the last two by Jarl van Hoother
- the antiquity of the process — whose sacred purposes are intimately tied with the origin of agriculture itself — in "the first peace of illiterative porthery" (23.09)
- the *Encyclopedia Britannica*, 11th edition, article on brewing — which begins, "a series of operations the object of which is to prepare an alcoholic beverage of a certain kind — to wit, beer" — in "made her wit" (21.16), "made her witter" (22.04), and "made her wittest" (22.28)*

**Wit* obviously refers primarily to the mind, as PQ endeavors to ani-

- the tap punched into a barrel: "she punched the curses of cromcruwell with the nail of a top into the jiminy" (22.14)
- drunkenness: "his thick spch spck" (23.04)
- the Guinness brewery, in "newt" (21.02) — the Newt Gate in the medieval walls of Dublin looked west towards St. James Gate, where is the brewery (*newt* also recalls the witches of *Macbeth*, who include "eye of newt" ("ee newt," 21.02) in their cauldron's brew)

Of course there is much else happening in the story along with a tale of brewing. Elements of the Irish "torytale" (20.23) of the pursuit (Irish *toraidheacht*) of Diarmaid and Grainne (who, like the prankquean, like thought, like time, can never rest) and of the Welsh tale of Branwen daughter of Llyr can be detected. Diarmaid, often called the Irish Tristan, was the son of Angus Og, the god of love, and marked by a "love spot" on his brow. He was compelled by Grainne, Finn Mac Cool's young wife, to run off with her. Like so many consorts of love (whose stories, like brewing, are at the core of many agricultural ceremonies; and *gráinne* means *grain*), he is fated to be killed by a wild boar. His anglicized name is used for PQ's first appearance ("be dermot," 21.14) and in altered forms at each of her next two apearances: "be red tom" (21.31) and "be dom ter" (22.18). We may see him at work when JVH "warlessed after her with soft dovesgall" (21.23), i.e., unwarlike, with soft love calls. Love spots are washed off the jiminy Tristopher at 21.27. In reference to the parallel story (the invader's version) of Tristan and Isolde, PQ calls JVH Mark (whom Tristan, his nephew, betrays), at 21.18, 22.05, and 22.29. Besides the jiminy Tristopher, Tristan is invoked with Mark ("the Tris") at 22.29. Tristan, after killing Isolde's brother in England but receiving an unhealing wound, washed up on the shores of Ireland and switched his name to Tantris as Isolde and his mother cured

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mate JVH to fulfill her vision, and then to *wet*, as she may be repeatedly urinating against JVH's door, in between having to clean glasses and tap kegs as his servant.

him; similarly, Tristopher becomes Toughertrees (22.24) as Hilary had become Larryhill (22.19) after their time with the prankquean.

Grainne (often Anglicized to *Grania*) is also the Irish name of Grace O'Malley ("her grace o'malice," 21.20), the 16th-century "chief" (queen — "her madesty," 22.07) in Connacht on whose encounter with the earl of Howth this passage is based. She was returning from visiting queen Elizabeth in London (with whom she got on well, despite the problems of her piracy and rebellion) and stopped at the earl of Howth's. As he was at his dinner, she was denied hospitality, and she kidnapped his son until he promised to keep his door open even during dinner. Her full Irish name, Gráinne Ní Mháille is used at 22.12 as it is roughly pronounced: "grannewwail." A similar word is used at 21.25, in the first pursuit: "brannewail," which brings in Branwen and her brother Bran.

Bran was king of England and agreed to give his sister Branwen to the king of Ireland. She was well received, but after giving birth to an heir she was demoted to cook, and every day the butcher boxed her ears. This was because her half-brother had mutilated the Irish horses when they were in England, which Bran replaced and in addition gave them a cauldron from which dead bodies re-emerge in the morning, but dumb. Branwen raises a starling (like the birds that are "her four owlers masters" (21.29) and "her four larksical monitrix (22.15)) to send a message to Bran, who invades Ireland to save her. The Irish retreated into the west (just as PQ ran "into the shandy westerness," 21.21), crossing the river Llinon (probably the Shannon) and destroying the bridge behind them. But Bran, whose name means *alder* (which is said to bleed red when cut: JVH "bleethered atter her with a loud finegale," 22.08), lay across the river for wickerwork to be tied over him for his army to cross (wicker may be seen in "wicked," 22.05 & 22.06; this may allude also to the *Macbeth* Act V Scene 1, "Something wicked this way comes" — *see below*). The Irish then pretended to welcome the English and named Branwen's son as their king, hoping to take them by surprise by hiding warriors in flour sacks around the feasting hall (a plan thwarted by the half-

brother's suspicions as he went around and squeezed each head till it burst). At the feast, the half-brother threw the heir into the fire, and an apocalyptic war began, the Irish keeping the fire lit each night under the magic cauldron to keep their numbers up. Then the half-brother hid himself among the Irish dead and stretched himself inside the cauldron until it broke into four pieces, along with his heart.

By the time the war ended, everybody was killed except for five pregnant women among the Irish, all of whom gave birth to sons, who grew up to wed each other's mothers and rule the five provinces, and seven Englishmen in addition to Bran and Branwen. Bran, however, was wounded in the foot ("baretholobruised heels," 21.35, and "hip hop handihap," 22.33) by a poison arrow and told his men to cut off his head and bury it in the White Mount ("mulk mountynotty," 21.07, which may echo Branwen's *white breast*) of London — as foundation of a new capitol: "a sweet unclose to the Narwhealian captol," 23.11; *unclose* contains the Irish *anacail*, *protection*. But first, they enjoy 80 years ("And the prankquean went for her forty years' walk" — twice: 21.26 & 22.13) of its continued companionship in a hall with three doors. (They first spend seven years listening to the birds of Rhiannon, echoing the seven words of the prankquean's question that evoke the seven colors of the rainbow and the seven notes of the musical scale, and the seven survivors, all of which correspond to the seven celestial circles of the wandering stars.) In the hall with three doors, recalling JVH's door ("spoke she to the dour," 21.17), wicket ("she made her witter before the wicked," 22.05), and archway ("she made her wittest before the arkway of trihump," 22.33), one remains closed: the one facing the Bristol channel ("And where did she come but to the bar of his bristolry," 21.34). When one of them opens it, their idyll ends as their memories return of all they had lost, including Branwen, who expired as soon as she set foot again on England's shore.*

*Branwen appears in the story of Tristan and Isolde as the handmaiden Brangwain who gives Isolde the love draught she gives to Tristan; the magical elixir was brewed in her cauldron.

There may be a reference to another, an Irish Bran, in "Tourlemonde" (21.27, from Jules Verne's *Tours du monde en quarante jours*, or *Around the World in 40 Days*) and "Turnlemeem" (22.14), in which Brendan O Hehir sees Tír na mBan, or Land of Women, where this one spent what he thought was a year but upon returning to Ireland discovered it had been centuries. Such a land is clearly evoked in "all the lilipath ways to Woeman's Land she rain, rain, rain" (22.08). (Lilith, Adam's first wife, not made from his rib, is evoked in "lilipath.")

Forty years, 40 days . . . the most distinctly "Woeman's Land" is that of pregnancy, which lasts 40 weeks. Let us examine the prankquean and her "woman's work" with the jiminies. Other analysts have written about Joyce's use of alchemy in the process of *Finnegans Wake*, and these pages provide another example. The goal of the alchemical work is typically characterized as a wedding, the balanced marriage of opposites to liberate the essence of pure matter (thought to be gold, as image of the sun).* The "poss of porterpease" that the prankquean is seeking alludes to this, as the Irish *pós* means *to wed*, and Porters themselves, wife and husband, appear later, waked at pages 558–559 by "a cry off" (558.32) and later (pp. 582–585) "enjoined" (584.30).

As part of her cauldron work to brew JVH into new life, balancing the malt and hops, adding her fire and water to his earth and air, with each jiminy she purges what he has too much of and teaches what he lacks. Thus, in keeping with alchemical magician Giordano Bruno's motto (according to Coleridge), *In tristitia hilaris hilaritate tristis (In sadness glad, in gladness sad)*,† she gives Tristopher joy and Hilary gloom:

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*The pure stone or elixir or gold that the alchemists strove for was made up of 7 metals, the essences of the 7 planets, symbolized by the 7 colors in which JVH finally emerges at 22.34–23.03.

†Bruno described the bond between beings, i.e., love, as "joyful sorrow, sorrowful joy," *tristitia hilaris, hilaritas tristis.*

> she washed the blessings of the lovespots off the jiminy with soap sulliver suddles and she had her four owlers masters for to tauch him his tickles and she convorted him to the onesure allgood and he became a luderman. (21.27)
>
> she punched the curses of cromcruwell with the nail of a top into the jiminy and she had her four larksical monitrix to touch him his tears and she provorted him to the onecertain allsecure and he became a tristian. (22.14)

As already mentioned, when they return with her the parts of their names are reversed as well: Tristopher to "Toughertrees" (22.24), Hilary to "Larryhill" (22.19).

Before the prankquean comes, Hilary and Tristopher roughly dance with the dummy ("kickaheeling their dummy on the oil cloth flure," 21.12). Hilary and the dummy without Tristopher are sickly brother and sister ("below on the tearsheet, wringing and coughing, like brodar and histher," 22.01). (Note the opposition of painting and printing in *oil cloth* and *tearsheet*, akin to PQ's interest in seeing, an *active* sense, as opposed to JVH's interest in hearing, which is *passive*.) And Tristopher, returned from his time with the prankquean, starts to make love with the dummy: "belove on the watercloth, kissing and spitting, and roguing and poghuing, like knavepaltry and naivebride," 22.24. Upon the prankquean's third appearance, van Hoother emerges in all his finery for the consummation of the work, his own wedding to her ("And they all drank free," 23.07). But he is not in a conciliatory mood ("in his violet indigonation," 23.02) and commands PQ to shut up behind him, both to keep silent and to close the shop which, as we shall see below, is her womb, the model for the vessel of the alchemical work.

What happens next is ambiguous. JVH has commanded PQ as "dappy" (23.05). Then, "the duppy shot the shutter" (23.05), which is followed by a clap ("clup," 23.05) of thunder "(Perkodhuskurunbarggruauyagokgorlayorgromgremmitghundhurthrumathunaradidillifaititillibumullunukkunun!)," which in the Viconian world of *Finnegans Wake* signals an era change as Providence compels the imagination of a new Jove (a new suit of clothes for the

human soul). The thunder is made up of words meaning *thunder*, and when he came out JVH was called "Boanerges" (22.32 — "sons of thunder," or "sons of wrath," which Jesus called the twins James and John, the sames names as our author and his brother). It is also the sound of Finnegan's fall (3.27), and later the sound of his body's rumbling like a dormant volcano as it threatens to wake. I said before that the sentence that follows, "And they all drank free" (23.07), suggests a wedding, but it is in keeping with a wake as well. Indeed, the "flure" at 21.13 uses the mock-Irish spelling from the song, "Finnegan's Wake": "Welt the flure." We have, therefore, as we so often do, two seemingly contradictory outcomes: JVH is shot, and he is reborn; there is a wedding, and there is a wake; the way is shut, and the way is opened ("a sweet unclose," 23.11). The whole cycle is contained in a moment, in its beginning which is also its end.

PQ, though, as JVH grew, has become a ghost, much as the river Liffey, which once flowed over and rose and fell with the ocean in a broad estuary ("your muddy old triagonal delta," 297.24), has been straitened by Dublin's quays. Like the ghost of Hamlet's murdered father crying "List, list, O list!" (*Hamlet* Act 1 Scene 5) she begs us to "Lissom! lissom!" (21.02).

Duppy (23.05) is a west African (Ewe) word for *ghost*, one who is often portrayed as a prankster. The word travelled to the West Indies: In Jamaica, *duppy conqueror* is one who defies a bully, or *bullbucker* (from the term for a logging foreman). The common phrase, "If you bullbucker, me duppy conqueror," expresses the vindication of one's spirit against evil, against the misfortunes of imperial history, "when mulk mountynotty man was everybully" (21.07). In that spirit, in these pages of *Finnegans Wake*, the "duppy shot the shutter." He is not to rise again yet.

JVH is not to rise until "the dummy" is as fully formed as he. That, I believe, is the main work of *Finnegans Wake*, giving life to the creative mind that has been muted by history. JVH, in his rainbow panoply but with his "thick spch," in his Brobdingnagian ("broadginger," 22.34) form, is only the body in which the Lilliputian ("lilipath," 22.08) spirit struggles to express itself. The dum-

my, then, is the form of the prankquean's duppy. It has yet to be animated, yet to be united with the prankquean herself, so PQ forces a treaty on JVH. As Grace O'Malley forced the earl of Howth to keep his door open, so the prankquean's work must be allowed to continue. If we are to identify the dummy with Issy, the sister of the jiminies, then, as the jiminies have become the newly born JVH, Issy has yet to mature, and yet to then become ALP.

I mentioned earlier that JVH is the spent sun; he is the conscious mind asleep at night. PQ is the unfettered energy of the moon, the night, the unconscious, repairing and preparing JVH for a new day. In ancient Egypt, the sky was conceived as a woman's body arched over the earth, supported by her arms and legs ("her four owlers masters," 21.29; "her four larksical monitrix," 22.15). At night she swallowed the sun (like an evening pint), and it travelled through her body to be reborn in the morning to travel along her body back to her mouth. The goal of the deceased soul was to join the sun in its journey. As later Egyptians conceived the sky as a vast ocean, the journey of the sun took place in a boat:

> The prankquean was to hold her dummyship and the jimminies was to keep the peacewave and van Hoother was to git the wind up. (23.12)

The boat of the soul floats on the waters of PQ, a jiminy at the tiller ("kirssy the tiler," 23.10) and a jiminy at the prow ("the Narwhealian captol," 23.11), its sail filled by the breath of JVH.*

Related to this is that the prankquean "rain, rain, rain" (21.22, 22.09), and "started to rain and to rain" (21.31) and "started raining, raining" (22.18). She ran with a watery sky.

The Egyptians also distinguished the morning sun and the evening sun, which I think we can identify with the jiminies Hilary and Tristopher as aspects of JVH. It is through them that PQ works

*In *The Ash Wednesday Supper*, Bruno provides a picture of such a ship, the *gemini* represented by a flame at each end of the main yard.

on JVH, taking both of them on the "forty years' walk" through her body whence they emerge under her skirt ("pinafrond," 21.33) and apron ("abromette," 22.20; Adaline Glasheen notes that *prankquean* may echo *praiscín*, Irish for *apron*). The apron is mentioned on page 297 as well: "we carefully, if she pleats, lift by her seam hem and jabote [the sons of Noah] … the maidsapron of our A.L.P." When JVH comes out through that arkway, he is being reborn. And in him, the body of *Finnegans Wake*, the prankquean (its soul) will find life, too.

To return to Dublin ("Dare! O dare!" — 22.23), the "arkway of trihump" (22.28 — which as well as Noah alludes to HCE, i.e., Humphrey Chimpden Earwicker, the protagonist of *Finnegans Wake*, and probably also to copulation) through which JVH comes out, is also called the "pikeopened arkway of his three shuttoned castles" (22.33). This describes the shield of Dublin, which bears three castles (shut) all topped with flames. (They are *shuttoned* because the isthmus of Sutton connects Howth peninsula to Dublin. It is *pikeopened* because there was an always-open inn at the turnpike's ford of the Liffey; also, Irish hero Finn Mac Cool, who is a prototype for Finnegan himself, as a salmon was killed with a pike.) Masters of Dublin besides the earl of Howth are referred to in the passage:

- Strongbow, the earl of Pembroke (in Wales), Richard fitz Gilbert de Clare: "the strongth of his bowman's bill" (23.03); Strongbow led the Norman conquest of Ireland and married the king of Leinster's daughter, Aoife (Eva)
- Archbishop Lawrence O'Toole: "that laurency night"; after the Norwegian king fled, O'Toole surrendered Dublin to Strongbow; also, the conquest of Howth (against the Danes — JVH is called "the old terror of the dames," 22.32) was made on August 10, St. Lawrence's Day, 1177, by Sir Armory Tristram, the first earl of Howth, who afterward used Lawrence for his family name
- Hugh de Lacy: "lace at night" (21.33), "mansionhome of another nice lace" (22.21); after Strongbow's conquest, de Lacy was named by Henry II as viceroy of Ireland (in 1172), to rule from Dublin

- Bartholomew Vanhomrigh: "homerigh" (21.13), "dootch nossow" (21.20), "baretholobruised" (21.35), "mansionhome" (22.21), "civic chollar" (22.34); Vanhomrigh was a merchant of Dutch origin and became Lord Mayor (whose residence is the "Mansion-House") in 1697; he obtained a new ceremonial collar from William III; after his death, his daughter Hester ("histher" — 22.02) was one of Jonathan Swift's two "vanessas" and she died after a crisis between herself and Swift
- alderman: "a luderman" (21.30) — a state office opposed to "a tristian" (22.17), of the church.

The shield of Dublin snugly fits in the bottom half of the *vesica piscis*, or *mandorla*, the central area of the diagram on page 293 ("Deltas Piscium," 600.06). Dolph (Shem) makes it clear in the pages following that the diagram describes their mother's perineal region, and that the bottom triangle contains the portal (door: delta — *see above*) of her vagina. It is drawn with dotted lines because it belongs to the night, to darkness. Out of such a triangle JVH appears.

Finally, the tale ends with a parody of Dublin's motto, *Obedientia civium urbis felicitas*, or *Citizen's obedience, happy city:* "Thus the hearsomeness of the burger felicitates the whole of the polis" (23.14). On that point of necessary order, that establishment of "porthery" (23.10, from *portery*, Dutch and Flemish burghership, and *porth*, the peaceable waves of a Cornish or Welsh cove), or in the stimulus of a pint of porter, the book is set to continue as a dream reflection of the historical city of human endeavor.

Like night giving over to day, PQ is diminished as JVH grows. As her fire dims from "ablaze" (21.17) to a "twinkling" (22.27), his comes to leap with life: "a fork lance of lightning" (22.31). But like the stepping out of Adam and Eve from Eden, he emerges with the truth of his nakedness clothed. JVH wears "ladbroke breeks" (22.36), referring to the "thick woolen trousers" *(lodbrog)* of the Viking hero Ragnar Lodbrog, who with such pants rescued the king of Denmark's daughter from a pair of snakes that guarded her. (In time, he was executed in England in a pit of snakes.) In *his* glory JVH will trample PQ like a snake, "this snaky woman" (20.33) who brought about his fall, who tormented his rest like a

persistent nightmare. Although she has unclosed herself to him (23.11), in the light of day he will build his city, remake himself, to cover and hide and contain her, who gave him life.

"So it's sure it was her not we!" (20.36)

HECATE. … all you have done
Hath been but for a wayward son,
Spiteful, and wrathful; who, as others do,
Loves for his own ends not for you.

—*Macbeth* Act III Scene 5

More Notes on the Dummy

[originally posted to the fwake-l electronic mail list, 7 December, 2002]

In husbandry, a calf-skin filled with straw is used to induce milk production from a cow. It is called a dummy, or *tulchan* in Gaelic, a sham-calf. The similarly filled eggs that are put in a new chicken coop to encourage the hens to start laying there also are called dummies.

Another sham, also called a dummy, is the rubber teat given to babies instead of their mother's breast.

This view of the dummy as a fake, an unnatural sham for either the nurtured or the nurturing, is in line with the artifice of life inside von Hoother's shuttoned castle, and his resentment of the prankquean's wet and fiery interruptions from outside (e.g., "come back with my earring," he shouts after her at 22.10, his very sense of himself as ruler being taken away by her outrageous acts).

A dummy is also something used for practice, as well as the form on which a tailor makes a suit of clothes. So at 22.24, Tristopher (now called Toughertrees after his time with the prankquean) practices his lovemaking skills with the dummy. And at 22.30–23.03, von Hoother appears in a colorful set of clothing. "How kirssy the tiler made a sweet unclose to the Narwhealian captol" (23.10) contains both of these meanings: "Kissy" the tailor-maid sweetly opened (unclosed) herself to him (his penis out like a narwhal's horn), while Kersse the tailor made a suit of clothes to fit him (closely). Or Kersse the tailor made a sweet one (his daughter) close to the Norwegian Captain: "Where you meet I. The day. Remember! Why there that moment and us two only? I was but teen, a tiler's dot" (626.07).

The transformation of the dummy, presumably into Issy, and the nature of the prankquean's dummyship (23.13) is more complicated, but not, I think, incompatible with the above.