Steganographic Joyce

Exploring the Enigmatic Entychologist

By Dylan Emerick-Brown
My Apologies

• For PowerPoint
My Apologies
My Apologies
The Spark
The Spark
The Spark

• Shedlock Homes
The Spark
Steganography
Steganography

• Concealing that there is a secret message as well as the message itself.
This Ties Into…

• “Cunning: Steganography in Joyce” by Jolanta Wawrzycka of Radford University, presented to The James Joyce Society on March 13, 2015.
Joyce, the Steganographer

• “suggests that *Ulysses* divulges more than an impersonal detached picture of Dublin life; it hints at what is, in fact, true: that nothing has been admitted into the book which is not in some way personal and attached.”
Entychologist
(from *Finnegans Wake*)
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(from *Finnegans Wake*)

- (Latin) “ens”, “entis” = being
Entychologist
(from Finnegans Wake)

• (Latin) “ens”, “entis” = being
• (Greek) “entychia” = conversation
Entychologist
(from *Finnegans Wake*)

- (Latin) “ens”, “entis” = being
- (Greek) “entychia” = conversation
- (Greek) “entychon” = one met by chance
Entychologist
(from Finnegans Wake)

• (Latin) “ens”, “entis” = being
• (Greek) “entychia” = conversation
• (Greek) “entychon” = one met by chance

• “A conversationalist met by chance and skilled in the science of being.” ~from A Skeleton Key to Finnegans Wake by Henry Morton Robinson & Joseph Campbell, 1944
So Now...
Gabriel Conroy
Gabriel Conroy

• “Joyce’s multiple allusions in *Ulysses* to Greene’s *Goatsworth* lead us to a source laden with extra-textual significance, and may indicate Joyce’s own concern over the issue of primary invention, or his anxieties about lacking it.”
Gabriel Conroy
Coat of Arms
Coat of Arms
The Open Book
The Open Book
“Both she and Julia had always seemed a little proud of their serious and matronly sister [mother of Gabriel and Constantine Conroy]. Her photograph stood before the pier glass. **She held an open book** on her knees and was pointing out something in it to Constantine who, dressed in a man-o-war suit, lay at her feet.”
From “The Dead”

• "It was she who had chosen the names of her sons for she was very sensible of the dignity of family life. Thanks to her, Constantine was now senior curate in Balbriggan and, thanks to her, Gabriel himself had taken his degree in the Royal University."
Family Mottos
Family Mottos

• “History cannot be destroyed by time.”
“History cannot be destroyed by time.”

• “Those days might, without exaggeration, be called spacious days: and if they are gone beyond recall, let us hope, at least, that in gatherings such as this we shall still speak of them with pride and affection, still cherish in our hearts the memory of those dead and gone great ones whose fame the world will not willingly let die.”
Family Mottos

• “That which is written lives.”
“That which is written lives.”

• “I’ve put in so many enigmas and puzzles that it will keep the professors busy for centuries over what I meant, and that’s the only way of ensuring one’s immortality.”
Surname Origins

• Conroy
Conroy Name Analysis
Conroy Name Analysis

• “...with a family crest and coat of arms and appropriate classical motto...”
Conroy Name Analysis

• “…with a family crest and coat of arms and appropriate classical motto…”

• GABRIEL CONROY
Errors? Errors?
• “I am awfully angry with you. I do wish I could punish you for that. I called you naughty boy because I do not like that other world. Please tell me what is the real meaning of that word?”
All dimpled cheeks and curls,
Your head it simply swirls.

Seaside girls. Torn envelope. Hands stuck in his trousers’ pockets, jarvey off for the day, singing. Friend of the family. Swurls, he says. Pier with lamps, summer evening, band,

Those girls, those girls,
Those lovely seaside girls.
Errors? Errors?

- “swirls” / “swurls”
- “world” / “word”
• “suggests a deeper, inadequate attention to grammatical agreement”.
Errors? Errors?

• “Bloom transforms ‘word’ into ‘world,’ suggesting that erroneous words in *Ulysses* open up worlds of meaning for characters as well as for readers.”
“I between them. Where? Between two roaring worlds where they swirl, I. Shatter them, one and both. But stun myself too in the blow. Shatter me you who can. Bawd and butcher were the words. I say!”
“I between them. Where? Between two roaring worlds where they swirl, I. Shatter them, one and both. But stun myself too in the blow. Shatter me you who can. Bawd and butcher were the words. I say!”

- Bawd (woman in charge of a brothel) = Clifford
- Butcher = Boylan
“I between them. Where? Between two roaring worlds where they swirl, I. Shatter them, one and both. But stun myself too in the blow. Shatter me you who can. Bawd and butcher were the words. I say!”
• “I between them. Where? Between two roaring worlds where they swirl, I. Shatter them, one and both. But stun myself too in the blow. Shatter me you who can. Bawd and butcher were the words. I say!”

• “…ostler and butcher, and would be bawd and cuckold too but that in the economy of heaven, foretold by Hamlet, there are no more marriages, glorified man, an androgynous angel, being a wife unto himself.”
“I between them. Where? Between two roaring worlds where they swirl, I. Shatter them, one and both. But stun myself too in the blow. Shatter me you who can. Bawd and butcher were the words. I say!”
• “I between them. Where? Between two roaring worlds where they swirl, I. Shatter them, one and both. But stun myself too in the blow. Shatter me you who can. Bawd and butcher were the words. I say!”

• Stephen is youth.
• “I between them. Where? Between two roaring worlds where they swirl, I. Shatter them, one and both. But stun myself too in the blow. Shatter me you who can. Bawd and butcher were the words. I say!”

• Stephen is youth. Bloom is adulthood.
 Errors?

• “I between them. Where? Between two roaring **worlds** where they **swirl**, I. Shatter them, one and both. But stun myself too in the blow. Shatter me you who can. **Bawd** and **butcher** were the words. I say!”

• Choose an ambitious career or a stable job?
“I between them. Where? Between two roaring *worlds* where they *swirl*, I. Shatter them, one and both. But stun myself too in the blow. Shatter me you who can. *Bawd* and *butcher* were the words. I say!”

Choose an unfaithful wife or be unfaithful yourself?
• “I between them. Where? Between two roaring worlds where they swirl, I. Shatter them, one and both. But stun myself too in the blow. Shatter me you who can. Bawd and butcher were the words. I say!”
The Marble Clock
The Marble Clock

• “A timepiece of striated Connemara marble, stopped at the hour of 4.46 a.m. on the 21 March 1896 matrimonial gift of Matthew Dillon...”
“A timepiece of striated Connemara marble, stopped at the hour of 4.46 a.m. on the 21 March 1896 matrimonial gift of Matthew Dillon...” ~ from *Ulysses*, Ithaca episode

- Connemara marble
“A timepiece of striated Connemara marble, stopped at the hour of 4.46 a.m. on the 21 March 1896 matrimonial gift of Matthew Dillon...” ~ from *Ulysses*, Ithaca episode

- Connemara marble ~ Connemara is a cultural region in County Galway, where Nora Barnacle was from.
“A timepiece of striated Connemara marble, stopped at the hour of 4.46 a.m. on the 21 March 1896 matrimonial gift of Matthew Dillon...” ~ from *Ulysses*, Ithaca episode

• Connemara marble
• 21 March
“A timepiece of striated Connemara marble, stopped at the hour of 4.46 a.m. on the 21 March 1896 matrimonial gift of Matthew Dillon…” ~ from *Ulysses*, Ithaca episode

- Connemara marble
- 21 March ~ Nora’s birthday
“A timepiece of striated Connemara marble, stopped at the hour of 4.46 a.m. on the 21 March 1896 matrimonial gift of Matthew Dillon...” ~ from *Ulysses*, Ithaca episode

- Connemara marble
- 21 March
- 1896
“A timepiece of striated Connemara marble, stopped at the hour of 4:46 a.m. on the 21 March 1896 matrimonial gift of Matthew Dillon...” ~ from *Ulysses*, Ithaca episode

- Connemara marble
- 21 March
- 1896 ~ 1896 is the year when Nora met Michael Feeney, one of the inspirations for Michael Furey in “The Dead”, (along with Michael Bodkin as a hybrid of the two, according to Brenda Maddox in *Nora: The Real Life of Molly Bloom*, 1995) and who later died in 1897. Their love was strong despite this being the only year in which she knew him.
“A timepiece of striated Connemara marble, stopped at the hour of 4.46 a.m. on the 21 March 1896 matrimonial gift of Matthew Dillon…” ~ from Ulysses, Ithaca episode

• Connemara marble
• 21 March
• 1896 ~ This was also the year in which in the fall, Joyce — at 14 — had been visiting with a prostitute and, in the winter, repented after hearing the fire and brimstone sermon during a Catholic retreat, later reflected in A Portrait of the Artist as a Young Man. We have here: guilt, paranoia, and infidelity (at least spiritually).
"A timepiece of striated Connemara marble, stopped at the hour of 4.46 a.m. on the 21 March 1896 matrimonial gift of Matthew Dillon..." ~ from *Ulysses*, Ithaca episode

- Connemara marble
- 21 March
- 1896
- Matrimonial
“A timepiece of striated Connemara marble, stopped at the hour of 4.46 a.m. on the 21 March 1896 matrimonial gift of Matthew Dillon...” ~ from *Ulysses*, Ithaca episode

- Connemara marble
- 21 March
- 1896
- Matrimonial ~ A reference to love and marriage. Michael Feeney died before he and Nora could marry, or at the very least explore their love. Although marriage was never a certain conclusion, it was one that paranoid Joyce, like Gabriel Conroy in “The Dead” and Richard in *Exiles*, feared.
“A timepiece of striated Connemara marble, stopped at the hour of 4:46 a.m. on the 21 March 1896 matrimonial gift of Matthew Dillon…” ~ from *Ulysses*, Ithaca episode

• Connemara marble
• 21 March
• 1896
• Matrimonial ~ Joyce’s marriage to Nora was incredibly important to him and the thought of anything threatening their bond, especially past loves, deeply concerned him, as reflected in his letters to her as well as his works.
“A timepiece of striated Connemara marble, stopped at the hour of 4.46 a.m. on the 21 March 1896 matrimonial gift of Matthew Dillon...” ~ from Ulysses, Ithaca episode

- Connemara marble
- 21 March
- 1896
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- Matthew Dillon
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- Connemara marble
- 21 March
- 1896
- Matrimonial
- Matthew Dillon ~ This is a reference to the daughters of the Dillon family, friends of the Joyces. They inspired the Spanish-Irish ethnicity of Molly Bloom who, like Gretta Conroy in “The Dead” was a representation of Nora.
“A timepiece of striated Connemara marble, stopped at the hour of 4.46 a.m. on the 21 March 1896 matrimonial gift of Matthew Dillon...” ~ from *Ulysses*, Ithaca episode

- Connemara marble
- 21 March
- 1896
- Matrimonial
- Matthew Dillon ~ Joyce wrote to his Aunt Josephine on October 14, 1921, and inquired, “Also any information you have about the Dillons (Matt Dillon and his bevy of daughters, Tina, Floey, Atty, Sara, Nannie and *Mamie*, especially the last, the cigarette smoker and Spanish type).”
“A timepiece of striated Connemara marble, stopped at the hour of 4.46 a.m. on the 21 March 1896 matrimonial gift of Matthew Dillon...” ~ from *Ulysses*, Ithaca episode

- Connemara marble
- 21 March
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- Matthew Dillon ~ Joyce wrote to his Aunt Josephine on October 14, 1921, and inquired, “Also any information you have about the Dillons (Matt Dillon and his bevy of daughters, Tina, Floey, Atty, Sara, Nannie and Mamie, especially the last, the cigarette smoker and Spanish type).”
- “Mat Dillon and his bevy of daughters: Tiny, Atty, Floey, Maimy, Louy, Hetty. Molly too.” ~ Nausicca episode, *Ulysses*
“A timepiece of striated Connemara marble, stopped at the hour of 4.46 a.m. on the 21 March 1896 matrimonial gift of Matthew Dillon...” ~ from *Ulysses*, Ithaca episode

- Connemara marble
- 21 March
- 1896
- Matrimonial
- Matthew Dillon
- 4.46
“A timepiece of striated Connemara marble, stopped at the hour of 4.46 a.m. on the 21 March 1896 matrimonial gift of Matthew Dillon…” ~ from *Ulysses*, Ithaca episode

- Connemara marble
- 21 March
- 1896
- Matrimonial
- Matthew Dillon

• 4.46 ~ While noting a time, this isn’t just an hour and minute, but rather a year. 4.46 a.m. becomes 446 a.d. Joyce used famous Irish dates as symbols in *Finnegans Wake*. Mac Cairthinn mac Coelboth, one of the earliest kings of Ireland, died at the Battle of Mag Femen in 446, according to the Annals of Ulster. This symbolizes a notable Irish death.
“A timepiece of striated Connemara marble, stopped at the hour of 4.46 a.m. on the 21 March 1896 matrimonial gift of Matthew Dillon...” ~ from *Ulysses*, Ithaca episode

- Connemara marble
- 21 March
- 1896
- Matrimonial
- Matthew Dillon

- 4.46 ~ This notable Irish death is reflective of Michael Feeney, a notable Irish death in Nora’s life — and thus, notable for Joyce.
“A timepiece of striated Connemara marble, stopped at the hour of 4.46 a.m. on the 21 March 1896 matrimonial gift of Matthew Dillon...” ~ from *Ulysses*, Ithaca episode

- Connemara marble
- 21 March
- 1896
- Matrimonial
- Matthew Dillon

4.46 ~ In the Nausicaa episode, Bloom reflects on his broken watch and laments that it must be around the time Molly is meeting with Boylan in their affair.
“A timepiece of striated Connemara marble, stopped at the hour of 4.46 a.m. on the 21 March 1896 matrimonial gift of Matthew Dillon…” ~ from *Ulysses*, Ithaca episode

- Connemara marble
- 21 March
- 1896
- Matrimonial
- Matthew Dillon
- 4.46 ~ “Funny my watch stopped at half past four. Dust. Shark liver oil they use to clean. Could do it myself. Save. Was that just when he, she? O, he did. Into her. She did. Done. Ah!”
“A timepiece of striated Connemara marble, stopped at the hour of 4.46 a.m. on the 21 March 1896 matrimonial gift of Matthew Dillon...” ~ from *Ulysses*, Ithaca episode

- Connemara marble
- 21 March
- 1896
- Matrimonial
- Matthew Dillon
- 4.46 ~ Bloom’s stopped watch at half past four is significantly similar to 4:46. Bloom believes Molly, symbolic of Nora, is with another man at this time.
• (The very reverend Canon O’Hanlon in cloth of gold cope elevates and exposes a marble timepiece. Before him Father Conroy and the reverend John Hughes S.J. bend low.)

THE TIMEPIECE: (Unportalling)
Cuckoo.
Cuckoo.
Cuckoo.

(The brass quoits of a bed are heard to jingle.)
THE QUOITS:
St. Patrick
St. Patrick

• “Bloom assented covertly to Stephen’s rectification of the anachronism involved in assigning the date of the conversion of the Irish nation to christianity from druidism by Patrick son of Calpornus, son of Potitus, son of Odyssus, sent by pope Celestine I in the year 432…”
The Marble Clock

• “A timepiece of striated Connemara marble, stopped at the hour of 4.46 a.m. on the 21 March 1896 matrimonial gift of Matthew Dillon...”
• “…the translation in terms of human or social regulation of the various positions of clockwise moveable indicators on an unmoving dial…”
“A timepiece of striated Connemara marble, stopped at the hour of 4.46 a.m. on the 21 March 1896 matrimonial gift of Matthew Dillon...”

• The broken clock symbolized time stopping still for Leopold who, like Joyce, obsessed over his wife’s past lovers.
Murphy’s Tattoos
Murphy’s Tattoos

• “Seeing they were all looking at his chest he accommodatingly dragged his shirt more open so that on top of the timehonoured symbol of the mariner’s hope and rest they had a full view of the figure 16 and a young man’s sideface looking frowningly rather.”
Murphy’s Tattoos

• “Seeing they were all looking at his chest he accommodatingly dragged his shirt more open so that on top of the timehonoured symbol of the mariner’s hope and rest they had a full view of the figure 16 and a young man’s sideface looking frowningly rather.”
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Murphy’s Tattoos

The anchor
Murphy’s Tattoos

The anchor (symbolic of the mariner’s hope and rest)
Murphy’s Tattoos

The anchor (symbolic of the mariner’s hope and rest) + 16
Murphy’s Tattoos

The anchor (symbolic of the mariner’s hope and rest) + 16 (for the number of the book in *The Odyssey* when Odysseus [Ulysses] returns home)
Murphy’s Tattoos

The anchor (symbolic of the mariner’s hope and rest) + 16 (for the number of the book in *The Odyssey* when Odysseus [Ulysses] returns home) + the face of a young Greek [a repeated detail] sailor eaten by sharks
The anchor (symbolic of the mariner’s hope and rest) + 16 (for the number of the book in "The Odyssey" when Odysseus [Ulysses] returns home) + the face of a young Greek [a repeated detail] sailor eaten by sharks (suggestive of sailors lost at sea, even eaten, in "The Odyssey")
Murphy’s Tattoos

The anchor (symbolic of the mariner’s hope and rest) + 16 (for the number of the book in The Odyssey when Odysseus [Ulysses] returns home) + the face of a young Greek [a repeated detail] sailor eaten by sharks (suggestive of sailors lost at sea, even eaten, in The Odyssey) = Odysseus’s return home.
Murphy’s Tattoos
Murphy’s Tattoos

“forfor furst” ("for" / "four")
Murphy’s Tattoos

“For furst” (“for” / “four”)
“And who eight the last of the goosebellies” (“ate” / “eight”)
Murphy’s Tattoos

• Seeing they were all looking at his chest he accommodatingly dragged his shirt more open so that on top of the timehonoured symbol of the mariner’s hope and rest they had a full view of the figure 16 and a young man’s sideface looking frowningly rather.

—And what’s the number for? Loafer number two queried.
—Eaten alive? A third asked the sailor.
—Ay, ay, sighed again the latter personage, more cheerily this time with some sort of a half smile for a brief duration only in the direction of the questioner about the number. Ate. A Greek he was.
Number two; Ay, Ay (ii) = 2

• Seeing they were all looking at his chest he accommodatingly dragged his shirt more open so that on top of the timehonoured symbol of the mariner’s hope and rest they had a full view of the figure 16 and a young man’s sideface looking frowningly rather.

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number. Ate = 8

• Seeing they were all looking at his chest he accommodatingly dragged his shirt more open so that on top of the timehonoured symbol of the mariner’s hope and rest they had a full view of the figure 16 and a young man’s sideface looking frowningly rather.

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—Ay, ay, sighed again the latter personage, more cheerily this time with some sort of a half smile for a brief duration only in the direction of the questioner about the number. Ate. A Greek he was.
Seeing they were all looking at his chest he accommodatingly dragged his shirt more open so that on top of the timehonoured symbol of the mariner’s hope and rest they had a full view of the figure 16 and a young man’s sideface looking frowningly rather.

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—Ay, ay, sighed again the latter personage, more cheerily this time with some sort of a half smile for a brief duration only in the direction of the questioner about the number. Ate. A Greek he was.
number two/Ay, Ay; for; Ate; 16

• Dublin (*doubling*)
number two/Ay, Ay; for; Ate; 16

• Dublin (*doubling*)
• “doubling megalopolitan poleetness”
Murphy’s Tattoos Analysis
“For that (the rapt one warns) is what papyr is meed of, made of, hides and hints and misses in prints.”

~ Finnegans Wake
It’s Been A Pleasure

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• For any questions or just to chat, please feel free to email me!
• Look for my article on teaching a comprehensive unit on “The Dead” to my high school students as an introduction to Joyce in a forthcoming issue of the *James Joyce Quarterly*.
  • Read more at MayMacintosh.weebly.com

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