The Annotated Pratchett File, v9.0

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CONTENTS

1 Preface to v9.0 **5**

2 Introduction **7**

3 Discworld Annotations **9**

The Colour of Magic 9
The Light Fantastic 14
Equal Rites 17
Mort 19
Sourcery 22
Wyrd Sisters 26
Pyramids 31
Guards! Guards! 37
Eric 40
Moving Pictures 43
Reaper Man 47
Witches Abroad 53
Small Gods 58
Lords and Ladies 65
Men at Arms 72
Soul Music 80
Interesting Times 90
Maskerade 93
Feet of Clay 95
Hogfather 103
Jingo 110
The Last Continent 116
Carpe Jugulum 123
The Fifth Elephant 129
The Truth 130
Thief of Time 133
The Last Hero 135
The Amazing Maurice and his Educated Rodents . 137
Night Watch 138
The Wee Free Men 140
Monstrous Regiment 143
A Hat Full of Sky 147
Once More, With Footnotes 148
Going Postal 148
Thud 148
Where's My Cow? 148
Wintersmith 148
Making Money 148
I Shall Wear Midnight 149
Unseen Academicals 149
Scouting for Trolls 149
Raising Taxes 149
The Discworld Companion 149
The Science of Discworld 150
The Science of Discworld II: the Globe 151
The Science of Discworld III: Darwin's Watch . . 151
The Streets of Ankh-Morpork 151
The Discworld Mapp 151
A Tourist Guide to Lancre 151
Death's Domain 152

4 Other Annotations **153**

Good Omens 153
Strata 160
The Dark Side of the Sun 161
Truckers 161

Diggers 162
Wings 163
Only You Can Save Mankind 163
Johnny and the Dead 164
Johnny and the Bomb 167
The Carpet People 168
The Unadulterated Cat 168
Nation 168

5 Thoughts and Themes 169

The Turtle Moves! 169
Song... 170
...and Dance 171
Reverse Annotations 172
Words from the Master 172

6 Editorial Comments 183

The Origin of the APF 183
Version history and Timeline 183
Credits 184
Page Numbers 185
To Annotate or Not to Annotate 185
The APF in Other Formats 186
Third-party Annotations 186
Bibliography 186
Copying the APF 186
Copyright Discussion 187

CHAPTER

1 Preface to v9.0

This is the first ‘real’ release of the Annotated Pratchett File since the v7a.0 release of 16 June 1996.

Back then, I apologised for the eighteen months that had passed between v7.0 and v7a.0, and I promised I would do better next time. Um, yes.

Apologising again, but now for the eight *years* that have passed between v7a.0 and this v9.0, seems a bit pointless. Let me instead just thank all you APF readers for your patience, your submissions, your corrections, and your offers to help. In all those eight years the flow of supportive words and emails and Usenet messages never once dried up, and I doubt if I could ever express adequately enough how motivating and helpful that has been.

Having learned my lesson, I will make no promises or predictions this time with respect to future releases of the APF, but my honest intention is for v9.0 to signal the start of a period of steady APF development on all fronts: annotation content, World Wide Web version, typeset version — everything. In a sense I still consider v9.0 an ‘intermediate’ version, and I have Plans for major improvements all over. We will just have to see how (and when!) it all plays out; for now I hope that v9.0 will be a welcome milestone, of sufficient quality to make sure everybody is once again willing to come along on the next leg of the trip.

Leo Breebaart

Delft, August 2004

CHAPTER

2 Introduction

You are now reading the 9th edition of the Annotated Pratchett File, or APF for short. For information about what is new or changed in v9.0 with respect to previous editions I refer you to the new *Version History and Timeline* section in the *Editorial Comments* chapter.

Ever since its creation in 1992, one of the most popular pastimes on the Usenet newsgroup `alt.fan.pratchett` has been discussing the many jokes, parodies, allusions and references with which Terry Pratchett seasons his work. Since, as Terry once put it, "`alt.fan.pratchett` as an entity has the attention span of a butterfly on cocaine", it quickly became clear that it would be a good idea to distil some of these discussions into something with a little more persistence and staying power than individual Usenet articles (remember that this all took place long before something like Google Groups — or indeed even the World Wide Web itself — existed!). And so the *Annotated Pratchett File* was born, and (because I was brave or foolish enough to volunteer) I became its editor.

Over the years the APF has grown in popularity and size. It now contains nearly two thousand annotations, and is available in a number of different formats. Yet it is still (and if I can help it will always be) called a 'file', reflecting its origin as a short text file that I regularly posted to `alt.fan.pratchett`.

The structure of the APF is straightforward, with the annotations divided into two large chapters: the *Discworld Annotations*, and all the *Other Annotations*. Within each group, the books are listed in the order in which they were published (with the exception that in the Discworld chapter the proper novels come before the secondary material such as the maps and the *Science of Discworld* books). Within each book, the annotations are sorted in ascending order by page number, with that number referring to the edition I actually own myself, which will typically be the original UK hardcover edition. (Some of the earlier books also list paperback page numbers — for more information please read the *Page Numbers* section in the *Editorial Comments* chapter.)

Each annotation is prefixed by either a '+', denoting an annotation that is new or has been significantly updated in this version of the APF, or a '–', denoting an unchanged older annotation. This used to be quite handy when new APF versions appeared more frequently, but has since become a lot less meaningful. We are sticking to the practice for now, on account of tradition.

The APF incorporates, in this edition once again more than ever before, many passages from articles that Terry himself has posted to `alt.fan.pratchett`. As a long time active contributor to the group, he often provides inside information on many aspects of his writing, and it would be a waste to let this first-hand knowledge just disappear into Usenet history. Much of this material has been incorporated into the annotations themselves, but quite a bit of interesting information that did not fit anywhere else has been collected in the *Thoughts and Themes* chapter.

The APF ends with the already mentioned *Editorial Comments* chapter, where various nuts & bolts of the editing process are discussed. It also lists information to help you obtain the most recent version of the APF in whatever format you prefer.

One particular piece of technical information is so important I am placing it here as well as at the end, and that is the address to write to if you have any suggestions, questions, corrections, or new annotations. Without the enthusiastic reactions and input from its readers, the APF would never have survived so far. Please mail all your feedback to me at:

`apf@lspace.org`

and maybe you will see *your* contribution become a part of the next edition. I will now leave you to the annotations, and end this introduction with a thought that is a bit of a cliché but nonetheless true: I hope you will enjoy reading the APF as much as I have enjoyed putting it together.

CHAPTER

3

Discworld Annotations

The Colour of Magic

– [p. 7/7] "[. . .] He stares fixedly at the Destination."

This line is interesting not only because it foreshadows *The Light Fantastic* (as in fact the entire prologue does), but also because it is about the only time the narrator really commits himself to A'Tuin's gender without hedging his bets (as e.g. on the first page of *The Light Fantastic*). Note the capital 'H', which Death also rates in this book and loses in the later ones.

– [p. 8/8] "For example, what was A'Tuin's actual sex?"

I have had email from a herpetologist who has studied under one of the world's experts on turtles, and he assures me that in real life determining the sex of turtles is no easy task. Unlike mammals, reptiles don't have their naughty bits hanging out where they can be easily seen, and the only way to really tell a turtle's gender is by comparison: male turtles are often smaller than females and have thicker tails. Since there are no other *Chelys Galactica* to compare A'Tuin to, the attempts of the Discworld's Astrozoologists are probably futile to begin with.

– [p. 8/8] "[. . .] the theory that A'Tuin had come from nowhere and would continue at a uniform crawl, or steady gait, [. . .]"

Puns on the 'steady state' theory of explaining the size, origin and future of the universe. The best-known *other* theory is, of course, the Big Bang theory, referred to in the preceding sentence.

– [p. 9/9] "Fire roared through the bifurcated city of Ankh-Morpork."

Terry has said that the name 'Ankh-Morpork' was inspired neither by the ankh (the Egyptian cross with the closed loop on top), nor by the Australian or New Zealand species of bird (frogmouths and small brown owls, respectively) that go by the name of 'Morepork'.

Since I first wrote down the above annotation, there have been new developments, however. In *The Streets of Ankh-Morpork* and *The Discworld Companion* we are shown an illustration of the Ankh-Morpork coat of arms, which *does* feature a Morepork/owl holding an ankh. But from Terry's remarks (see next annotation) I feel it's safe to say that neither bird nor cross were explicitly on his mind when he first came up with the name Ankh-Morpork.

Finally, many readers have mentioned the resonance that Ankh-Morpork has with our world's Budapest: also a large city made up of two smaller cities (Buda and Pest) separated by a river.

– [p. 9/9] "[. . .] two figures were watching with considerable interest."

The two barbarians, Bravd and Weasel, are parodies of Fritz Leiber's fantasy heroes Fafhrd and the Gray Mouser. The *Swords* series of books in which they star are absolute classics, and have probably had about as much influence on the genre as Tolkien's *Lord of the Rings*.

The *Swords* stories date back as far as 1939, but more than sixty years later they have lost none of their appeal. Both *The Colour of Magic* and *The Light Fantastic* are, in large part, affectionate parodies of the Leiberian universe, although I hasten to add that, in sharp contrast to many later writers in the field, Leiber himself already had a great sense of humour. Fafhrd and the Mouser are not to be taken altogether serious in his original version, either.

Given all this, I can perhaps be forgiven for thinking that Terry intended Ankh-Morpork to be a direct parody of the great city of Lankhmar in which many of the *Swords* adventures take place. However, Terry explicitly denied this when I suggested it on `alt.fan.pratchett`:

"Bravd and the Weasel were indeed takeoffs of Leiber characters — there was a lot of that sort of thing in *The*

Colour of Magic. But I didn't — at least consciously, I suppose I must say — create Ankh-Morpork as a takeoff of Lankhmar."

– [p. 11/11] "[. . .] two lesser directions, which are Turnwise and Widdershins."

'Widdershins' is in fact an existing word meaning 'counter-sunwise', i.e. counter-clockwise in the Northern hemisphere, clockwise down South. A synonym for 'turnwise' is deosil, which helps explain Ankh-Morpork's Deosil Gate as found on the *The Streets of Ankh-Morpork* Mappe.

Widdershins is also the name of the planet where Dom, the hero from *The Dark Side of the Sun* lives.

– [p. 12/12] " 'Why, it's Rincewind the wizard, isn't it?' [. . .]"

The story behind Rincewind's name goes back to 1924, when J. B. Morton took over authorship of the column 'By The Way' in the *Daily Express*, a London newspaper.

He inherited the pseudonym 'Beachcomber' from his predecessors on the job (the column had existed since 1917), but he was to make that name forever his own by virtue of his astonishing output and success: Morton wrote the column for over 50 years, six times a week, until 1965 when the column became a weekly feature, and continued to the last column in November 1975.

Beachcomber/Morton used an eccentric cast of regular characters in his sketches, which frequently caricatured self-important and highbrow public figures. One continual theme was the silliness of the law courts, featuring amongst others Mr Justice Cocklecarrot and the twelve Red-Bearded Dwarves. In one sketch, the names of those dwarfs were given as Sophus Barkayo-Tong, Amaninter Axling, Farjole Merrybody, Guttergorm Guttergormpton, Badly Oronparser, Cleveland Zackhouse, Molonay Tubilderborst, Edeledel Edel, Scorpion de Rooftrouser, Listenis Youghaupt, Frums Gillygottle, and, wait for it: Churm Rincewind. Terry says:

"I read of lot of Beachcomber in second-hand collections when I was around 13. Dave Langford pointed out the origin of Rincewind a few years ago, and I went back through all the books and found the name and thought, oh, blast, *that's* where it came from. And then I thought, what the hell, anyway."

– [p. 12/12] "Since the Hub is never closely warmed by the weak sun the lands there are locked in permafrost. The Rim, on the other hand, is a region of sunny islands and balmy days."

A presumably knowledgeable correspondent tells me that actually, if you do the calculations, it turns out that it would be the other way around (on average, the sun is closer to the hub than the rim, so the hub would be warmer).

Do not feel obliged to take his word for it, though. 'Discworld Mechanics' is one of `alt.fan.pratchett`'s favourite Perennial Discussion Topics, and I don't think that any two given participants in such a thread have ever managed to agree on anything definite about the way in which the Discworld might 'work'. See also the *The Turtle Moves!* section in Chapter 5 for more information about the physical aspects of the Discworld.

– [p. 16/16] "[. . .] found himself looking up into a face with four eyes in it."

On the covers of the first two Discworld books, Josh Kirby actually drew Twoflower with four physical eyes. Consensus on `alt.fan.pratchett` has it that Terry was trying to get across the fact that Twoflower was wearing glasses ('four-eyes' being a common insult thrown at bespectacled folks), but that Josh Kirby simply triggered on the literal text and went off in a direction of his own. Whether this action essentially shows Kirby's interpretative genius (the KirbyFan explanation) or his inability to get the joke / read very carefully (the NonKirbyFan explanation) is a matter still under discussion.

– [p. 18/17] The inn called 'The Broken Drum' gets burned down in this book. The later Discworld novels all feature an inn called 'The Mended Drum'. The novel *Strata* contains (on p. 35/42) an explanation of why you would call a pub 'The Broken Drum' in the first place: "You can't beat it".

This is probably as good a place as any to mention some intriguing information that I received from one of my correspondents: if you have ever wondered what it would be like to experience the atmosphere of an establishment like the Mended Drum, then the closest you can possibly come in our world is by paying a visit to Alexandria, where there exists a bar called the 'Spitfire', populated mostly by soldiers and sailors, and apparently a dead ringer for the Mended Drum. The story goes that when the owner of the bar passed away a few years ago, his body was kept in a freezer next to the toilets where, for all we know, it may still be today. If any of you ever happen to be in Alexandria, be sure to visit the 'Spitfire' and check it out for us.

– [p. 22/20] "Some might have taken him for a mere apprentice enchanter [. . .]"

One of the few clues to Rincewind's age being younger rather than older, despite the tendency of every cover artist to depict him as at least sixtyish. No one ever draws him as looking like a weasel, either.

– [p. 22/20] "[. . .] an alumnus of Unseen University, [. . .]"

The name of the Discworld's premier scientific institution resonates with that of the Invisible College, formed by the secret organisation of the Rosicrucians, whose members were called the Invisibles because they never dared to reveal themselves in public. The Invisible College was a conclave of scientists, philosophers and other progressive thinkers which, in later times and under Stuart patronage, became the Royal Society.

In the *Brief Lives* arc of Neil Gaiman's *Sandman* comic, Dream visits the Invisible College, where a scientist is happily dissecting a dead orangutan. I don't think that scene was *entirely* coincidental. . .

– [p. 24/22] Terry has this to say about the name 'Twoflower': "[. . .] there's no joke in Twoflower. I just

wanted a coherent way of making up 'foreign' names and I think I pinched the Mayan construction (Nine Turning Mirrors, Three Rabbits, etc.)."

– [p. 26/24] " 'If you mean: is this coin the same as, say, a fifty-dollar piece, then the answer is no.' "

An American reader was puzzled by the fact that in Ankh-Morpork the unit of currency is the dollar, instead of, for instance, something more British, like the pound. Terry explained:

"The dollar is quite an elderly unit of currency, from the German 'thaler', I believe, and the use of the term for the unit of currency isn't restricted to the US. I just needed a nice easy monetary unit and didn't want to opt for the 'gold pieces' cliché. Sure, I live in the UK, but I haven't a clue what the appropriate unit of currency is for a city in a world on the back of a turtle :–) . . . "

– [p. 28/25] " 'Barely two thousand *rhinu*.' "

A very old British slang word for ready money is 'rhino', which Brewer thinks may be related to the phrase 'to pay through the nose', since 'rhinos' means 'nose' in Greek.

+ [p. 30/27] "The Patrician of Ankh-Morpork smiled, but with his mouth only."

An interesting consideration is just when Lord Vetinari became Patrician. Clearly this isn't him (Vetinari eating crystallised jellyfish? — I don't think so. Besides, *Interesting Times* makes it quite clear that Vetinari does not know who Rincewind is).

However, Terry has always denied this interpretation:

"I'm pretty certain that the same Patrician was in all the books. [. . .] He's clearly lost weight and got more austere. It must be the pressure. As for racehorses and so on — Vetinari is not the first Patrician, and no doubt the earlier ones, like Lord Snapcase, were often crazed, greedy and acquisitive. So he has inherited all sorts of things. But he doesn't change anything without a reason."

When the people on afp were not immediately prepared to take his word for this (after all, what does he know — he's only the author. . .), Terry conceded:

"How about: maybe he was Vetinari, but written by a more stupid writer?"

Which was grudgingly accepted. Still, discussion about the differences between the "early" and the "recent" Patrician continues to flare up regularly. When some people on `alt.fan.pratchett` questioned whether Vetinari would really be the type of man to throw the kind of party described in *Mort*, Terry answered:

"I've always thought the Patrician is a party animal. Can you imagine waking up next day and remembering all those witty things you said and did, and then realising that he was listening?"

– [p. 44/39] " '*Reflected-sound-of-underground-spirits?*' "

Surprising as it may seem (or at least as it was to me), there are quite a few people who do not understand this cryptification of 'economics', even though it is explicitly explained by Terry a bit later, on p. 71/63: 'echo-gnomics'. Some of the confusion perhaps arises from the fact that we don't usually associate gnomes with spirits, as in: ghosts. But I think Terry here simply means spirits (as in: souls) living underground, with the emphasis on the word 'underground'.

– [p. 49/43] "Let him but get to Chimera or Gonim or Ecalpon and half a dozen armies couldn't bring him back."

The Chimera was a fire-breathing monster from Greek mythology (see the annotation for p. 171/154 of *Sourcery*). The name is also a pun on Cimmeria, Conan the Barbarian's mythical homeland, while 'Chimerical' has the general connotation of something mythical or imaginary as well.

Ecalpon is 'Noplace' spelled backwards. This is similar to Erewhon, which is 'Nowhere' spelled backwards (well, almost), the idealistic commonwealth described in Samuel Butler's eponymous novel. Also, 'Nehwon' is the universe where Fafhrd and the Gray Mouser have most of their adventures.

Go-Nim, finally, is the name of a Japanese board game similar to four-in-a-row.

– [p. 62/55] "[. . .] I WAS EXPECTING TO MEET THEE IN PSEPHOPOLOLIS."

Death and Rincewind are replaying their own version of the well-known folktale *Appointment in Samarra*. Terry says:

"My mother told me the 'Appointment in Samarra' story when I was very young, and it remained. She says she read it somewhere, or maybe heard it. . .

I'd always thought it was from the 1001 Nights, although I never went looking for it. It's one of those stories that a lot of people vaguely know, without quite knowing why. . . "

For those who aren't familiar with the story, it concerns a servant to a rich Baghdad merchant who goes to the market and encounters Death there, who gestures at him. Convinced that this is a very bad omen indeed, the servant rushes back to his master in a great panic and begs him for a horse, so that he can ride to Samarra and escape whatever calamity will befall him should he stay in Baghdad. The kind master gives the servant a horse, and goes out to investigate for himself. When the merchant finds Death and asks him why he frightened the servant so, Death replies: "I wasn't trying to scare him, it is just that I was so very surprised to meet him here, because I have an appointment with him tonight in Samarra!"

Over the centuries, countless versions and re-tellings of this story have appeared in books, plays and poems in all languages and cultures. One of my correspondents was so intrigued by the tale that with the help of `alt.fan.pratchett` he set out to find the original, or at least the earliest known version. After much research, he now believes this to be *When Death Came to Baghdad*, an old ninth century Middle Eastern Sufi teaching story, told by Fudail ibn Ayad in his *Hikayat-i-Naqshia* ('Tales formed according to a design').

If anyone has a reference to an even earlier version, we would love to hear about it.

– [p. 73/65] " 'Here's another fine mess you've got me into,' he moaned and slumped backwards."

This is a well-known Laurel and Hardy catchphrase. Hardy (the fat one) always says it to Laurel (the thin one), who then usually responded by ruffling the top of his hair with one hand and whimpering in characteristic fashion.

People have been quick to point out to me that Hardy never actually said "fine mess", though, but always "nice mess".

– [p. 75/67] This is the first occurrence of the name 'Dunmanifestin' for the home of the Gods at the top of Cori Celesti. It is used again in several places throughout the other Discworld novels.

This is not only a reference to the many British placenames that begin with 'Dun' (a Gaelic word meaning castle or fort and hence town) but also a reference to the supposedly traditional name for a twee retirement bungalow in the suburbs. When people (especially the bourgeois middle classes) retire to the suburbs they always, according to the stereotype, give the house some 'cute' punning name. Since the Dun/Done association is well-known, one of the more common names (though it is a matter of discussion if anyone has ever actually seen a house with this name) is 'Dunroamin' — that is "done roaming" — i.e. the owners of the house have finished "travelling the world" and are now settled down to a life of the Daily Mail, golf and coffee mornings. From this, we get that a retirement home for gods not possessing much taste, might just be named 'Dunmanifestin'.

A correspondent tells me that 'Dun' is also an Old English word for hill.

– [p. 76/68] "[. . .] Zephyrus the god of slight breezes."

Zephyrus was in fact the Greek god of the soft west winds. The interactions of the gods in 'The Sending of Eight' strongly bring to mind the Godshome scenes in Leiber's *Swords* series.

– [p. 78/70] *The Sending of Eight*

Just as the first chapter of *The Colour of Magic* has many resonances with Fritz Leiber's *Swords* series, so can this chapter be regarded as a light parody of the works of horror author H. P. Lovecraft, who wrote many stories in a universe where unspeakable Evil lives, and where Ancient Gods (with unpronounceable names) play games with the lives of mortals. Lovecraft also wrote a story called *The Colour out of Space*, about an indescribable, unnatural colour.

– [p. 92/82] "[. . .] the circle began to spin widdershins."

This entire section is a direct analogy to the workings of a normal electrical generator, with the Elemental Magical Force being the electromotive force we all know and love from high school physics lessons.

– [p. 98/87] "The floor was a continuous mosaic of eight-sided tiles, [. . .]"

It is physically impossible for convex octagons (the ones we usually think of when we hear the word 'octagon') to tile a plane. Unless, of course, space itself would somehow be strangely distorted (one of the hallmarks of Lovecraft's Cthulhu mythos). It is possible, however, to tile a plane with non-convex octagons (and Terry nowhere says or implies he meant convex tiles). Proof is left as an exercise to the reader (I hate ASCII pictures).

– [p. 101/89] "[. . .] the disposal of grimoires [. . .]"

I don't think too many people will have missed that this section echoes the two main methods of nuclear waste disposal: sealing drums in deep salt mines, and dropping the drums into trenches at subduction zones. Of these two methods, the trench dumping has only been theorised about and not actually employed.

– [p. 114/101] " 'I spent a couple of hundred years on the bottom of a lake once.' "

Reference to the sword Excalibur from the King Arthur legend. There's another reference to that legend on p. 128/113: " 'This could have been an anvil' ".

Some people were also reminded of the black sword Stormbringer, from Michael Moorcock's Elric saga.

– [p. 114/101] " 'What I'd *really* like to be is a ploughshare. I don't know what that is, but it sounds like an existence with some point to it.' "

Swords and ploughshares have always been connected through a proverb originating in a famous phrase from the Bible, in Isaiah 2:4: "[. . .] and they shall beat their swords into plowshares and their spears into pruning hooks: nation shall not lift up sword against nation, neither shall they learn war any more".

– [p. 117/103] "I'LL GET YOU YET, CULLY, said Death [. . .]"

Death is addressing Rincewind here, so the use of what looks like a different name is confusing. Terry explains: "Cully still just about hangs on in parts of the UK as a mildly negative term meaning variously 'yer bastard', 'man', 'you there' and so on. It's quite old, but then, Death is a history kind of guy."

The Dictionary of Phrase and Fable, by Ebenezer Cobham Brewer (a 19th century reference book; see also the *Words From The Master* section in chapter 5) explains 'cully' as being a contracted form of 'cullion', "a despicable creature" (from the Italian: coglione). An Italian correspondent subsequently informed me that "coglione" is actually a popular term for testicle, which is often used to signify a stupid and gullible person. According to the Oxford English Dictionary, 'cully' may also have been a gypsy word.

– [p. 118/104] The entire *Lure of the Wyrm* section parodies the Pern novels (an sf/fantasy series) by Anne McCaffrey. The heroine of the first Pern novel *Dragonflight* is called Lessa, and the exclamation mark in Terry's dragonriders' names parallels the similar use of apostrophes in McCaffrey's names.

– [p. 124/109] "*The dragons sense Liessa's presence.*"

This section in italics (continued later with Ninereeds) is another Pern reference (see the annotation for p. 118/104),

in this case to the way McCaffrey depicts the mental communications from the dragons.

– [p. 125/110] "Oh, you know how it is with wizards. Half an hour afterwards you could do with another one, the dragon grumbles."

The 'half an hour afterwards' quip is more conventionally made about Chinese food.

– [p. 130/114] "[. . .] it appeared to be singing to itself."

Although singing swords are common as dirt in myths and folklore, we do know that Terry is familiar with many old computer games, so the description of Kring may be a passing reference to the prototypical computer adventure game *ADVENT* (later versions of which were also known as *Adventure* or *Colossal Cave*). In this game, a room exists where a sword is stuck in an anvil. The next line of the room's description goes: "The sword is singing to itself".

– [p. 141/123] "[. . .] he had been captivated by the pictures of the fiery beasts in *The Octarine Fairy Book*."

A reference to our world's Blue, Brown, Crimson, Green, etc., Fairy Books, edited by Andrew Lang.

+ [p. 156] " 'It is forbidden to fight on the Killing Ground,' he said, and paused while he considered the sense of this."

This echoes a famous line from Stanley Kubrick's 1964 movie *Dr Strangelove*, which has President Merkin Muffley (Peter Sellers) saying: "Gentlemen, you can't fight in here! This is the War Room."

– [p. 168/145] "At that moment Lianna's dragon flashed by, and Hrun landed heavily across its neck. Lianna leaned over and kissed him."

A strange error, since in the rest of the story the girl's name is Liessa. Terry says the typo (which occurs in both the original Colin Smythe hardcover and the 1st edition of the Corgi paperback, but can also be found as late as the 5th edition of the US Signet paperback) must have been introduced sometime during the publishing process: they are not in his original manuscript.

Even so, the switch is kind of appropriate because Anne McCaffrey has a tendency herself to suddenly change a character's name or other attributes (T'ron becoming T'ton, etc.). At least one of my correspondents thought Terry was changing Liessa's name on purpose as an explicit parody.

– [p. 169/146] After Rincewind and Twoflower escape from the Wyrmberg they are flying a dragon one moment and a modern jetliner the next.

Clearly they have been, get this, translated to another plane (the last few paragraphs of this section seem to support the theory that Terry actually intended this rather implicit pun). Note also the "powerful travelling rune TWA" appearing on the Luggage: Trans *World* Airlines.

– [p. 171/148] 'Zweiblumen' is the (almost) literal German translation of 'Twoflower' (it actually translates to 'Twoflowers', so a 'better' translation would have been the singular form: 'Zweiblume').

'Rjinswand', however, is merely something that was intended to *sound* foreign — it is not a word in any language known to the readers of `alt.fan.pratchett`.

– [p. 172/149] "[. . .] a specialist in the breakaway oxidation phenomena of certain nuclear reactors."

"Breakaway oxidation phenomena" is a reasonably well-known example of doubletalk. Basically, what Terry's saying here is that Dr Rjinswand is an expert on uncontrolled fires in nuclear reactors. And we all know what Terry's job was before he became a Famous Author. . .

– [p. 176/153] " 'I am Goldeneyes Silverhand Dactylos,' said the craftsman."

'Dactylos' means 'fingers' in dog-Greek. See also the annotation for p. 159/115 of *Small Gods*.

The fate of Dactylos has been suffered by craftsmen in our world as well. In 1555 Ivan the Terrible ordered the construction of St Basil's Church in Moscow. He was so pleased with this piece of work by the two architects, Postnik and Barma, that he had them blinded so they would never be able to design anything more beautiful.

– [p. 179/155] "[. . .] the incredibly dry desert known as the Great Nef."

'Neff' is the name of an oven manufacturer, and 'nef' is of course 'fen' (i.e. something incredibly wet) spelled backwards.

– [p. 184/160] "The captain had long ago decided that he would, on the whole, prefer to achieve immortality by not dying."

Probably the best known version of this line is from Woody Allen, who said: "I don't want to achieve immortality through my work. I want to achieve it through not dying".

+ [p. 184/160] " 'His name is Tethis. He says he's a sea troll.' "

In Greek mythology Tethys or Thetis was the personification of the feminine fecundity of the sea. She was the daughter of Uranus and Gaia, and the youngest female Titan (or Titanide). Eventually she married her brother Oceanus, and together they had more than 3000 children, namely all the rivers of the world.

Undoubtedly because of these origins, 'Tethys' is a name that has been given to, amongst others, a tropical sea that existed during the Triassic era in what is now Southern Europe, and to a moon of Saturn, one primarily composed of water ice.

Note that this is one instance where it appears Terry violates his own unwritten rule that trolls should have 'mineral' names. Perhaps this is simply because we are looking at this early book in the series with hindsight: the only rock troll to appear up to this point lasted about three paragraphs and didn't have a chance to introduce himself. But even if the unwritten rule was already established in Terry's mind at this point, it seems reasonable that it need

not apply to Tethis, who is, after all, neither a rock troll nor originally a Discworld creature.

– [p. 189/164] " 'Ghlen Livid,' he said."

Glenlivet is a well-known Single Malt Scotch whisky. It's a wee bit more expensive than Johnny Walker.

– [p. 193/168] "He told them of the world of Bathys, [. . .]"

'Bathys' is Greek for 'deep', as in for example bathyscaphe deep-sea diving equipment.

– [p. 194/168] "[. . .] the biggest dragon you could ever imagine, covered in snow and glaciers and holding its tail in its mouth."

Tethis is describing a planet designed according to a world-view that is about as ancient and as widespread as the idea of a Discworld itself.

The snow and glaciers seem to point specifically to the Norse mythology however, where the Midgard serpent Jormungand circles the world in the manner described.

– [p. 198/172] " 'Well, the disc itself would have been created by Fresnel's Wonderful Concentrator,' said Rincewind, authoritatively."

It is stereotypical that in fantasy fiction (e.g. Jack Vance's *Dying Earth* stories) and role-playing games (e.g. *Advanced Dungeons & Dragons*) spells are often named after their 'creator', e.g. 'Bigby's Crushing Hand'. And indeed, in our universe Augustin Fresnel was the 19th century inventor of the Fresnel lens, often used in lighthouses to concentrate the light beam. A Fresnel lens consists of concentric ring segments; its main advantage is that it is not as thick as a (large) normal lens would be. The disc Rincewind is referring to is a transparent lens twenty feet across.

– [p. 221/191] "Whoever would be wearing those suits, Rincewind decided, was expecting to boldly go where no man [. . .] had boldly gone before [. . .]"

From the famous opening voice-over to the *Star Trek* television series:

"Space. . . the final frontier. These are the voyages of the Starship Enterprise. Its five-year mission: to explore strange new worlds, to seek out new life and new civilisations — to boldly go where no man has gone before."

This became "where no-one has gone before" only in the newer, more politically correct *Star Trek* incarnations.

– [p. 222/192] " '? Tyø yur åtl hø sooten gåtrunen?' "

People have been wondering if this was perhaps a real sentence in some Scandinavian language (the letters used are from the Danish/Norwegian alphabet), but it isn't.

Terry remarks: "The point is that Krullian isn't Swedish — it's *just a language that looks foreign*. In the same way, I hope the hell that when *Witches Abroad* is translated the translators use some common sense when dealing with Nanny Ogg's fractured Esperanto."

The Light Fantastic

– [title] *The Light Fantastic*

The book's title comes from the poem *L'Allegro*, written by John Milton in 1631:

> *Haste thee, nymph, and bring with thee*
> *Jest and youthful Jollity*
> *Quips and Cranks, and wanton Wiles*
> *Nods, and Becks, and wreathed Smiles*
> *Such as hang on Hebe's neck*
> *And love to live in dimple sleek*
> *Sport that wrinkled Care derides*
> *And Laughter holding both his sides*
> *Come and trip it as ye go*
> *On the Light Fantastic toe.*

– [p. 6/6] "[. . .] proves, whatever people say, that there *is* such a thing as a free launch."

The reference is to the saying "there ain't no such thing as a free lunch" (also known by its acronym 'TANSTAAFL', made popular by science fiction author Robert Heinlein in his classic novel *The Moon is a Harsh Mistress*, although the phrase was originally coined by American economist John Kenneth Galbraith).

– [p. 8/8] "[. . .] the sort of book described in library catalogues as 'slightly foxed', [. . .]"

"Slightly foxed" is a term used primarily by antiquarian booksellers to denote that there is staining (usually due to Ferric OXide, hence 'FOXed') on the pages of a book. This does not usually reduce the value of the book, but booksellers tend to be scrupulous about such matters.

– [p. 8/8] Many people have commented on the last name of the 304th Chancellor of Unseen University: Weatherwax, and asked if there is a connection with Granny Weatherwax.

In *Lords and Ladies*, Terry supplies the following piece of dialogue (on p. 224/161) between Granny and Archchancellor Ridcully as an answer:

" 'There was even a Weatherwax as Archchancellor, years ago,' said Ridcully. 'So I understand. Distant cousin. Never knew him,' said Granny."

– [p. 8/8] "[. . .] even with the Wee Willie Winkie candlestick in his hand."

This is one of those candlesticks with a flat, saucer-like base, a short candleholder in the middle and a loop to grip it by at one side. 'Wee Willie Winkie' is a Mother Goose nursery rhyme, and traditional illustrations always show Willie going upstairs carrying a candle.

> *Wee Willie Winkie runs through the town,*
> *Upstairs and downstairs, in his nightgown.*
> *Rapping at the windows, Crying through the lock,*
> *'Are the children all in bed? For it's now eight*
> *o'clock.'*

– [p. 9/9] "[. . .] the Book of Going Forth Around Elevenish,

[. . .]”

The title the ancient Egyptians used for what we now call the Book of the Dead was *The Book of Going Forth By Day*. Note that in the UK until a few years ago the pubs opened at 11 a.m.

If you try really hard (one of my correspondents did) you can see this as a very elaborate joke via the chain: Around Elevenish → Late in the morning → Late → Dead → Book of the Dead. But I doubt if even Terry is *that* twisted.

– [p. 10/10] Dandelion Clock

Amongst English (and Australian) children there exists the folk-belief that the seed-heads of dandelions can be used to tell the time. The method goes as follows: pick the dandelion, blow the seeds away, and the number of puffs it takes to get rid of all the seeds is the time, e.g. three puffs = three o’clock. As a result, the dandelion stalks with their globes of seeds are regularly referred to as a “dandelion clocks” in colloquial English.

– [p. 10/10] “ ‘To the upper cellars!’ he cried, and bounded up the stone stairs.”

The magic eating its way through the ceilings with the wizards chasing it floor after floor vaguely resonates with the ‘alien blood’ scene in the movie *Alien*, where the acidic blood of the Alien burns through successive floors of the ship, with people running down after it.

– [p. 24/24] “[. . .] when a wizard is tired of looking for broken glass in his dinner, [. . .], he is tired of life.”

See the annotation for p. 193/158 of *Mort*.

– [p. 26/26] “I WAS AT A PARTY, he added, a shade reproachfully.”

When someone on the net wondered if this scene had been influenced by Monty Python (who also do a Death-at-a-party sketch), Terry replied:

“No. I’m fairly honest about this stuff. I didn’t even see the film until long after the book was done. Once again, I’d say it’s an easy parallel — what with the Masque of the Red Death and stuff like that, the joke is just lying there waiting for anyone to pick it up.”

The Masque of the Red Death is a well-known story by Edgar Allan Poe, in which the nobility, in a decadent and senseless attempt to escape from the plague that’s ravishing the land, lock themselves up a castle and hold a big party. At which a costumed personification of Death, of course, eventually turns up and claims everyone anyway.

It is perhaps also worth pointing out that the quoted sentence looks very much like a classic Tom Swiftie (if you can accept Death as a shade). Tom Swifties (after the famous series of boys’ novels which popularised them) are sentences of the form “xxx, said he zzz-ly”, where the zzz refers back to the xxx. Examples:

> “Pass me the shellfish,” said Tom crabbily.
> “Let’s look for another Grail!” Tom requested.
> “I used to be a pilot,” Tom explained.
> “I’m into homosexual necrophilia,” said Tom in dead earnest.

– [p. 30/30] “[. . .] the only forest in the whole universe to be called — in the local language — Your Finger You Fool, [. . .]”

The miscommunication between natives and foreign explorers Terry describes here occurs in our world as well. Or rather: it is *rumoured*, with stubborn regularity, to have occurred all over the globe. Really hard evidence, one way or the other, turns out to be surprisingly hard to come by. As Cecil Adams puts it in *More of the Straight Dope*: “Having now had the “I don’t know” yarn turn up in three different parts of the globe, I can draw one of two conclusions: either explorers are incredible saps, or somebody’s been pulling our leg.”

– [p. 34/34] “Twoflower touched a wall gingerly.”

Speaking of Tom Swifties. . .

– [p. 34/34] “ ‘Good grief! A real gingerbread cottage!’ ”

The cottage and the events alluded to a bit later (“ ‘Kids of today,’ commented Rincewind. ‘I blame the parents,’ said Twoflower.”) are straight out of the *Hansel and Gretel* fairy tale by the brothers Grimm.

If you have access to the Internet, you can find an online version of the original fairy tale at the URL:

`ftp://ftp.uu.net/doc/literary/obi/Fairy.Tales/Grimm/hansel.and.gretel.txt.Z`

– [p. 35/35] “ ‘Candyfloss.’ ”

Candyfloss is known as cotton candy in the US, or fairy floss in Australia. It’s the pink spun sugar you can eat at fairs and shows.

– [p. 35/35] “He read that its height plus its length divided by half its width equalled exactly 1.67563. . . ”

A parody of the typical numerical pseudo-science tossed about regarding the Great Pyramid and the ‘cosmic truths’ (such as the distance from the Earth to the Sun) that the Egyptians supposedly incorporated into its measurements.

The remark about sharpening razor blades at the end of the paragraph is similarly a reference to the pseudo-scientific ‘fact’ that (small models of) pyramids are supposed to have, among many other powers, the ability to sharpen razor blades that are left underneath the pyramids overnight.

– [p. 37/37] “ ‘Hot water, good dentishtry and shoft lavatory paper.’ ”

From the first *Conan The Barbarian* movie (starring Arnold Schwarzenegger): “Conan! What is good in life?” “To crush your enemies, drive them before you, and to hear the lamentation of their women.” This quote, in turn, is lifted more or less verbatim from an actual conversation Genghiz Khan is supposed to have had with his lieutenants.

– [p. 45/45] “ ‘Of course I’m sure,’ snarled the leader. ‘What did you expect, three bears?’ ”

Another fairy tale reference, this time to *Goldilocks and the*

Three Bears.

– [p. 46/46] " 'Someone's been eating my bed,' he said."

A mixture of "someone's been eating my porridge" and "someone's been sleeping in my bed", both from the *Goldilocks and the Three Bears* fairy tale.

– [p. 47/47] "Illuminated Mages of the Unbroken Circle"

An organisation with this name is also mentioned in the *Illuminatus!* trilogy by Robert Shea and Robert Anton Wilson.

+ [p. 57/57] "The universe, they said, depended for its operation on the balance of four forces which they identified as charm, persuasion, uncertainty and bloody-mindedness."

The four fundamental forces that govern *our* universe are gravitation, electro-magnetism, the strong nuclear force and the weak nuclear force.

The word 'charm' also resonates with the concept of quarks, the elementary quantum particles that the strong nuclear force in fact acts on. For more information see the annotation for p. 133/97 of *Lords and Ladies*.

+ [p. 62/62] " 'In the beginning was the word,' said a dry voice right behind him. 'It was the Egg,' corrected another voice. [. . .] '[. . .] I'm sure it was the primordial slime.' [. . .] 'No, that came afterwards. There was firmament first.' [. . .] 'You're all wrong. In the beginning was the Clearing of the Throat—' "

The bickering of the spells is cleared up somewhat by the creation passages on pp. 103/85–119/99 from *Eric*. It is quite clearly stated that first the Creator did an Egg and Cress (for Rincewind), then He Cleared His Throat, then He Read the Octavo (that's the word then), which created the world and finally the primordial slime came into being because Rincewind couldn't eat the Egg and Cress Sandwich and just dropped it on the beach. The Creator subcontracted for the firmament, so it isn't quite clear when that came to be.

"In the beginning was the word" is of course also a biblical allusion to John 1:1: "In the beginning was the Word, and the Word was with God, and the Word was God."

– [p. 82/82] " 'Anyway, I don't believe in Caroc cards,' he muttered."

Caroc = Tarot. See also the annotation for p. 110/90 of *Mort*.

A minor inconsistency, by the way, is that on p. 24/24 there actually is a reference to Tarot cards.

– [p. 88/88] "[. . .] what about all those studded collars and oiled muscles down at the Young Men's Pagan Association?"

A reference to the Young Men's Christian Association, YMCA. See also the annotation for p. 14/14 of *Pyramids*.

In our world the YMCA somehow became associated with the homosexual scene (I think quite a few people singing merrily along to the Village People's disco hit 'YMCA' would have been very surprised to learn what the song was *really* about), hence the "studded collars and oiled muscles" bit.

– [p. 93/93] " 'Only when you leave, it's very important not to look back.' "

It's always important never to look back if you're rescuing somebody from Death's domain. The best known example of this can be found in the tragic legend of Orpheus and Eurydice. Orpheus went to fetch his departed loved one, talked Hades (the Greek version of Death) into it, but had to leave without looking back. Of course he looked — and she was gone forever. A contemporary retelling of the Orpheus legend can be found in Neil Gaiman's *Sandman* series.

A few people have written and suggested a reference to Lot's wife in Genesis 19:26 (who was turned into a pillar of salt when she looked back when they left Sodom and Gomorrah), but the fact that we're talking about Death's domain here indicates clearly to me that the Orpheus reference is the one Terry intended.

– [p. 104/104] "Rincewind wasn't certain what a houri was, but after some thought he came to the conclusion that it was a little liquorice tube for sucking up the sherbet."

A houri is actually a beautiful young girl found in the Moslem paradise. For more information on sherbets see the annotation for p. 122/111 of *Sourcery*.

– [p. 105/105] "[. . .] homesickness rose up inside Rincewind like a late-night prawn birani."

A birani is an Indian rice curry.

– [p. 128/128] " 'Man, we could be as rich as Creosote!' "

This is the first mention of Creosote, whom we will later meet as a fully developed character in his own right, in *Sourcery*. See also the annotation for p. 125/113 of *Sourcery*.

– [p. 133/133] The idea of a strange little shop that appears, sells the most peculiar things, and then vanishes again first appears in a short story by H. G. Wells, appropriately called *The Magic Shop*. A recent variation on the same theme can be found in Stephen King's *Needful Things*.

When an a.f.p. reader mistakenly thought that this type of shop was invented by Fritz Leiber (see the annotation for p. 9/9 of *The Colour of Magic*), Terry replied:

"Actually, magically appearing/disappearing shops were a regular feature of fantasy stories, particularly in the old *Unknown* magazine. They always sold the hero something he didn't — at the time — know he needed, or played some other vital part in the plot. And I think they even turned up on the early Twilight Zones too. You're referring to a Leiber story called Bazaar of the Bizarre or something similar, where a shop appears which seems to contain wonderful merchandise but in fact contains dangerous trash."

The Leiber story is indeed called *Bazaar of the Bizarre*. It features Fafhrd and the Gray Mouser, and can be found in *Swords Against Death*.

– [p. 171/171] " 'Do not peddle in the affairs of

wizards. . . ’ ”

See the annotation for p. 183/149 of *Mort*.

– [p. 209/209] “The young turtles followed, orbiting their parent.”

My herpetological correspondent tells me that in our world no known turtles give any sort of care to their young. They just lay the eggs and leave the hatchlings to fend for themselves, which incidentally helps explain why sea turtles are becoming extinct.

It can be argued that Great A’Tuin is in fact a kind of sea turtle (admittedly, a somewhat *unusual* sea turtle), since only sea turtles have flippers in place of feet and spend most of their time swimming.

– [p. 213/213] “ ‘They do say if it’s summa cum laude, then the living is easy —.’ ”

Substituting “graduation with distinction” for the Latin “summa cum laude” gives a perfectly unexceptional sentiment, but it is, of course, also a reference to the song ‘Summertime’ from the Gershwin opera/operetta/musical *Porgy and Bess*: “Summertime, and the living is easy”.

Equal Rites

– A central theme of this book (as well as of the other Discworld witch novels) is the contrast between on one side the (female) witches or wiccans, who are in touch with nature, herbs and headology, and on the other side the (male) wizards who are very ceremonial and use elaborate, mathematics-like tools and rituals. This conflict rather closely mirrors a long-standing feud between occult practitioners in our real world. (And all the infighting within each camp occurs in real life, as well.)

My source for this also mentions that Pratchett’s witches, especially, are obvious stereotypes of the kinds of people one can run into at wiccan festivals.

– “Only dumb redheads in Fifties’ sitcoms are wacky.”

Refers to Lucille Ball from *I Love Lucy* fame.

– One of my correspondents recalls that he interviewed Terry in 1987 for a university magazine. In that interview Terry said that one thing which had tickled him about Josh Kirby’s artwork for the *Equal Rites* cover was that it subliminally (accidentally?) reflected the Freudian overtones of the book (references to “hot dreams”, the angst of adolescence, things that might be called “magic” envy). . . Kirby’s artwork “coincidentally” draws Esk with the broom handle where a penis would be (traditionally supposed to be the basis of the “witches flying around on broomsticks” myth).

– Kirby caricatures himself as the pointy-eared wizard on the back cover — anyone who has seen his picture in *The Josh Kirby Posterbook* can confirm this.

– [p. -/5] “Thanks to Neil Gaiman, who loaned us the last surviving copy of the *Liber Paginarum Fulvarum*, [. . .]”

Neil Gaiman is the author of the acclaimed *Sandman* comics series, as well as Terry’s co-author on *Good Omens*.

Liber Paginarum Fulvarum is a dog-Latin title that translates to *Book of Yellow Pages*, i.e. not the *Book of the Dead*, but rather the *Phonebook of the Dead*. The book appears in *Good Omens* as well as in *Sandman*, where it is used in an attempt to summon Death (although the colourist didn’t get the joke and simply coloured the pages brown). Terry said (when questioned about it in a *Good Omens* context):

“Liber Paginarum Fulvarum is a kind of shared gag. It’s in the dedication of *Equal Rites*, too. Although I think we’ve got the shade of yellow wrong — I think there’s another Latin word for a kind of yellow which is closer to the Yellow Pages colour.”

The other word for yellow Terry is thinking of may possibly be ‘gilvus’, or ‘croceus’, or ‘luteus’.

– [p. 8/10] “[. . .] up here in the Ramtop Mountains [. . .]”

RAMTOP was the name of a system variable in the old Sinclair Spectrum computers.

– [p. 45/45] “ ‘I’ve seen the thundergods a few times,’ said Granny, ‘and Hoki, of course.’ ”

The name Hoki derives from ‘hokey’ in combination with the Norse god Loki. The description of Hoki is pure Pan, however.

– [p. 73/73] “According to the standard poetic instructions one should move through a fair like the white swan at evening moves o’er the bay, [. . .]”

These instructions stem in fact from a folk song called ‘She Moved Through the Fair’, which has been recorded by (amongst others) Fairport Convention, Van Morrison and All About Eve:

> *My young love said to me, ‘My mother won’t mind*
> *And my father won’t slight you for your lack of kine’.*
> *And she stepped away from me and this she did say,*
> *‘It will not be long now till our wedding day’*
>
> *She stepped away from me and she moved through the fair*
> *And fondly I watched her move here and move there*
> *And she made her way homeward with one star awake*
> *As the swan in the evening moves over the lake*

– [p. 79/79] “ ‘Gypsies always come here for the fair, [. . .]’ ”

Someone on `alt.fan.pratchett` pointed out that in our world, Gypsies were named because people thought they were Egyptians. Since the Discworld equivalent of Egypt is Djelibeybi, shouldn’t Hilta Goatfounder have been talking

about, say, 'Jellybabes'? Terry answered:

"Okay. Almost every word in the English language has a whole slew of historic associations. People on the Disc can't possibly speak 'English' but I have to write in English. *Some* carefully-positioned 'translations' like 'It's all Klatchian to me' can work, but if I went the whole hog and 'discworlded' every name and term, then the books would be even more impenetrable and would probably only be read by people who like learning Klingon. I do my best — French fries can't exist on Discworld, for example — but I think 'gypsies' is allowable."

– [p. 80/79] "If broomsticks were cars, this one would be a split-window Morris Minor."

A Morris Minor is a British car that non-Brits might be familiar with either through the video clip for Madness' song 'Driving in my car', or through the TV series *Lovejoy*. In that series, Lovejoy's car 'Miriam' is a Morris Minor. For the rest of you, here's a description:

Imagine a curvaceous jelly-mould in the shape of a crouching rabbit, like Granny used to use. Turn it open-side-down and fit four wheels, near the corners. On the rabbit's back build a cabin, with picture windows and a windscreen in two parts at an angle to each other. Add turn indicators consisting of little arms which flip out of the body at roof level, just behind the doors. Furnish the cabin in a post-War austerity style, and power the result with a 1935 vintage 850cc straight four engine pulling about 30bhp. In its day, in 1948, this was the height of desirability — so much so that for its first few years it was only available for export.

Even in the Nineties, a fair number of Moggies are still going, er, strong. You can actually pay a couple of thousand pounds for a good one which works, because they're so easy to maintain. And the split-screen ones are very definitely collectors' items.

– [p. 111/109] "Bel-Shamharoth, C'hulagen, the Insider — the hideous old dark gods of the Necrotelicomnicom, [. . .]"

The Necrotelicomnicom is another reference to the Phonebook of the Dead (see the annotation for the dedication of *Equal Rites*), but is also a pun on the evil book of the dead *Necronomicon*, used by H. P. Lovecraft in his Cthulhu stories.

Bel-Shamharoth is an Elder God of the Discworld we already met in 'The Sending of Eight' in *The Colour of Magic*. C'hulagen is obviously made up out of the same ingredients as C'thulhu, and the Insider refers to the unnamed narrator of Lovecraft's *The Outsider*.

– [p. 119/117] "The lodgings were [. . .] next to the [. . .] premises of a respectable dealer in stolen property because, as Granny had heard, good fences make good neighbours."

Terry's having fun with a familiar saying that originated with Robert Frost's poem *Mending a Wall*:

> *My apple trees will never get across*
> *And eat the cones under his pines, I tell him.*
> *He only says, 'Good fences make good neighbours'.*

And since people keep pointing it out to me I suppose it might as well be mentioned here that 'fence' is also the English word for a dealer in stolen goods.

– [p. 121/119] " 'Mrs Palm,' said Granny cautiously. 'Very respectable lady.' "

"Mrs Palm(er) and her daughters" is a euphemism for male masturbation.

– [p. 122/120] " 'Yes, that's it,' said Treatle. 'Alma mater, gaudy armours eagle tour and so on.' "

Treatle refers here to the old student's (drinking) song 'Gaudeamus Igitur', written in 1781 by Christian Wilhelm Kindleben, a priest in Leipzig who got kicked out because of his student songs. The song is still in use at many universities and schools, where it gets sung during graduation ceremonies. The actual lyrics are:

> *Gaudeamus igitur, iuvenes dum sumus.*
> *Post iucundam iuventutem,*
> *Post molestam senectutem,*
> *Nos habebit humus, nos habebit humus.*

Which roughly translates to:

> *Let us be merry, therefore, whilst we are young men.*
> *After the joys of youth,*
> *After the pain of old age,*
> *The ground will have us, the ground will have us.*

– [p. 132/130] The maid at Unseen University is called Ksandra, which puns on Troy's Cassandra; but might also refer to Sandra being yet another typical 'Tracey/Sharon' sort of name in England. See also the entry for p. 106/95 of *Reaper Man*.

Perhaps the fact that nobody can understand Ksandra (because she talks with her mouth full of clothes-pegs) is also an obscure reference to the classical Cassandra, daughter of Priam of Troy, whom the Gods gave the gift of prophecy and the curse of no-one believing a word she said.

– [p. 133/130] " 'Hmm. Granpone the White. He's going to be Granpone the Grey if he doesn't take better care of his laundry.' "

You really have to read Tolkien in order to understand why this is so funny. Sure, I can explain that in the *The Lord of the Rings* a big deal is made of the transformation of wizards from one 'colour' to another (and in particular Gandalf the Grey becoming Gandalf the White), but that just doesn't do justice to the real atmosphere of the thing.

– [p. 143/141] "[. . .] the Creator hadn't really decided what he wanted and was, as it were, just idly messing around with the Pleistocene."

Refers to the Pleistocene geological era (a few dozen million years or so ago), but also to Plasticine, a brand name that has become (at least in Britain, Australia and New Zealand) a generic name for the modeling clay children play with.

– [p. 163/159] Some folks thought they recognised the duel between Granny Weatherwax and Archchancellor Cutangle from T. H. White's description of a similar duel in his *Arthur, The Once and Future King* (also depicted as a very funny fragment in Disney's *The Sword in the Stone*, which was an animation film based on this book). However, Terry says:

"The magical duel in *Equal Rites* is certainly not lifted from T. H. White. Beware of secondary sources. Said duel (usually between a man and a woman, and often with nice Freudian touches to the things they turn into) has a much longer history; folkies out there will probably know it as the song 'The Two Magicians'."

– [p. 176/172] " 'Million-to-one chances,' she said, 'crop up nine times out of ten.' "

The first mention of this particular running gag in the Discworld canon (to be featured most prominently in *Guards! Guards!*).

It is not quite *the* earliest appearance in Terry's work, though: he also uses it on p. 46/55 of *The Dark Side of the Sun*.

– [p. 188/184] "[. . .] which by comparison made Gormenghast look like a toolshed on a railway allotment."

Gormenghast is the ancient, decaying castle from Mervyn Peake's *Gormenghast* trilogy. See also the annotation for p. 17/17 of *Pyramids*.

– [p. 202/197] " 'Like "red sky at night, the city's alight",' said Cutangle."

Plays on the folk saying: "Red sky at night, shepherd's delight. Red sky in the morning, shepherd's warning".

Mort

– [p. 17/16] " 'They call me Mort.' WHAT A COINCIDENCE, [. . .]"

Not only does 'Mort' mean 'death' in French, but in *The Light Fantastic* we also learned (on p. 95/95), that Death's *own* (nick)name is Mort. Opinions on a.f.p. are divided as to which of these two facts is the 'coincidence' Death is talking about.

+ [p. 24/21] "The only thing known to go faster than ordinary light is monarchy, [. . .]"

This is where the popular (on the net, at least) 'kingons and queons' footnote starts out, which parodies a postulate of J. Sarfatti based on Bell's theorem on quantum physics. Bell proves that in order for quantum theory to be valid, there has to exist a way to transfer information between subatomic particles that is faster than light. Sarfatti then theorised that this so called 'superluminar' communication could be modulated and used to send messages.

During a discussion on a.f.p., Terry had this to add to the subject:

"I've a strong suspicion that the smaller the country, the more powerful the monarch as an emitter of kingons.

Surely the size of the king in proportion to the size of his country is the important factor. If you're king of a country of ten people there must be quite a high kingon flux.

As to where kingons come from in the first place, they come from God. God is invoked in the coronation service. God *wants* fat red-haired girls and clothes horses who can't keep their mobile phone conversations private. God likes people with lots of front teeth. God must have a hand in all this, otherwise we'd have slaughtered all kings years ago."

– [p. 30/25] " 'How do you get all those coins?' asked Mort. IN PAIRS."

A reference to the old Eastern European practice of covering a dead friends' eyes with coins.

In the Greek version of this custom, a single coin or obulus was put under the tongue of a deceased person. This was done so that the departed loved one would have some change handy to pay Charon with (the grumpy old ferryman who transported departed souls over the river Styx towards the afterlife — but only if they paid him first).

The Eastern European version has a similar background.

– [p. 31/26] "The answer flowed into his mind with all the inevitability of a tax demand."

An acknowledgment of the "nothing is certain but death and taxes" saying. See also the annotation for p. 151/133 of *Reaper Man*.

– [p. 33/28] " 'I shall call you Boy', she said."

The subplot of Ysabell and Mort and the matchmaking efforts by her father echoes Charles Dickens' *Great Expectations* (where Estelle, for instance, also insists on calling Pip 'Boy' all the time).

– [p. 34/29] Albert's stove has 'The Little Moloch (Ptntd)' embossed on its door.

There exists a make of woodburning stove called 'The Little Wenlock'.

For those who don't know what a Moloch is, I'll let Brewer (see the annotation for p. 117/103 of *The Colour of Magic*) do the explaining:

"*Moloch*: Any influence which demands from us the sacrifice of what we hold most dear. Thus *war* is a Moloch, *king mob* is a Moloch, the *guillotine* was the Moloch of the French Revolution, etc. The allusion is to the god of the Ammonites [Phoenicians], to whom children were 'made to pass through the fire' in sacrifice."

To be fair, however, it must be pointed out that almost all we know about Moloch is based on what the bitter enemies of the Phoenicians said about him.

– [p. 40/33] "AND WHY DO YOU THINK I DIRECTED YOU TO THE STABLES? THINK CAREFULLY NOW."

The whole section on Mort's training, and this paragraph in particular, explores a theme familiar from stories such as told in *The Karate Kid*, or *The Empire Strikes Back*, and of course the TV series *Kung Fu*, where a young student is given many menial tasks to perform, which are revealed to be integral to his education.

– [p. 47/39] "[. . .] the city of Sto Lat [. . .]"

A Polish correspondent tells me that 'Sto lat' is actually the title of a Polish party song, more or less equivalent to 'For he's a jolly good fellow'. 'Sto lat' means 'hundred years', and the lyrics to the song are as follows:

> *Sto lat, sto lat, niech zyje, zyje nam.*
> *Sto lat, sto lat, niech zyje, zyje nam.*
> *Jeszcze raz, jeszcze raz — niech zyje, zyje nam.*
> *Niech zyje nam!*

Which loosely translates to:

> *Hundred years, hundred years, let him live for us,*
> *Hundred years, hundred years, let him live for us,*
> *Once again, once again, let him live for us!*

Thinking I was on to something I immediately enquired if 'Sto Helit', another name Terry uses often, had a similar background, but my correspondent says it's not even Polish at all.

– [p. 54/45] "IT'S THE MORPHOGENETIC FIELD WEAKENING, said Death."

Terry loves playing with morphogenetic principles in the Discworld canon, and I think this is the first place he explicitly mentions it. Morphogenetics are part of a controversial theory put forward by ex-Cambridge biologist Rupert Sheldrake. 'Controversial' is in fact putting it rather mildly: personally I feel 'crackpot' would be a much better description. Which explains why on the Discworld, of course, it's valid science.

– [p. 65/53] "TIME LIKE AN EVER-ROLLING STREAM BEARS ALL ITS. . . "

Death is quoting from *Our God, Our Help in Ages Past*, by Isaac Watts. The verse in full is:

> *Time like an ever-rolling stream*
> *Bears all its sons away*
> *They fly forgotten as a dream*
> *Dies at the opening day.*

No wonder Albert thinks Death has been overdoing it.

– [p. 71/59] "[. . .] the abode of Igneous Cutwell, DM(Unseen), [. . .]"

DM(Unseen) means that Cutwell holds a Doctorate in Magic from Unseen University. It's the usual way of writing an academic qualification in Britain (e.g. DD for Doctor of Divinity, or PhD for Doctor of Philosophy) — though the University name ought to be in Latin.

– [p. 84/69] "[. . .] just like a Cheshire cat only much more erotic."

See the annotation for p. 142/141 of *Wyrd Sisters*.

– [p. 85/69] "[. . .] the fire of the Aurora Coriolis [. . .]"

This is the air glow around Cori Celesti (as in our aurora borealis), but it is also a reference to the Coriolis force that acts on spinning objects.

– [p. 88/72] " 'Die a lot, do you?' he managed."

For those readers who are not familiar with Tibetan Buddhism: it is believed that religious leaders who are spiritually advanced (the Dalai Lama being only one such individual) will reincarnate and continue to guide the people. In 1993, for instance, an eight-year old boy in Tibet was discovered to be the seventeenth reincarnation of the Karmapa, and was promptly whisked away from his native village and installed in the Tsurphu-monastery.

In *Guards! Guards!* we eventually learn that Abbot Lobsang has indeed been reincarnated.

– [p. 90/74] "Princess Keli awoke."

Another 'dumb blonde' pun (on Kelly this time) along the lines of Ptraci and Ksandra? See the annotation for p. 45/45 of *Pyramids*.

– [p. 93/76] "[. . .] if Mort ever compared a girl to a summer's day, it would be followed by a thoughtful explanation of what day he had in mind and whether it was raining at the time."

Considering the sheer volume of Discworld material written so far, with its high jokes-per-page count, it is quite remarkable that Terry Pratchett doesn't recycle (or inadvertently reinvent) his own jokes more often than he does. As for instance in the case of this particular Shakespeare-inspired joke that would be repeated two books later in *Wyrd Sisters* (see the annotation for p. 213/212 of that book).

– [p. 99/81] " '[. . .] the princesses were so noble they, they could pee through a dozen mattresses —' "

Albert here mangles the Grimm fairy tale known as *The Princess and the Pea*, in which a princess proves her nobility to her future husband and his mother by being so fine-constitutioned that a pea placed underneath the dozen mattresses she was given to sleep on kept her awake all night.

If you have access to the Internet, you can find an online version of the original fairy tale at the URL:

`ftp://ftp.uu.net/doc/literary/obi/Fairy.Tales/Grimm/princess.and.pea.txt.Z`

I have since then received mail indicating that the best known version of this fairy tale was the one written by Hans Christian Andersen, and that the Grimm version was in fact pulled from the collection because it was so similar. I was not able to obtain any further evidence for this claim, so if anybody out there knows something about this, please drop me a line.

– [p. 110/90] Caroc cards and the Ching Aling.

Caroc = Tarot and Ching Aling = I Ching: two ways of accessing the Distilled Wisdom of the Ancients, and all that.

– [p. 118/97] "I SHALL CALL IT — DEATH'S GLORY."

In the fishing world there exists a popular dry fly called Greenwell's Glory, named after its inventor, a 19th century parson.

– [p. 126/103] " '— and then she thought he was dead, and she killed herself, and then he woke up and so he did kill himself, [. . .]' "

Ysabell starts to list off a number of tragic romances, mostly mangled versions of existing stories. This one appears to be the Shakespearean tragedy *Romeo and Juliet*, or perhaps the original source: Ovid's *Pyramus and Thisbe*.

– [p. 127/104] " '— swam the river every night, but one night there was this storm and when he didn't arrive she —' "

This is the saga of Hero and Leander. Leander swam the Hellespont each night to be with Hero (who was a virgin (yeah, sure!) in the service of Aphrodite, and therefore not accessible by more conventional means). But then there was indeed a storm, and the candle she used as a beacon blew out, and the Gods couldn't hear his prayers over the noise of the storm, and so he drowned, and the next morning she saw his body and drowned herself as well. Read Christopher Marlowe's *Hero and Leander* for more details.

– [p. 133/109] " 'Why, lordship, we drink scumble, for preference.' "

Scumble is the Discworld equivalent of scrumpy, a drink probably unknown to most non-UK readers. It's a (very) strong cider, originating from the West country, Somerset farmhouses in particular.

On the subject of scrumpy, Terry writes:

"I can speak with authority, having lived a short walking — to get there, at least, although it seemed to take longer coming back — distance from a real cider house.

1) You are unlikely to buy scrumpy anywhere but from a farm or a pub in a cider area.

2) It won't fizz. It slumps in the glass, and is a grey-orange colour.

3) The very best scrumpy is (or at least, was) made on farms where a lot of the metalwork around the press was lead; the acid apple juice on the lead gave the resultant drink a kick which lasted for the rest of your life.

4) While a lot of the stories about stuff being put in 'to give it body' are probably apocryphal, apparently it wasn't uncommon to put a piece of beef in the stuff to give it 'strength'.

5) I certainly recall a case of a female tourist having to have an ambulance called out after two pints of scrumpy.

6) We used to drink *almost* a pint, topped off with half an inch of lemonade; this was known as 'cider and gas' and was popular in our part of the Mendips. Two pints was the max. I recall that as we went back across the fields someone who is now a professor of medieval history fell down a disused mineshaft and still carried on singing."

– [p. 154/126] Alberto Malich was rumoured to have disappeared when trying to perform the Rite of AshkEnte backwards. Since we know that the Rite is used to summon Death, it doesn't seem too unreasonable to suppose that performing it backwards might drive Death away from you, which is probably why Albert did it. Unfortunately for him, it is also not very unreasonable to suppose that performing the rite backwards will instead summon *you* to Death. . .

There also are two villages called Ash in Kent, UK. It is unknown if there is a deliberate connection.

– [p. 161/132] Queen Ezeriel refers to our world's Cleopatra who also used to bathe in asses' milk, and who eventually committed honourable suicide by clutching a venomous snake (an asp, to be precise) to her bosom.

– [p. 183/149] " 'Do not meddle in the affairs of wizards because a refusal often offends, I read somewhere.' "

Ysabell probably read one part of this in Tolkien's *The Lord of the Rings* where we find (in *The Fellowship of the Ring*, Book One, Chapter III) that Gildor Inglorion the High Elf says: "Do not meddle in the affairs of wizards because they are subtle and quick to anger". The other part she may have got from signs often seen in stores and pubs around the English-speaking world: "Do not ask for credit, because a refusal often offends".

See also the annotation for p. 367/264 of *Lords and Ladies*.

– [p. 186/152] "BEGONE, YOU BLACK AND MIDNIGHT HAG, he said."

Death is alluding to Shakespeare's *Macbeth*, act 4, scene 1, where Macbeth says to the witches: "How now, you secret, black, and midnight hags!"

– [p. 192/157] " 'Sodomy non sapiens,' said Albert under his breath."

"Sodomy non sapiens" is dog-Latin for "buggered if I know". Since this is explicitly translated by Albert two sentences later, it never occurred to me to include this annotation in earlier versions of the APF. I had to change my mind when email and discussions in a.f.p. made it clear that quite a few readers never make the connection, and think instead that Albert *really* doesn't know what the phrase means.

– [p. 193/158] " 'When a man is tired of Ankh-Morpork, he is tired of ankle-deep slurry.' "

The original quote here dates back to 1777, and is by Samuel Johnson (a well-known harmless drudge): "When a man is tired of London he is tired of life; for there is in London all that life can afford."

Quite a few people have mistaken this quote for a reference to Douglas Adams. Of course Adams was simply parodying Johnson's quote as well when he wrote (in Chapter 4 of *The Restaurant at the End of the Universe*):

"[. . .] when a recent edition of Playbeing magazine headlined an article with the words 'When you are tired of Ursa Minor Beta you are tired of life', the suicide rate there quadrupled overnight."

– [p. 195/159] "'Alligator sandwich,' he said. 'And make it sna—' "

Refers to an old playground one-liner: "give me an alligator sandwich and make it snappy!". Terry uses this joke in a different context in *Witches Abroad* (see the annotation for p. 176/154 of that book).

– [p. 197/161] "'Fireworks?' Cutwell had said."

The stuff about wizards knowing all about fireworks is a reference to Tolkien's *The Hobbit*, where the great Wizard Gandalf was famed (in times of peace) for entertaining everybody with fireworks.

– [p. 212/172] In the Disc model, Ankh-Morpork was a carbuncle.

A carbuncle is (1) a red semiprecious gem, and (2) a festering sore like a boil.

– [p. 221/180] "Alberto Malich, Founder of This University."

Albert's name resonates slightly with our world's Albertus Magnus (also known as Albert the Great). Albertus Magnus (born in 1193 in Laufingen at the Donau, Germany), became known as 'the Magician' and was probably the most famous priest, philosopher and scientist of his time. Amongst other things he taught at the University of Paris, was Bishop of Regensburg, and at the age of 84 he again undertook the long journey from Cologne to Paris to defend the scientific work of his greatest student, Thomas Aquinas, against attacks and misunderstandings.

– [p. 224/183] "I don't even *remember* walking under a mirror."

Superstition says that both walking under a ladder and breaking a mirror give bad luck. Therefore, by the sort of skewed logic Terry continually gives to his characters, walking under a mirror must be *really* bad news.

– [p. 226/184] "[. . .] purposes considerably more dire than, say, keeping a razor blade nice and sharp."

See the annotation for p. 35/35 of *The Light Fantastic*.

– [p. 240/196] "He remembered being summoned into reluctant existence at the moment the first creature lived, in the certain knowledge that he would outlive life until the last being in the universe passed to its reward, when it would then be his job, figuratively speaking, to put the chairs on the tables and turn all the lights off."

Three years later, in 1990, Neil Gaiman's Death says, in the story 'Facade':

"When the first living thing existed, I was there, waiting. When the last living thing dies, my job will be finished. I'll put the chairs on the tables, turn out the lights and lock the universe behind me when I leave."

– [p. 255/208] "Is this the face that launched a thousand ships, and burned the topless towers of Pseudopolis? wondered Death."

A reference to Helen of Troy (or Tsort, I suppose I should say), over whom the Trojan War was started. The exact original quote, from Christopher Marlowe's *The Tragical History of Dr Faustus*, goes:

> *Was this the face that launched a thousand ships,*
> *And burnt the topless towers of Ilium?*
> *Sweet Helen, make me immortal with a kiss!*

Ilium is the Latin name for Troy.

– [p. 271/221] "'*Only Ysabell said that since you turned the glass over that means I shall die when I'm—' YOU HAVE SUFFICIENT, said Death coldly. MATHEMATICS ISN'T ALL IT'S CRACKED UP TO BE.*"

Except that the events detailed in *Soul Music* imply that Ysabell was right in this case ("After that, it was a matter of math. And the Duty."). . .

Sourcery

– [p. 8/10] "'My son,' he said. 'I shall call him Coin.' "

A pun on the English boy's name 'Colin', with a nod to the expression "to coin a phrase".

– [p. 12/14] "[. . .] this was a bit more original than the usual symbolic chess game [. . .]"

This subject comes up every now and again on `alt.fan.pratchett`, so it is time for an annotation to settle this matter for once and for all: playing (chess) games with Death is a *very* old concept. It goes back much further than either Ingmar Bergman's famous 1957 movie *The Seventh Seal*, or Chris deBurgh's less famous 1975 song 'Spanish Train' (which describes a poker game between God and the Devil).

– [p. 22/22] "It was quite possible that it was a secret doorway to fabulous worlds [. . .]"

A reference to C. S. Lewis's classic fantasy story *The Lion, The Witch and the Wardrobe*, in which the heroes are magically transported to the Land of Narnia through the back of an old wardrobe, which was made from a tree that grew from the seeds of a magical apple taken from that Land long before.

– [p. 28/28] "'I saw this picture of a sourcerer in a book. He was standing on a mountain top waving his arms and the waves were coming right up [. . .]' "

Probably a reference to a famous scene from the 'Sorcerer's Apprentice' segment in Disney's 1940 film *Fantasia*. The "sourcerer" being in fact the Apprentice, Mickey, dreaming of commanding the wind to blow, the waves to wave, the stars to fall, and so on.

Some people were also reminded of Prospero in Shakespeare's *The Tempest*.

– [p. 44/42] “ ‘Psst,’ it said. ‘Not very,’ said Rincewind [. . .], ‘but I’m working on it.’ ”

Play on the word ‘pissed’, common British/Australian (but apparently not American) slang for ‘drunk’.

– [p. 51/48] “*Of all the disreputable taverns in all the city you could have walked into, you walked into his*, complained the hat.”

Paraphrases Humphrey Bogart’s famous line from *Casablanca*: “Of all the gin joints in all the towns in all the world, she walks into mine.”

– [p. 55/52] “By the way, the thing on the pole isn’t a sign. When they decided to call the place the Troll’s Head, they didn’t mess about.”

The reference is to traditional British pub names like King’s Head, Queen’s Head or Nag’s Head, all occurring quite frequently, where the appropriate head (a nag being a horse) is displayed on a sign outside, often on a pole before the building.

– [p. 66/61] “The study of genetics on the Disc had failed at an early stage, when wizards tried the experimental crossing of such well known subjects as fruit flies and sweet peas. Unfortunately they didn’t grasp the fundamentals, and the resultant offspring — a sort of green bean thing that buzzed — led a short sad life before being eaten by a passing spider.”

Sweet peas were used by Mendel in his early genetic experiments. Fruit flies are used in contemporary genetics. Among the ‘fundamentals’ that the wizards failed to grasp is of course the fact that (a) you can only cross individuals *within* each species, not *across*, and (b) you are not supposed to use magic.

With respect to (a) I was told that in 1991 (three years after *Sourcery*) an article was published in which a team of geneticists write about a certain transposon that seemed to be common to both maize and fruit flies, implying that it might be possible to have some form of horizontal transmission between vegetable and animal DNA, after all.

+ [p. 68] “*SEE ALSO: thee Apocralypse, the legende of thee Ice Giants, and thee Teatime of the Goddes.*”

In Norse mythology, the “Twilight of the Gods” refers to Ragnarok, the final conflict at the end of times between the gods and their enemies (amongst which are the Ice Giants). See also the annotation for p. 308/222 of *Lords and Ladies*

– [p. 69/64] “ ‘*Anus mirabilis?*’ ”

“Annus mirabilis” translates to “year of wonder”. “*Anus* mirabilis” does not.

Brewer mentions that the year of wonder in question is actually known to be 1666, “memorable for the great fire of London and the successes of our arms over the Dutch.”

– [p. 71/66] “ ‘From these walls,’ said Carding, ‘Two hundred supreme mages look down upon you.’ ”

Napoleon, to his troops just before the Battle of the Pyramids: “From the summit of these pyramids, forty centuries look down upon you”.

– [p. 75/69] “ ‘[. . .] that would be the Patrician, Lord Vetinari,’ said Carding with some caution.”

A sideways pun (via ‘veterinary’) on the name of the famous de Medici family, who were the enlightened rulers of Renaissance Florence.

During one of those interminable “which actor should play which Discworld character if there was a movie?” discussions, Terry gave some insight in how he himself visualises the Patrician:

“I can’t remember the guy’s name, but I’ve always pictured the Patrician as looking like the father in *Beetlejuice* — the man also played the Emperor of Austria in *Amadeus*. And maybe slightly like the head bad guy in *Die Hard*.”

The actors Terry is thinking of are Jeffrey Jones and Alan Rickman, respectively.

– [p. 76/70] “[. . .] his chair at the foot of the steps leading up to the throne, [. . .]”

In Tolkien’s *The Lord of the Rings*, the Stewards of Gondor also sat on a chair on the steps below the real throne, awaiting the return of the king. The prophecy in that case also included a magic sword, although Tolkien neglects to make any mention of a strawberry-shaped birthmark.

Other occurrences of the legend can be found in Robert Jordan’s *The Wheel of Time* epic fantasy series, in Raymond E. Feist’s *Prince of the Blood*, and in David Eddings’ *Belgariad* quintet.

This is undoubtedly one of those cases where everybody is drawing on a much older idea. Legends about kings, swords and birthmarks are of course legion, although I must admit that so far I haven’t been able to actually find an occurrence of the ‘chair below the real throne’ concept outside of contemporary fiction.

– [p. 76/70] “[. . .] the sort of man you’d expect to keep a white cat, and caress it idly while sentencing people to death in a piranha tank [. . .]”

A reference to Ernst Stavro Blofeld, leader of SPECTRE and arch enemy of James Bond.

– [p. 88/81] “The market in Sator Square, the wide expanse of cobbles outside the black gates of the University, was in full cry.”

The word ‘Sator’ refers to a famous magic square (magic square, get it?) dating back to the times of the spread of Christianity in Europe. ‘Sator’ means sower or farmer. The complete square is:

S A T O R
A R E P O
T E N E T
O P E R A
R O T A S

This square is palindromic in all directions. The sentence you get reads: *Sator Arepo Tenet Opera Rotas*, which

means, more or less: "The sower [i.e. God] in his field controls the workings of his tools [i.e. us]". Some correspondents questioned the correctness of this translation, so if anyone has a good reference to something else I'd love to hear it.

The magic Sator square also has the property that it can be 'unfolded' into two "A PATER NOSTER O" strings that form a cross with the 'N' as a pivot element (sorry, proper graphics will have to wait until a future edition of the APF). The 'A' and the 'O' stand for alpha and omega.

– [p. 107/98] " 'And I seem to remember he spoke very highly of the *soak*. It's a kind of bazaar.' "

Punning on 'souk', meaning a Middle Eastern marketplace; and the verb 'soak', meaning to charge (and get) exorbitant prices.

– [p. 122/110] "the kind of spaghetti that would make M. C. Escher go for a good lie down [. . .]"

Maurits C. Escher: Dutch graphic artist of the 20th century, well-known for his tangled, paradoxical pictures of optical illusions and plane-filling tilings. Read Douglas Hofstadter's *Gödel, Escher, Bach* for much, much more information.

– [p. 122/111] " 'It looks like someone has taken twice five miles of inner city and girded them round with walls and towers,' he hazarded."

From Samuel Taylor Coleridge's poem *Kubla Khan*:

> *So twice five miles of fertile ground*
> *With walls and towers were girded round*

– [p. 122/111] "[. . .] 'sherbet and, and — young women.' "

'Sherbet' is a cooling Oriental fruit drink (also a frozen dessert) as well as a fizzy sweet powder children eat as a sweet, and which comes in a cardboard tube with a liquorice 'straw' at the top. To get to the sherbet you bite off the end of the liquorice and suck through it. See also the annotation for p. 104/104 of *The Light Fantastic*.

– [p. 125/113] " '[. . .] pretty much of a miracle of rare device.' "

Coleridge's *Kubla Khan*:

> *It was a miracle of rare device*
> *A sunny pleasure-dome with caves of ice!*

– [p. 125/113] "My name is Creosote, Seriph of Al Khali, [. . .]"

Ok, lessee: Creosote parodies the proverbially rich Croesus (king of Lidya — which lies in what is now Turkey — in the 6th century BC), 'Serif' is a typographical term which also puns on 'caliph', and 'Al Khali' is pronounced 'alkali' (just covering all the bases here, as my original source put it), but probably refers to the Rub' al Khali desert in Arabia.

Creosote itself is actually the name for an oily liquid mixture of organic chemicals, resulting as a by-product from the industrial burning of coal or wood.

– [p. 126/114] The hashishim as the "original Assassins".

The English word "assassins" was originally used to denote a group of fanatical Ismailis (a Shi'ite Muslim sect) who, between 1094 and 1273, worked for the creation of a new Fatimid caliphate, murdering prominent individuals. They murdered prominent individuals; hence, "assassin" in English came to mean a politically motivated murderer.

The name derives from the Arabic "hashashin" — Marco Polo and other European chroniclers claimed that the Assassins used hashish to stimulate their fearless acts. For example, Brewer writes:

"*Assassins*. A band of Carmathians, collected by Hassa, subah of Nishapour, called the *Old Man of the Mountains*, because he made Mount Lebanon his stronghold. This band was the terror of the world for two centuries, when it was put down by Sultan Bibaris. The assassins indulged in *haschisch* (bang), an intoxicating drink, and from this liquor received their name."

For more information, see also the Hawkwind song 'Hassan I Sabbah' on their album *Quark, Strangeness and Charm*.

– [p. 126/114] Creosote's poetry is mostly based on Edward Fitzgerald's translation of the *Rubaïyat* of Omar Khayyam. The poem parodied on this page goes:

> *A book of verses underneath the bough*
> *A jug of wine, a loaf of bread, and thou*

– [p. 127/115] " 'They spent simply ages getting the rills sufficiently sinuous.' "

Kubla Khan:

> *And there were gardens bright with sinuous rills.*

– [p. 127/115] " 'Wild honey and locusts seem more appropriate, [. . .]' "

Because John the Baptist ate those, according to Matthew 3:4 (also Mark 1:6): "And the same John had his raiment of camel's hair, and a leathern girdle about his loins; and his meat was locusts and wild honey."

In order to avoid confusion it should perhaps be pointed out that the locusts in question are the seeds of honey locust trees, also known as carob and (from this story, of course) St John's Bread.

– [p. 127/115] " 'You can't play a dulcimer, by any chance?' "

Kubla Khan:

> *It was an Abyssinian maid,*
> *And on her dulcimer she played.*

– [p. 128/116] " 'Has anyone ever told you your neck is as a tower of ivory?' "

This, and Creosote's further compliments to Conina ("your hair is like a flock of goats that graze upon the side of Mount Gebra", "your breasts are like the jewelled melons in the fabled gardens of dawn", etc.) are all very similar to the compliments in the Biblical 'Song of Solomon':

> *Behold, thou art fair, my love; behold, thou art fair;*

thou hast doves' eyes within thy locks:
thy hair is as a flock of goats, that appear from mount Gilead.

Thy neck is like the tower of David builded for an armoury,
whereon there hang a thousand bucklers,
all shields of mighty men.

Thy two breasts are like two young roes that are twins,
which feed among the lilies.

I did an electronic search across the entire King James bible for "jewelled melons", but those appear to be an invention of Creosote's. Fine by me — I was already slightly shocked to find out that "thy hair is as a flock of goats" was a genuine Biblical compliment and not something Terry had made up.

– [p. 129/117] "Get up! For the morning in the cup of day, / Has dropped the spoon that scares the stars away."

The *Rubaïyat*:

Awake! for morning in the bowl of night
Hath flung the stone that puts the stars to flight.

– [p. 130/118] "[. . .] a falling apple or a boiling kettle or the water slopping over the edge of the bath."

A falling apple supposedly helped Newton discover the Law of Gravity, a boiling kettle helped Watt revolutionise the steam engine (see also the annotation for p. 175/153 of *Reaper Man*), and Archimedes, according to legend, discovered the principles of fluid displacement while taking a bath.

– [p. 132/119] "The Seriph's palace, known to legend as the Rhoxie, [. . .]"

No connection to the original Croesus here, but rather to the Alhambra, the palace of the Emirs of Granada in 15th century Spain. As Terry says:

"Incidentally, the Seriph's palace, the Rhoxie, is indeed a 'resonance' with the Alhambra — a famous Moorish palace which became a synonym for an impressive building, and later became a common cinema name as in Odeon and, yes, Roxy."

– [p. 141/127] "Nijel the Destroyer" may be a suitably heroic-looking name, but 'Nijel' is of course pronounced as 'Nigel', a name that is traditionally associated with wimpy rather than with heroic males.

I am told that among school-age Australians, Nigel is in fact slang for someone with no friends.

– [p. 142/129] " 'For example, do you know how many trolls it takes to change a lamp-wick?' "

Someone, somewhere, hasn't heard of the "How many <insert ethnic group> does it take to change a light-bulb?"-jokes this is a reference to. This annotation is for him/her.

– [p. 142/129] " '[. . .] it's more than just pointing a finger at it and saying "Kazam—" ' "

Captain Marvel, an American comic book character was able to transform himself into his superhero alter-ego by saying the magic word 'Shazam'.

– [p. 154/139] "[. . .] the Librarian dropped on him like the descent of Man."

Reference to Charles Darwin's landmark 1871 book *The Descent of Man*.

– [p. 162/147] " 'He asked me to tell him a story.' "

This is the first, but not the last time in the book that Creosote asks Conina for a story. This refers to *1001 Nights*, and the stories Scheherezade had to tell every night to *her* Caliph, Harun al-Rashid.

– [p. 167/151] " 'I'm looking up the Index of Wandering Monsters', said Nijel."

'Wandering Monsters' is a phrase that comes from the world of fantasy role-playing games such as *Dungeons And Dragons*, and it more or less means just what you think it means. Nijel is of course exactly the type of stereotypical nerd who would, in our world, actually play D&D.

– [p. 171/154] " 'It have thee legges of an mermade, the hair of an tortoise, the teeth of an fowel, and the wings of an snake.' "

More reputable witnesses than Broomfog describe the chimera or chimaera (from Greek mythology) as a fire-breathing monster having either the hindquarters of a serpent and the head of a lion on the body of a goat, or else the back of a goat, the wings of a dragon, the front half of a lion, and three heads (one each for goat, lion and dragon).

Woody Allen somewhere describes a mythical beast called the Great Roe, which has "the head of lion and the body of a lion, only not the same lion".

– [p. 185/167] "Next to it was a small, sleek oil lamp and [. . .] a small gold ring."

The magic lamp and magic ring, which summon a demon when rubbed, appear in the legend of Aladdin. On p. 208/187 Creosote tells the story of how "one day this wicked old pedlar came round offering new lamps for old [. . .]". This is also part of the original Aladdin fairy tale.

– [p. 210/189] "It was a Fullomyth, an invaluable aid [. . .]"

Refers to the 'Filofax' system: a small notebook (the more expensive versions are leather-bound) with loose-leaf information sheets, diary, calendar, notes, wine lists, London underground maps, etc. In the UK the Filofax at one time became the badge of the stereotypical 80s Yuppie, seen working in London's "square mile", walking around with a mobile phone clamped to his ear while referring to his Filofax to find a free appointment. Hence the Genie: " 'Let's do lunch. . . ' ".

– [p. 215/193] " 'Like not thinking about pink rhinoceroses,' said Nijel [. . .]"

I always thought that the impossibility of trying not to think of something specific was a general concept, but a correspondent informs me that the writer Tolstoy actually founded a club as a boy, which you could be admitted to if you managed a test. The test was to sit in a corner, and *not* think of a white bear.

– [p. 215/193] Significant Quest → Trivial Pursuit.

– [p. 227/204] "Other things besides the cream floated to the top, he reflected sourly."

Another Tom Swifty, as per the annotation for p. 26/26 of *The Light Fantastic*.

– [p. 230/207] " 'The world, you see, that is, the reality in which we live, in fact it can be thought of as, in a manner of speaking, a rubber sheet.' "

Ovin is modifying Einstein's explanation of gravity for a magical setting. See also the annotation for p. 134/128 of *Pyramids*.

– [p. 236/212] " 'We are poor little . . . unidentified domesticated animals . . . that have lost our way . . . ' he quavered."

'Sheep' was *almost* right. The exact song the horsemen are trying to sing goes:

> *We're poor little lambs, that have lost our way*
> *CHORUS: "Baaa, baa, baa."*

and is a favourite of the highly drunk.

– [p. 245/221] " 'It's not that, then?' "

In all editions of this novel I am aware of (UK Corgi paperback, UK Gollancz hardcover, US Signet paperback) this line is printed in a plain font. It seems logical, however, that the line is said by Pestilence and should therefore have been in italics.

– [p. 257/232] " 'Oh, yes. It's vital to remember who you really are. It's very important. It isn't a good idea to rely on other people or things to do it for you, you see. They always get it wrong.' "

Rincewind, nerving himself up to distract the Things in the Dungeon Dimensions so that Coin can escape, is anticipating Granny Weatherwax in this little speech. The theme is clearly important to Terry from the humanist angle, but its roots are in the occult — actively holding in mind who and what you are is a traditional exercise in a number of mystical teachings. Note that this statement is the result of the inspiration particle which hit Rincewind on p. 165/149.

– [p. 259/233] "For a moment the ape reared against the darkness, the shoulder, elbow and wrist of his right arm unfolding in a poem of applied leverage, and in a movement as unstoppable as the dawn of intelligence brought it down very heavily."

This is a rather subtle reference to the scene with the bone and tapir skull in the 'Dawn of Man' portion of Stanley Kubrick and Arthur C. Clarke's movie *2001: A Space Odyssey*.

Wyrd Sisters

– [title] *Wyrd Sisters*

In *Macbeth*, the three witches are sometimes called the weird sisters, e.g. act 2, scene 1: (Banquo) "I dreamt last night of the three weird sisters [. . .]"; or act 4, scene 1: (Macbeth) "Saw you the weird sisters?" (Lennox) "No, my lord."

But there's a bit more to it than just the Macbeth reference. 'Wyrd' is the Norse concept of destiny or fate, as embodied by the Norns (who probably inspired the Witches in *Macbeth*). Since 'weird' to a modern reader just means 'strange', it's easy to miss the overtones of the title and just assume that it's an Old spelling of 'weird'.

– [p. 5/5] " 'When shall we three meet again?' "

Macbeth, act 1, scene 1, first line. The entire opening scene of *Wyrd Sisters* is of course a direct parody on the opening scene of *Macbeth*.

– [p. 5/5] "Gods prefer simple, vicious games, where you Do Not Achieve Transcendence but Go Straight To Oblivion; [. . .]"

Probably the most famous Chance (or Community Chest) card in Monopoly: "GO TO JAIL — Go directly to Jail. Do not pass Go. Do not collect $200.". (or 200 pounds, or 200 guilders, or 200 of whatever currency you care to name).

– [p. 7/7] "The junior witch, whose name was Magrat Garlick, relaxed considerably."

Terry says: "Magrat is pronounced Magg-rat. Doesn't matter what I think is right — *everyone* I've heard pronounce it has pronounced it Maggrat."

"In Margaret Murray's book "The Witch Cult in Western Europe" you will find a number of Magrats and Magrets, and a suggestion that they were not misspellings but an earlier form of Margaret; also in the lists of those arraigned for witchcraft are the surnames Garlick, Device and Nutter. No Oggs or Weatherwax's, though."

– [p. 8/8] "Meanwhile King Verence, monarch of Lancre, was making a discovery."

There exists a book entitled *Servants of Satan*, which is about the history of witch hunts. It contains the following paragraph:

"This brings us back to Pierre de Lancre. He became convinced that Basque women where an immoral and unfaithful lot when observing their social arrangements during his witch-hunting expedition. De Lancre was especially horrified at the leadership roles in religious services taken by Basque women, the very women among whom witchcraft was rife. . . "

Terry comments: “I’m astonished. I’ve never heard of the guy, and I’m reasonably well-read in that area. But it *is* a lovely coincidence.”

It may also not be entirely a coincidence that ‘Lancre’ is a common way of referring to Lancashire, the county where the famous 17th century witch trials were held (see the annotation for p. 78/57 of *Lords and Ladies*).

– [p. 11/10] “NO PREMONITIONS? STRANGE DREAMS? MAD OLD SOOTHSAYERS SHOUTING THINGS AT YOU IN THE STREET?”

Refers to the famous “Beware the ides of March” warning in Shakespeare’s *Julius Caesar*, act 1, scene 2.

– [p. 14/14] “ ‘Can you tell by the pricking of your thumbs?’ said Magrat earnestly.”

Macbeth, act 4, scene 1: (2 Witch) “By the pricking of my thumbs, Something wicked this way comes [. . .]”.

Keep an eye on *Macbeth*, act 4, scene 1. It’s one of Terry’s favourites in *Wyrd Sisters*.

– [p. 19/19] “Duke Felmet stared out gloomily at the dripping forest.”

Felmet’s dislike of the forest resonates with the prophecy foretelling Macbeth had nothing to fear until Birnam wood itself would march against him.

– [p. 20/20] “There had been something about him being half a man, and. . . infirm on purpose?”

Infirm *of* purpose, is what Lady Macbeth calls her husband in *Macbeth*, act 2, scene 2.

– [p. 20/20] “[. . .] with nothing much to do but hunt, drink and exercise his droit de seigneur.”

‘Droit de seigneur’ or ‘jus primae noctae’ (‘right of first night’): a custom alleged to have existed in medieval Europe giving the lord of the land the right to sleep the first night with the bride of any one of his vassals. The evidence for this custom deals with redemption dues which were paid to avoid its enforcement. It probably existed as a recognised custom in parts of France and possibly Italy and Germany, but not elsewhere.

– [p. 22/21] “[. . .] an architect who had heard about Gormenghast but hadn’t got the budget.”

Gormenghast is the ancient, decaying castle from Mervyn Peake’s *Gormenghast* trilogy. See also the annotation for p. 17/17 of *Pyramids*.

– [p. 22/22] “ ‘There is a knocking without,’ he said.”

In act 2 of *Macbeth*, scenes 2 and 3 have a lot of [Knocking within] in the stage directions.

– [p. 25/25] “ ‘How many times have you thrown a magic ring into the deepest depths of the ocean and then, when you get home and have a nice bit of turbot for your tea, there it is?’ ”

Nanny’s ring story is a well-known folk tale that goes back as least as far as Herodotus, but has also been used by e.g. Tolkien and Jack Vance.

More interesting is that at least one non-Brit over on `alt.fan.pratchett` had some trouble making sense of the implied connection between the concepts of ‘turbot’ and ‘tea’. What he did not realise was that ‘tea’ is the term the British tend to use for any meal taken between 4.30 and 7 pm, which may therefore include a nice, juicy turbot.

– [p. 26/26] “ ‘You’d have to be a born fool to be a king,’ said Granny.”

I must have read *Wyrd Sisters* close to twenty times by now, and except for the last time this nice bit of foreshadowing completely passed me by.

– [p. 30/30] “ ‘All the women are played by men.’ ”

For those who do not know: in Shakespeare’s time this was indeed the case; no women were allowed on stage.

– [p. 35/35] “He’d tried to wash the blood off his hand.”

Obvious, because very well known, but since I’m annotating all the other Shakespeare references, I might as well point out here that Felmet’s attempts to wash the blood from his hands echo Lady Macbeth’s actions in *Macbeth* after the killing of Duncan in act 5, scene 1: “Out, damned spot!”, etc.

– [p. 36/35] *The Hedgehog Can Never Be Buggered At All*

Terry invented this title; he has *not* written any words to it (apart from the fragments that appear in the novels); but many fans (including a folk singer called Heather Wood) have; and there *did* turn out to exist an old Oxford drinking song that also uses the key phrase of the hedgehog song. See the *Song. . .* section in Chapter 5 for one documented version of that song. Terry pleads parallel evolution, and observes that: “There is a certain, how shall I put it, natural cadence to the words.”

Readers of `alt.fan.pratchett` have also engaged in a collective songwriting effort, the results of which can be found in the Pratchett Archives (see Chapter 6 for details), in the file /pub/pratchett/misc/hedgehog-song. See also Chapter 5 for a sample.

– [p. 50/49] “Nanny Ogg also kept a cat, a huge one-eyed grey tom called Greebo [. . .]”

‘Greebo’ is a word that was widely used in the early seventies to describe the sort of man who wanders around in oil-covered denim and leather (with similar long hair) and who settles disagreements with a motorcycle chain — the sort who would like to be a Hell’s Angel but doesn’t have enough style.

– [p. 50/50] “ ‘Well met by moonlight,’ said Magrat politely. ‘Merry meet. A star shines on —’ ”

Magrat’s first greeting comes from *A Midsummer Night’s Dream*: “Ill met by moonlight, proud Titania”. See also the annotation for p. 350/252 of *Lords and Ladies*.

From Tolkien’s *The Lord of the Rings* comes the Elvish greeting: “A star shines on the hour of our meeting”.

– [p. 53/53] " 'Every inch a king,' said Granny."

A quote from *King Lear*, act 4, scene 6.

– [p. 58/58] " '*A Wizard of Sorts*,' Vitoller read. '*Or, Please Yourself*.' "

Not quite a Shakespeare title, but *Please Yourself* refers to both *As You Like It* and the subtitle of *Twelfth Night*: "Or What You Will".

– [p. 60/60] "It was the cats and the roller skates that were currently giving him trouble. . . "

Refers to the Andrew Lloyd Webber musicals *Cats* and *Starlight Express*.

– [p. 61/60] "However, in Bad Ass a cockerel laid an egg and had to put up with some very embarrassing personal questions."

Legend has it that from an egg laid by a cockerel and hatched by a serpent, a cockatrice (also known as a basilisk) will spawn. Since the cockatrice is a monster with the wings of a fowl, the tail of a dragon, and the head of a cock, whose very look causes instant death, it should be clear that such an egg would be a very bad omen indeed.

– [p. 65/65] " 'Is this a dagger I see before me?' he mumbled."

From what is probably the most famous soliloquy in *Macbeth*: act 2, scene 1. See also the annotation for p. 184/183.

– [p. 68/67] "The stone was about the same height as a tall man, [. . .]"

This is a reference to the Rollright stones near Chipping Norton in the UK, which according to legend can not be accurately counted.

– [p. 75/74] "A faint glow beyond the frosted panes suggested that, against all reason, a new day would soon dawn."

The first scene of the first act of Shakespeare's *Hamlet* starts at midnight, and describes a scene lasting about fifteen minutes — yet the act ends at dawn. Likewise, the summoning of WxrtHltl-jwlpklz the demon takes place at night, but ends with the quote given above.

+ [p. 82] "[. . .] the Twins, toddling hand in hand along the midnight corridors, [. . .]"

The same image can also be found in Stanley Kubrick's classic horror movie *The Shining*, where the ghosts of two small girl twins (who were horribly murdered in a 'dark deed') walk handin hand through the corridors of the Overlook Hotel.

– [p. 84/83] "[. . .] its eyes two yellow slits of easy-going malevolence [. . .]"

In earlier editions of the APF this was flagged as one of Terry's major inconsistencies. After all, Greebo is supposed to have only *one* eye.

But since then, Terry has explained on a.f.p: "Greebo is loosely modelled on a real cat I knew when I was a kid — he had two eyes, but one was sort of pearly coloured. He's *blind* in one eye."

– [p. 88/87] "Magrat was picking flowers and talking to them."

What follows is a satire of the mad Ophelia in *Hamlet*: "There's rosemary, that's for remembrance; pray, love, remember: and there is pansies, that's for thoughts." (act 4, scene 5).

– [p. 95/94] "It's all very well calling for eye of newt, but do you mean Common, Spotted or Great Crested?"

Eye of Newt is one of the ingredients used by the witches in *Macbeth*, act 4, scene 1.

This scene also resonates very faintly with the famous running gag in the movie *Monty Python and the Holy Grail*:

> Bridgekeeper: "What. . . is the air-speed velocity of an unladen swallow?"
> Arthur: "What do you mean? An African or European swallow?"
> Bridgekeeper: "Huh? I — I don't know that! Auuuuuuuugh!"

– [p. 103/103] "[. . .] (a dandelion clock at about 2 pm)."

For an explanation of the dandelion clock see the annotation for p. 10/10 of *The Light Fantastic*.

– [p. 108/107] " 'Infirm of purpose!' "

Lady Macbeth says this in *Macbeth*, act 2, scene 2.

– [p. 108/108] " '[. . .] and *you* said, "If it's to be done, it's better if it's done quickly", or something [. . .]' "

Macbeth, act 1, scene 7: "If it were done when 'tis done, then 'twere well it were done quickly."

– [p. 109/108] "Granny glanced around the dungeon."

This is another misprint: it should be Nanny, not Granny. Terry says the error is not present in his own version of the text, but both the UK and USA paperbacks have it.

– [p. 127/126] " '[. . .] the land and the king are one.' "

A concept straight out of the Arthurian legends.

– [p. 128/127] "[. . .] rose from the ditch like Venus Anadyomene, only older and with more duckweed."

Venus Anadyomene is the classical image of Venus rising from the sea (from which she was born), accompanied by dolphins. The name is given to the famous lost painting by Apelles, as well as to the one by Botticelli in the Accademia delle Belle Arti in Florence.

– [p. 133/132] " 'I have no recollection of it at this time,' he murmured."

Duke Felmet is echoing the words of Richard Nixon's subordinates under questioning by the Senate Committee during the Watergate affair.

– [p. 134/133] "[. . .] whirl a farmhouse to any available emerald city of its choice."

A *Wizard of Oz* reference.

– [p. 139/138] " 'I mean, Black Aliss was one of the best.' "

My sources tell me that Black Annis is the name of a fearsome witch from Celtic/Saxon mythology.

– [p. 142/141] "Greebo's grin gradually faded, until there was nothing left but the cat. This was nearly as spooky as the other way round."

Refers to the Cheshire cat in Lewis Carroll's *Alice's Adventures in Wonderland*, a beast famous for slowly vanishing until only its grin remains.

– [p. 145/144] "[. . .] Herne the Hunted, the terrified and apprehensive deity of all small furry creatures [. . .]"

Herne the Hun*ter* is a spectral hunter of medieval legend, said to originally have been a keeper in Windsor Forest. Herne appears in many stories, varying from Shakespeare (who else) to the fairly recent ITV television series "Robin of Sherwood" (starring Jason "son of" Connery).

When `alt.fan.pratchett` readers mistakenly assumed that the reference *originated* from this series, Terry cautioned: "Be careful when reference spotting. . . Herne the Hunter certainly did turn up in the Robin of Sherwood series and on an album by "Let's breathe romantically to music" group Clannad, but any passing pagan will tell you he goes back a lot, lot further than that."

Herne the Hunter also appears himself in *Lords and Ladies*. Here is some relevant information condensed from the book *The Western Way* by John and Caitlin Matthews:

"Herne the Hunter / Cernunnos is God of green and growing things; huntsman, spirit of earth, birth and masculinity. Often pictured seated cross-legged with antlers on his brow, he is [. . .] tutelary deity of many modern witch covens."

– [p. 156/155] "[. . .] trying to find a laboratory opposite a dress shop that will keep the same dummy in the window for sixty years, [. . .]"

This refers to the 1960 movie version of H. G. Wells' *The Time Machine*, where the director uses the effect described to indicate the rapid passing of time.

– [p. 158/158] "He'd sorted out the falling chandelier, and found a place for a villain who wore a mask to conceal his disfigurement, [. . .]"

Describes *The Phantom of the Opera*, another musical by Andrew Lloyd Webber. See also the annotations for *Maskerade*.

– [p. 159/158] "[. . .] the hero had been born in a handbag."

The protagonist in Oscar Wilde's *The Importance of Being Earnest* was found, as a baby, in a handbag.

– [p. 159/158] "It was the clowns who were giving him trouble again."

The clowns are the Marx Brothers. The third clown is Harpo, who never speaks, only honks ("business with bladder on a stick"). The short speech that follows, "This iss My Little Study. . . " is typical Groucho, and the "Atsa right, Boss" is Chico.

– [p. 159/158] "*Thys ys amain Dainty Messe youe have got me into, Stanleigh*"

Laurel & Hardy. Laurel's first name was Stan. See also the annotation for p. 73/65 of *The Colour of Magic*.

– [p. 160/159] The Dysk.

The famous Globe Theatre (which was octagonal in form!) was built by Cuthbert Barbage on the Bankside in Southwark (London) in 1599. Shakespeare had a share in the theatre and acted there.

The Globe was destroyed by fire, rebuilt, and eventually completely demolished in 1644. Currently, The Globe is being rebuilt again by an American entrepreneur on the South Bank, a few hundred yards from its original site.

– [p. 162/161] "*All the disk is but an Theater*, he wrote, *Ane alle men and wymmen are but Players*. [. . .] *Sometimes they walke on. Sometimes they walke off.*"

As You Like It, act 2, scene 7: "All the world's a stage, And all the men and women merely players: They have their exits and their entrances; [. . .]"

– [p. 163/162] "I had this dream about a little bandy-legged man walking down a road."

I have resisted annotating this for 7 editions of the APF, but oh what the heck: Hwel is dreaming of Charlie Chaplin.

– [p. 165/164] " 'I *said*, where's your pointy hat, dopey?' "

Dopey is one of the seven dwarfs in Walt Disney's animated *Snow White*. Terry likes toying with Disney's dwarf names. See for instance the annotation for p. 324/271 of *Moving Pictures*.

– [p. 167/166] " '*Brothers! And yet may I call all men brother, for on this night —*' "

This is (in spirit) the St Crispin's Day speech from *King Henry V*. See the annotation for p. 239/238.

– [p. 182/181] "Double hubble, stubble trouble, Fire burn and cauldron bub—-"

The witches in *Macbeth*, act 4, scene 1: "Double, double toil and trouble; Fire, burn; and, cauldron, bubble."

– [p. 169/168] "[. . .] go around with axes in their belts, and call themselves names like Timkin Rumbleguts."

This is a sarcastic comment on the behaviour of most generic fantasy dwarfs, but of course the main image it invokes is of classic Tolkien characters like Thorin Oakenshield, etc.

– [p. 173/172] " 'We've got a special on GBH this season.' "

The abbreviation GBH stands for Grievous Bodily Harm.

– [p. 178/177] "The pay's the thing."

Puns on a well-known Shakespeare quote from *Hamlet* (act 2, scene 2):

> *The play's the thing*
> *Wherein I'll catch the conscience of the king*

If you have access to the Internet, you can find online versions of all of Shakespeare's plays at the URL:

`http://shakespeare.mit.edu/`

– [p. 179/178] " 'I've got this idea about this ship wrecked on an island, where there's this—' "

This can of course refer to a thousand different movies or plays. In view of the general influences for this book, however, I'd bet my money on Shakespeare's *The Tempest*.

– [p. 181/180] "*Round about the cauldron go*, [. . .]"

What follows is a parody on *Macbeth*, act 4, scene 1, in which three witches boil up some pretty disgusting things in their cauldron. Try reading both versions side by side.

– [p. 182/181] "He punched the rock-hard pillow, and sank into a fitful sleep. Perchance to dream."

Taken from the famous "To be or not to be" soliloquy in *Hamlet*.

– [p. 183/182] "KING: Now if I could just find my horsey. . . "

Hwel's script is *Richard III* done as a Punch-and-Judy show.

– [p. 184/183] "Is this a duck I see before me, its beak pointing at me?"

Macbeth, act 2, scene 1 again. See the annotation for p. 65/65.

– [p. 186/185] "Leonard of Quirm. He's a painter, really."

Refers to Leonardo da Vinci, who also worked on (but didn't succeed in building) a flying machine.

– [p. 186/185] "We grow old, Master Hwel. [. . .] We have heard the gongs at midnight."

Shakespeare again: *King Henry IV, part 2*, act 3, scene 2:

"FALSTAFF: Old, old, Master Shallow. [. . .] We have heard the chimes at midnight, Master Shallow."

– [p. 189/188] " 'There's many a slip twixt dress and drawers.' "

A Nanny Ogg variant on the saying "There's many a slip 'tween the cup and the lip" ('slip' here meaning 'petticoat').

– [p. 189/188] " 'A week is a long time in magic,' said Nanny."

Sir Harold Wilson: "A week is a long time in politics".

– [p. 193/192] "1ST WITCHE: He's late. (Pause)" [Etc.]

Parodies Samuel Beckett's classic play *Waiting for Godot*, where similar dialogue occurs.

– [p. 199/198] " 'Did you know that an adult male carries up to five pounds of undigested red meat in his intestines at all times?"

Stereotypical (but basically true) propaganda that radical vegetarians like to quote in order to gross people out and get them to stop eating meat (of course, the average vegetarian has about five pounds of undigested vegetable matter in his intestines). The cliché is used fairly often, amongst other places in the movie *Beverly Hills Cop*.

Terry had this to say on the subject: "Yep. That one I got from some way out vegetarian stuff I read years ago, and went round feeling ill about for days. And two years ago I saw *Beverly Hills Cop* on TV and rejoiced when I heard the line. God, I wish I'd seen the film before I'd written *Guards! Guards!*. . . I'd have had someone out on stake-duty on horseback, and someone creep up behind them with a banana. . . "

Note that in *Men at Arms*, the second City Watch book, Terry does manage to work in a *Beverly Hills Cop* joke. See the annotation for p. 251/190 of *Men At Arms*.

– [p. 207/206] " 'All hail wossname,' she said under her breath, 'who shall be king here, after.' "

Macbeth, act 1, scene 2: "All hail, Macbeth; that shalt be king hereafter!"

– [p. 208/207] " 'Is anyone sitting here?' he said."

Macbeth, act 3, scene 4:

> Macbeth: 'The table's full.'
> Lennox: 'Here is a place reserv'd, sir.'
> Macbeth: 'Where?'

Visible only to Macbeth the ghost of Banquo is sitting in his chair.

– [p. 211/210] " 'We're scheming evil secret black and midnight hags!' "

Macbeth, act 4, scene 1: "How now, you secret, black, and midnight hags!" See also the annotation for p. 186/152 of *Mort*.

– [p. 212/211] " 'I never shipwrecked anybody!' she said."

Neither did the three witches from *Macbeth*, if you read carefully, but I nevertheless think there is a reference here: act 1, scene 3.

– [p. 213/212] "I'd like to know if I could compare you to a summer's day. Because — well, June 12th was quite nice, and . . . "

One of Shakespeare's more famous sonnets (Sonnet XVIII, to be precise) starts out:

> *Shall I compare thee to a summer's day?*
> *Thou art more lovely and more temperate*

– [p. 213/212] " 'But I never walked like that! Why's he got a hump on his back? What's happened to his leg?' "

A reference to Richard the Third. A rather appropriate reference: in Shakespeare's *Richard III*, he is presented as an evil, lame, hunchbacked king, whom Henry must kill to save England. This is not historically correct — rather it is how Henry would have liked people to remember it. Had Shakespeare strayed from the 'official' version he would have found himself in deep trouble with Henry's heirs — royalty was taken seriously in those days.

– [p. 213/213] " 'It's art,' said Nanny. 'It wossname, holds a mirror up to life.' "

Hamlet, act 3, scene 2: "To hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure."

– [p. 214/213] " 'Ditch-delivered by a drabe', they said."

One of the ingredients in *Macbeth*, act 4, scene 1 is a "finger of birth-strangled babe, ditch-delivered by a drabe".

– [p. 225/225] "—THE NEXT NIGHT IN YOUR DRESSING ROOM THEY HANG A STAR—"

Death is quoting from 'There's No Business Like Show Business', the song from the Irvin Berlin musical *Annie Get Your Gun*, also performed by Ethel Merman in the 1954 movie *There's No Business Like Show Business*.

– [p. 227/226] " '[. . .] who would have thought he had so much blood in him?' "

Lady Macbeth in *Macbeth*, act 5, scene 1: "Yet who would have thought the old man to have had so much blood in him".

– [p. 235/234] "Like Bognor."

Bognor Regis is a town on the south coast of England, between Brighton and Portsmouth. A sleepy seaside resort, it is best-known for King George V's attributed last words, supposedly said after his physician told him he would soon be brought to Bognor to convalesce: "Bugger Bognor!".

– [p. 236/235] " 'Can you remember what he said after all those tomorrows?' "

Macbeth, act 5, scene 5, from a another famous soliloquy:

> *To-morrow, and to-morrow, and to-morrow,*
> *Creeps in this petty pace from day to day,*
> *To the last syllable of recorded time;*
> *And all our yesterdays have lighted fools*
> *The way to dusty death. Out, out brief candle!*
> *Life's but a walking shadow; a poor player*
> *That struts and frets his hour upon the stage,*
> *And then is heard no more: it is a tale*
> *Told by an idiot, full of sound and fury,*
> *Signifying nothing.*

– [p. 239/238] "They were far more the type of kings who got people to charge into battle at five o'clock in the morning. . . "

Shakespeare's Henry V was just such a king, and Terry is referring here to the 'St Crispin's Day' speech in *King Henry V*, act 4, scene 3:

> *And gentlemen in England now a-bed*
> *Shall think themselves accurs'd they were not here,*
> *And hold their manhoods cheap whiles any speaks*
> *That fought with us upon Saint Crispin's day.*

Pyramids

– [p. 5/5] The Titles of the Books

Pyramids is split into four 'Books', a structure that gives it a unique position amongst the otherwise chapterless Discworld novels (*The Colour of Magic* doesn't really count — it's a collection of linked novellas, not a single novel with chapters or sections).

Book I is *The Book of Going Forth*, which refers to *The Book of Going Forth By Day*, (see the annotation for p. 9/9 of *The Light Fantastic*). Book II is *The Book of the Dead*, a more direct reference to the Egyptian Book of the Dead. Book III is *The Book of the New Son* which puns on the title of the Gene Wolfe SF novel *The Book of the New Sun* (perhaps there is an earlier title both authors are drawing on, but I haven't been able to trace it). Book IV, finally, is *The Book of 101 Things A Boy Can Do*, which gives a nod to the typical titles sported a few decades ago by books containing wholesome, innocent, practical, but above all *educational* activities for children.

– [p. 7/7] "[. . .] the only turtle ever to feature on the Hertzsprung-Russell Diagram, [. . .]"

The Hertzsprung-Russell diagram depicts the evolution of stars, plotting luminosity (how strongly they emit light) versus surface temperature (determined from their colour).

– [p. 8/8] "Some people think a giant dung beetle pushes it."

The ancient Egyptians did, for instance.

– [p. 10/10] "Morpork was twinned with a tar pit."

A reference to the concept of twin cities.

Following the horrors of the Second World War, and in the spirit of egalitarianism and common feeling for our fellow men which prevailed at that time, it was decided that the best way to cement bonds between the people of the world so that they would never *ever* even consider dropping big noisy things on each other again, was to have every town, village and (apparently) cowshed in Europe 'twinned' with an equivalent one which had previously been on the other side.

With these new-found unities, the merry laughing people of Europe would engage in fraternal and sporting activities, school-children would go on two-week exchange visits to discover that they couldn't stand sauerkraut, and the respective mayors of the towns would be able to present

each other with touching and expensive symbols of international friendship and get in the local paper all on other peoples' money.

The most visible effect of this accord is the presumptuous little legend under the sign at the entrance to towns and villages saying "Little Puddlebury — twinned with Obermacht am Rhein". Some towns (Croydon springs to mind) got a little over-enthusiastic about twinning, with the result that they are coupled to several towns, which makes the sign saying "Croydon welcomes careful drivers" look reminiscent of a seventeen-year-old's jacket at a Guns n' Roses concert.

You may — or may not — care to know that the UK town of Cowes has a twin relation with the New Zealand township of Bulls.

– [p. 11/11] "Teppic paused alongside a particularly repulsive gargoyle [. . .] He found himself drumming his fingers on the gargoyle, [. . .] Mericet appeared in front of him, wiping grey dust off his bony face."

It may not be immediately obvious from the text, but Mericet *was* the gargoyle. Teppic had been leaning on his camouflaged instructor all the time. This is another annotation which I am only putting in after repeated requests from readers. Personally, I feel that 'getting' this is simply a question of careful reading. But a quick straw poll of a.f.p. readers showed most were in favour of explicitly annotating it, so in it went.

Terry was once asked at a talk if he was always fully in control of his characters and events or if they tended to run away with him. The answer was: always in control — with one single exception. The whole of the assassin examination sequence in *Pyramids* was written "almost in a trance" with no idea of what was to happen next. It is one of his favourite bits.

– [p. 12/12] Teppic's test.

Teppic's examination is heavily modelled on the British Driving test, which, as with the other important tests in British life such as 16- and 18-plus exams, undergraduate finals, and doctoral vitas is not actually intended to test whether you are actually any *good* at what is being tested, concentrating instead on your proficiency at following arbitrary instructions.

Many of the elements of a driving test are present in the passages which follow: The short list of questions, the sign on a small card (often held upside down), the clipboard. Mericet's rather stilted language, "Now, I want you to proceed at your own pace towards the Street of Book-keepers, obeying all signs and so forth", is almost a direct parody, as is the little speech at the end of the test. The 'Emergency Drop' (p. 42/42) is the 'Emergency Stop', where you have to stop the car "as if a child has run out into the road, while keeping control of the vehicle at all times". Finally, the back of the Highway Code has a table with minimum vehicle stopping distances, which examiners *almost* never ask about.

– [p. 14/14] "He [. . .] jumped a narrow gap on to the tiled roof of the Young Men's Reformed-Cultists-of-the-Ichor-God-Bel-Shamharoth Association gym, [. . .]"

Refers our world's YMCA youth hostels. YMCA stands for 'Young Men's Christian Association', and is often made fun of (e.g. Monthy Python and their 'Young Men's Anti-Christian Association').

See also the annotation for p. 88/88 of *The Light Fantastic*.

– [p. 15/15] "[. . .] the narrow plank bridge that led across Tinlid Alley."

In our world, Tin Pan Alley is the popular name for the area in New York City near 14th Street, where many publishers of popular songs had their offices in the late 19th / early 20th century. Aspiring composers would audition their new songs, and the din of so many songs being pounded out of pianos up and down the street gave the district its name. Another theory has it that the name derived from the rattling of tins by rivals when a performance was too loud and too protracted.

In England, Denmark Street, off Charing Cross Road, was also called Tin Pan Alley.

Today the phrase simply refers to the music publishing industry in general, and it is therefore no surprise that later, in *Soul Music*, we learn that the Guild of Musicians have their headquarters there.

– [p. 17/17] "Oh, Djelibeybi had been great once, [. . .]"

The name Djelibeybi puns on the sweets called Jelly Babies. See also the annotation for p. 109/82 of *Soul Music*.

It has been remarked that there are quite a few parallels between the country of Djelibeybi and the castle of Gormenghast as described by Mervyn Peake in his *Gormenghast* trilogy (which we know Terry has read because in *Equal Rites* he compares Unseen University to Gormenghast, and in *Wyrd Sisters* he does the same with Lancre Castle). The hero of *Gormenghast*, Titus, also has a mother with a cat obsession, and his father died because he thought he was an owl. Furthermore, the atmosphere of decay, ancient history and unchanging ritual pervades both Djelibeybi and Gormenghast, with in both cases the presence of arbiters of tradition who are almost as powerful as (or even more so than) the actual ruler.

For those interested in pursuing Gormenghast further (people who have read it almost invariably seem to think it's a work of genius), the names of the three novels are *Titus Groan* (1946), *Gormenghast* (1950) and *Titus Alone* (1959, revised 1970).

– [p. 19/19] "[. . .] the Plague of Frog."

Refers to the Biblical 'Plague of Frogs' from Exodus.

– [p. 20/20] On the subject of the Assassin's Guild School, Terry has this to say: "Yes, the whole setup of the Assassin's Guild school has, uh, a certain resonance with Rugby School in *Tom Brown's Schooldays* (note to Americans: a minor Victorian classic of school literature which no-one reads anymore and which is probably now more famous for

the first appearance of the Flashman character subsequently popularised by George MacDonald Fraser).”

Teppic and his friends map directly to corresponding characters in *Tom Brown’s Schooldays*: Teppic is Tom, Chidder is Harry “Scud” East, Arthur is George Arthur and Cheesewright is sort of Flashman, but not exactly.

The line on p. 27/26 about “ ‘If he invites you up for toast in his study, *don’t go*,’ ” may refer to the incident where Tom is roasted in front of the fire by Flashy and his cronies. The reference to blanket-tossing on p. 45/44, which Arthur puts a stop to, is also an incident in *Tom Brown*, on Tom’s first day. The scene in the dormitory on the first night, when Arthur gets down to say his prayers, also has an equivalent in the book.

– [p. 39/38] “ ‘Truly, the world is the mollusc of your choice. . . ’ ”

The oyster is, of course, a mollusc.

– [p. 45/44] “[. . .] the day when Fliemoe and some cronies had decided [. . .]”

Someone on a.f.p. noticed that ‘Flymo’ is a brand of lawnmower, and wondered if there was a connection. Terry replied:

“Er. I may as well reveal this one. That section of the book is ‘somewhat like’ *Tom Brown’s Schooldays*. A bully (right hand man to the famous Flashman) was Speedicut. Speedicut is (was?) a name for a type of lawnmower — I know, because I had to push the damn thing. . . Hence. . . Fliemoe.

Well, it’s better than mugging old ladies. . . ”

– [p. 45/44] “It transpired that he was the son of the late Johan Ludorum [. . .].”

At a British public school/grammar school sports day, the pupil who overall won the most, was declared ‘Victor Ludorum’ — “Winner of the games”.

– [p. 45/45] “He could send for Ptraci, his favourite handmaiden.”

Should be pronounced with a silent ‘p’. Note also that in the UK the name Tracey (Sharon, too) is often used to generically refer to the kind of girl immortalised in the “dumb blonde” jokes, or Essex Girl jokes as they are known in the UK.

This annotation may also help explain why over on `alt.fan.pratchett` people regularly and affectionately refer to their Favourite Author as ‘Pterry’ (although the lazier participants usually just refer to him as TP, conforming to the sometimes bloody annoying Usenet habit of acronymising everything longer than two words or four characters, whichever comes first. Hence DW stands for Discworld, TCOM for *The Colour of Magic*, and APF for Annotated Pratchett File — but you already knew that).

I was later informed that ‘Pterry’ was also the name of a pterodactyl on a kids’ TV program called *Jigsaw*, but as far as I can recall Terry’s nickname was not coined with that in mind.

– [p. 50/49] “It’s rather like smashing a sixer in conkers.”

Conkers are the nuts of the Horse Chestnut — not the one you eat, the other one with the really spiky outer covering. It is a regular autumn pass-time in England for school-boys to put conkers on the end of bits of string, and commence doing battle.

The game of conkers is played by two players, almost always by challenge. One player holds his conker up at arms length on the end of its bit of string, and the other player tries to swing his one with sufficient force to break the other player’s conker. After a swing, roles are reversed. Since this is a virtually solely male sport, whose participants’ average age is about seven (although there is a bunch of nutters who regularly get on local news programmes with their “world championship”), there is of course much potential for strategic ‘misses’ against the opponents knuckles, or indeed against almost any other part of his anatomy.

In the (rather unlikely, usually) event of one conker breaking the other one, the winning conker becomes a ‘one-er’. A conker which has won twice, is a ‘two-er’. Hence a ‘sixer’ (although it must be remembered that there are of course the usual collection of bogus seventeeners and sixty-seveners which circulate the black market of the playing field). There is a black art as to how to ensure that your conker becomes a sixer — baking very slowly in the oven overnight, is one approach, as is soaking for a week in vinegar. Most of these methods tend to make the conkers, if anything, more rather than less brittle. There’s probably a lesson for us all in there somewhere.

– [p. 50/49] The legend of Ankh-Morpork being founded by two orphaned brothers who had been found and suckled by a hippopotamus refers to the legend of Romulus and Remus who were two orphaned brothers raised by a wolf, who later went on to found Rome (the brothers did, not the wolf).

– [p. 58/56] “Hoot Koomi, high priest of Khefin [. . .] stepped forward.”

The name Koot Hoomi (or Kuthhumi) is a Sanskrit word that means ‘teacher’.

Koot Hoomi is the author of a series of letters that were published as *The Mahatma Letters To A. P. Sinnett*, and which form the basis of many theosophical teachings.

– [p. 63/62] “ ‘Look, master Dil,’ said Gern, [. . .]”

Since not everyone is familiar with all those weird English food items, this is probably a good place to point out that there is a red line that runs from ‘Dil the Embalmer’ to ‘Dill the Pickler’ to ‘dill pickle’, a British delicacy.

– [p. 64/62] “ ‘Get it? Your name in lights, see?’ ”.

“Your name in lights” is generally a term indicative of achieved fame and success. In this context, however, not everybody may be aware that ‘lights’ is also a word originally describing the lungs of sheep, pigs, etc., but more generally used for all kinds of internal organs. Presumably Gern has taken various parts of the dead king and spelt out Dil’s name.

– [p. 64/62] "'[. . .] I didn't think much of the Gottle of Geer routine, either.'"

Ventriloquists who want to demonstrate their skill will include the phrase "bottle of beer" as part of their patter. However, as it is impossible to pronounce the 'B' without moving your lips, it usually comes out as "gottle of geer". Gern has presumably been playing macabre ventriloquism games with the corpse.

– [p. 64/63] "'Good big sinuses, which is what I always look for in a king.'"

In the process of embalming, the Egyptians removed the deceased's brain through the nose cavity. That's all I know about the process, and if it's all right with you people I'd rather keep it that way.

– [p. 71/69] "'Do I really have to wear this gold mask?'"

Terry has confirmed that the scenes in which Dios dresses up Teppic in his King's outfit (starting with the Flail of Mercy and culminating in the Cabbage of Vegetative Increase) are a parody of the old BBC children's game show *Crackerjack*. In this show the contestants were asked questions, and for each correct answer they received a prize, which they had to hold on to. If they answered wrong, they were given a large cabbage, increasing the likelihood of dropping everything. The person left at the end who hadn't dropped anything won the game.

– [p. 73/71] "'Interfamilial marriage is a proud tradition of our lineage,' said Dios."

Teppic is astonished to hear that his great-great-grandmother once declared herself male as a matter of political expediency. It was in fact indeed the custom of the Egyptians to marry their pharaohs to close relatives, and Hatshepsut, daughter of Thutmose I, wife and half-sister of Thutmose II, and mother-in-law of Thutmose III actually did proclaim herself king in order to seize the throne.

Incidentally, Dios is using the wrong word here: A marriage between relatives would be *intra*familial, not *inter*familial.

– [p. 90/87] "'This thing could put an edge on a rolling pin.'"

See the annotation for p. 35/35 of *The Light Fantastic*. There's another more explicit reference on p. 140/134: "[. . .] contrary to popular opinion pyramids don't sharpen razor blades".

– [p. 95/91] "'Squiggle, constipated eagle, wiggly line, hippo's bottom, squiggle' [. . .] the Sun God Teppic had Plumbing Installed and Scorned the Pillows of his Forebears."

The constipated eagle is obviously the plumbing system, but what not many people outside Britain will realise is that the hippo's bottom comes from an advert for Slumberdown beds, which featured a hippo sitting down next to a chick.

– [p. 95/92] Pteppic's dream about the seven fat and seven thin cows is a reference to the Bible's Joseph, who had to explain a similar dream (which did not have the bit about the trombone, though), to the Pharaoh. *Pyramids* is of course riddled with religious references, most of which are too obvious or too vague to warrant inclusion here.

– [p. 100/97] "All things are defined by names. Change the name, and you change the thing."

This is a very ancient concept in magic and 'primitive' religions. Although I haven't asked him, I'm willing to bet money that Terry did *not* take his inspiration from Ursula Le Guin's *A Wizard of Earthsea*, despite the many emails I have received suggesting a connection.

For a definitive reference on this subject, read James George Frazer's *The Golden Bough*.

– [p. 102/99] "[. . .] I am a stranger in a familiar land."

The phrase "stranger in a strange land" originates from the Bible, Exodus 2:22, "And she bare [Moses] a son, and he called his name Gershom: for he said, I have been a stranger in a strange land."

Since the "strange land" in question was Egypt, there's a nice resonance with *Pyramids* itself in Terry's use of the phrase.

These days, people may be more familiar with the quote as the title of Robert Heinlein's 60s cult science fiction book.

– [p. 109/105] "'*Doppelgangs*,' he said."

Pun on the German word 'doppelgänger', meaning 'body double'. Thanks to dozens of bad sf-movies the word has entered the English language in the mostly sinister meaning of some metamorphic life form taking the shape of a human being.

– [p. 127/121] Notice the sound accompanying the pyramid flares. It phonetically spells 'Cheops'.

– [p. 134/128] "It seemed to Teppic that its very weight was deforming the shape of things, stretching the kingdom like a lead ball on a rubber sheet."

This metaphor ties in neatly with the quantum aspects of the Pyramids: rubber sheets distorted by balls are one popular way of visualising Einstein's general theory of relativity. The sheet represents the space-time-continuum, and the balls are bits of mass (like suns and planets). The balls press down and deform the space around them. When things try to move along the rubber sheet, not only are they attracted into the dimples in the sheet (gravity), but things like light which try to travel in a straight line find little kinks in their path around an object.

– [p. 144/138] "'She can play the dulcimer,' said the ghost of Teppicymon XXVII, apropos of nothing much."

Reference to Samuel Taylor Coleridge's *Kubla Khan*. See also the annotation for p. 127/115 of *Sourcery*.

– [p. 156/150] "[. . .] distilling the testicles of a small tree-dwelling species of bear with the vomit of a whale, [. . .]"

Animal substances are extensively used as fixatives in perfume. Examples include musk (from deer-testicles; 'musk' is Sanskrit for 'scrotum'), ambergris (from the intestines of whales) and castor (from a beaver's perineal gland).

– [p. 157/150] "... Phi * 1700[u/v]. Lateral e/v. Equals a tranche of seven to twelve..."

Some confusion has arisen here, because the asterisk symbol '*' is the same one used in at least some of the editions of *Pyramids* as a footnote marker. This has caused a few people to wonder if there's a 'missing footnote' intended for this page. Matters are not helped much by the fact that the American paperback edition *does* contain the text of a footnote on (their equivalent of) p. 157/150. This footnote is simply misplaced and the marker for it occurs on the *previous* page (see also previous annotation).

We'll let Terry have the last word in order to remove any remaining doubt: "I'm pretty sure the missing footnote in Pyramids doesn't exist. If it's what I'm thinking of, we just bunged in loads of gibberish maths and among the symbols was, yes, '*'."

I am told that in later paperback editions the asterisk in question has been entirely removed from the text.

– [p. 168/162] " 'I've got as far as "Goblins Picnic" in Book I.' "

After the children's song called "Teddy Bears' Picnic":

> *If you go down to the woods today*
> *You're sure of a big surprise*
> *If you go down to the woods today*
> *You'd better go in disguise*
> *For ev'ry bear that ever there was*
> *Will gather there for certain, because*
> *Today's the day the Teddy Bears have their picnic.*

– [p. 176/169] The philosophers shooting arrows at tortoises are discussing one of Zeno's three motion paradoxes. See also Douglas Hofstadter's *Gödel, Escher, Bach*. Or Zeno.

– [p. 178/171] "The rest of them die of Heisenberg's Uncertainty Principle, [...]"

Heisenberg's Uncertainty Principle (HUP) says that for a quantum particle (e.g. an electron), it is impossible to know with complete accuracy both where it is and how fast it is going. The act of observing it interferes with the event you want to measure (in fact, one might say that at the quantum level the observation *is* the event) in such a way that it is physically impossible to determine both velocity and position of the particle in question.

– [p. 179/171] Philosophers' names.

Xeno refers to Zeno, of aforementioned paradox. Copolymer ("the greatest storyteller in the history of the world") might refer to both Homer (because of the name) and Herodotus, 'the father of history', who was known for his very chatty and discursive style, and who basically made his living as a story-teller/dinner guest. Pthagonal ("a very acute man with an angle") refers to Pythagoras. Iesope ("the greatest teller of fables") to Aesop. Antiphon ("the greatest writer of comic plays") to Aristophanes. And Ibid (whose name reminds us of Ovid) is actually short for ibidem, which means, when citing literature references: 'same author as before'. Hence the quip later on: "Ibid you already know".

The only one left is Endos the Listener, who is perhaps meant to portray the standard second-man-in-a-Socratic-dialogue — the man who spends the entire dialogue saying things like "That is correct, Socrates", "I agree", "you're right", "your reasoning appears correct", and the like.

Also, an 'antiphon' is a name for a versicle or sentence sung by one choir in response to another (e.g.: "No you can't / Yes I can!" repeated many times with rising pitch. Or a more modern example would perhaps be Queen's 'Bohemian Rhapsody': "No, we will not let you go / Let me go!"). 'Copolymer' is a term from chemistry; it refers to a polymer (plastic) made from more than one kind of monomer (simple compound).

[Finally, my source also suspects that Copolymer's monologue may be a take-off on a particular translation of his *Histories*. Anybody?]

– [p. 179/172] " 'The tortoise *did* beat the hare,' said Xeno sulkily."

Reference to Aesop's classic fable *The Hare and the Tortoise*.

If you have access to the Internet, you can find an online version of the Aesop fables at the URL:

`ftp://ftp.uu.net/doc/literary/obi/Aesop/Fables.Z`

– [p. 180/173] "Now their gods existed. They had, as it were, the complete Set."

For those of you whose Egyptian mythology is a little rusty: Set, brother to Isis and Osiris and father of Anubis, was the Egyptian God of evil and darkness.

– [p. 181/174] " 'Sacrifice a chicken under his nose.' "

Refers to the old practice of burning a feather under the nose of an unconscious or fainted person.

– [p. 181/174] " '[...] here comes Scarab again... yes, he's gaining height... Jeht hasn't seen him yet, [...].' "

The high priest's commentary on the gods' battle for the sun is obviously based on sports commentators. In particular, several of the phrases are based on the diction of David Coleman, a popular British figure of fun noted for his somewhat loose grasp on reality and his tendency towards redundancy and solecism. In fact, an amusingly redundant comment spoken live by a personality is sometimes referred to as a 'Colemanball', after the column of that name in the satirical magazine *Private Eye*.

Typical Colemanballs include, "... He's a real fighter, this lad, who believes that football's a game of two halves, and that it isn't over until the final whistle blows", or during the test (cricket) matches, "And he's coming up to bowl now... The bowler's Holding, the batsman's Willey... ". (That last

one wasn't even by David Coleman, but still qualifies as a Colemanball).

– [p. 197/189] " 'Symposium' meant a knife-and-fork tea."

Etymologically, a symposium is indeed a "get-together for a drink". Since the Greeks believed in lubricating intellectual discussion with drink, the term eventually came to be used for a meeting which combined elements of partying and intellectual interchange.

– [p. 197/189] The Tsortean wars refer to the Trojan wars. (Read also *Eric*. Or Homer.)

– [p. 201/193] "A philosopher had averred that although truth was beauty, beauty was not necessarily truth, and a fight was breaking out."

A famous quotation from John Keats' 'Ode on a Grecian Urn':

> *'Beauty is truth, truth beauty,' — that is all*
> *Ye know on earth, and all ye need to know.*

– [p. 204/195] "[. . .] ships called the *Marie Celeste*, [. . .]"

The *Marie Celeste* left port in 1872 with a full crew, but was later found (by the crew of the *Dei Gratia*), abandoned on the open sea, with no crew, the single lifeboat missing, and half-eaten meals in the mess hall. It was later discovered that captain Morehouse of the *Dei Gratia* had dined with the captain of the *Celeste* the night before she sailed, and Morehouse and his crew were eventually tried for murder, but acquitted because there was no hard evidence. The missing crewmen were never found.

– [p. 205/197] "And one of them had reputedly turned himself into a golden shower in pursuit of his intended."

According to Greek mythology the beautiful Danaë had been locked away in a dungeon by her father (King Acrisius of Argos) because a prophecy had foretold that his grandson would slay him. But Zeus, King of the Gods, came upon Danaë in a shower of gold, and fathered Perseus upon her.

+ [p. 221] "[. . .] every camel knew what two bricks added up to."

In jokes, the castration (or, as the punchline dictates, speeding up) of camels is achieved by taking two bricks and smashing the animal's testicles between them.

– [p. 250/239] " 'Go, tell the Ephebians —' he began."

This is a paraphrase of "Go tell the Spartans", which is the beginning of the memorial for the Spartan soldiers who got massacred by the Persians at Thermopylae as a result of Greek treachery. The full quote is given by Simonides (5th century BC) as:

> *Go, tell the Spartans, thou who passest by,*
> *That here obedient to their laws we lie*

– [p. 270/259] "And it was while he was staring vaguely ahead, [. . .] that there was a faint pop in the air and an entire river valley opened up in front of him."

People interested in more stories about magically disappearing valleys are referred to R. A. Lafferty's 'Narrow Valley' (to be found in his collection *Nine Hundred Grandmothers*), where a half a mile wide valley is sorcerously narrowed (with its inhabitants) to a few feet and then opened up again by the end of the story.

– [p. 271/259] "[. . .] the birds said more with a simple bowel movement than Ozymandias ever managed to say."

Ozymandias was the Greek name for Ramses the Second. Percy Bysshe Shelley's poem *Ozymandias* is famous, but because it is short and it has always been a favourite of mine I hope you will forgive me the indulgence of reproducing it here in full:

> *Ozymandias*
>
> *I met a traveler from an antique land*
> *Who said: "Two vast and trunkless legs of stone*
> *Stand in the desert. . . Near them, on the sand,*
> *Half sunk, a shattered visage lies, whose frown,*
> *And wrinkled lip, and sneer of cold command,*
> *Tell that their sculptor well those passions read*
> *Which yet survive, stamped on these lifeless things,*
> *The hand that mocked them and the heart that fed;*
> *And on the pedestal these words appear:*
> *'My name is Ozymandias, king of kings:*
> *Look on my works, ye Mighty, and despair!'*
> *Nothing beside remains. Round the decay*
> *Of that colossal wreck, boundless and bare*
> *The lone and level sands stretch far away."*

While I was browsing the net in order to find an on-line copy of *Ozymandias* so that I could cut-and-paste the text, I came across a wonderful piece of related information. It appears that in 1817 Shelley held a sonnet-writing session with his friend, the poet Horace Smith. Both wrote a sonnet on the same subject, but while Shelley came up with the aforementioned *Ozymandias*, Mr Smith produced something so delightfully horrendous I simply have to indulge even further, and include it here as well. By now the connection to our original annotation has been completely lost, but I think you might agree with me that Smith's poem would be worthy of Creosote:

> *On a Stupendous Leg of Granite, Discovered Standing by Itself in*
> *the Deserts of Egypt, with the Inscription Inserted Below.*
>
> *In Egypt's sandy silence, all alone,*
> *Stands a gigantic Leg, which far off throws*
> *The only shadow that the Desert knows.*
> *"I am great Ozymandias," saith the stone,*
> *"The King of kings: this mighty city shows*
> *The wonders of my hand." The city's gone!*
> *Naught but the leg remaining to disclose*
> *The sight of that forgotten Babylon.*
> *We wonder, and some hunter may express*
> *Wonder like ours, when through the wilderness*
> *Where London stood, holding the wolf in chase,*
> *He meets some fragment huge, and stops to guess*

What wonderful, but unrecorded, race
Once dwelt in that annihilated place.

The poem was cited by Guy Davenport of the University of Kentucky in a New York Times article a few years ago, which concluded: "Genius may also be knowing how to title a poem."

+ [p. 273] " 'You said it worked for Queen wossname, Ram-Jam-Hurrah, or whoever,' said Chidder."

Legend has it that Cleopatra had herself smuggled to Caesar inside an oriental rug.

– [p. 277/265] " 'For the asses' milk?' said Koomi [. . .]"

See the annotation for p. 161/132 of *Mort*.

Guards! Guards!

– [p. 10/10] " 'Hooray, hooray for the spinster's sister's daughter.' "

This recalls the ritual question "Is there no help for the Widow's Son?" in Masonic ritual.

– [p. 16/15] " 'Let's say a skion turns up, walks up to the Patrician [. . .]' "

The correct spelling is actually 'scion', meaning "young descendant of a noble family".

– [p. 18/17] " 'Yea, the king will come [. . .] and Protect and Serve the People with his Sword.' "

This is Terry having fun with foreshadowing again. The prophecy of Brother Plasterer's granddad describes Carrot to a tee, with the "Protect and Serve" tying in neatly with the motto of the City Watch (see the annotation for p. 51/48).

– [p. 20/19] " 'They were myths and they were real,' he said loudly. 'Both a wave and a particle.' "

Reference to the wave/particle duality theory of e.g. light, which appears to have the properties of both a wave and a particle, depending upon what context you are working in.

– [p. 21/19] " 'That was where you had to walk on ricepaper wasn't it,' said Brother Watchtower conversationally."

Reference to the old David Carradine TV series, *Kung Fu*. In one of the earliest episodes our Shaolin monk-in-training was tasked to walk along a sheet of ricepaper without ripping it or leaving a mark.

– [p. 26/24] "It wasn't only the fresh mountain air that had given Carrot his huge physique."

Someone on a.f.p. asked Terry if the name or the character of Carrot was perhaps inspired by an old American comic called *Captain Carrot and his Amazing Zoo Crew*. Terry answered:

"Never heard of it. The TRUE answer is that when I was writing the book an electrician was rewiring our house and the nickname of his red-haired apprentice was Carrot. It kind of stuck in my mind."

– [p. 29/27] " 'And Bob's your uncle.' "

Some people have been wondering just where this expression comes from (the joke also occurs on p. 16/15 and p. 108/98). Terry himself gives the following answer:

"Apparently from a 19th Century Prime Minister, Lord Robert Stanley, who was a great one for nepotism. If you got a good Government job it was because "Bob's your uncle". It came to mean 'everything's all right'."

– [p. 52/48] The fizzing and flashing illuminated sign outside Captain Vimes' office is a reference to the tired old visual cliché from most film noir. The seedy detective's office or apartment always has a big neon sign just outside the window.

– [p. 51/48] The motto of the Night Watch, "FABRICATI DIEM, PVNC", is dog Latin for "Make my day, punk".

"Go ahead, make my day" is a well-known Clint 'Dirty Harry' Eastwood quote. The 'punk' comes from another famous *Dirty Harry* scene (see the annotation for p. 136/124)

Notice also that the translation Terry supplies ("To protect and to serve") is actually the motto of the Los Angeles Police Force.

My source tells me that Hollywood writers and directors, notorious for the accuracy of their movies and TV shows, tend to have *all* police cars bear this motto. In a sort of reverse formation, this has caused some individual police forces across the USA to adopt it, so that by now the motto has become fairly wide-spread.

– [p. 53/49] " 'The E. And the T sizzles when it rains.' "

The magic tavern sign Brother Watchtower is stealing has a burnt-out 'E' and a sizzling 'T' just like the 'HOT L BALTIMORE' sign in the play of the same name.

– [p. 54/49] "[. . .] a certain resemblance to a chimpanzee who never got invited to tea parties."

For the entertainment of their younger visitors, British zoos used to have the tradition of holding Chimpanzees' Tea Parties, where the chimps were dressed up and seated at a table, drinking and eating from a plastic tea set.

Chimp tea parties have remained in the British consciousness due to the TV advertisements for PG Tips tea bags featuring chimps pouring tea.

– [p. 55/51] " '*Shershay la fem*, eh? Got a girl into trouble?' "

"Cherchez la femme" ("look for the woman") is a cliché phrase of pulp detective fiction: when someone's wife has been murdered one should always search for signs of another woman's involvement.

– [p. 60/55] " 'Good day! Good day! What is all of this that is going on here (in this place)?' "

Carrot's actions and words in this scene mirror the behaviour of the stereotypical British friendly neighbourhood bobby attempting to break up a family argument or innocent street brawl. Nearly all my correspondents trace this stereotype directly back to the sixties BBC television series *Dixon of Dock Green*, where every bobby was your friend and it was perfectly acceptable for a copper to walk into a room and say " 'Ello! 'Ello! What's going on 'ere then?". Calling people 'sunshine' (next footnote on the page), and signing off with "Evening, all" are apparently also Dixonisms.

– [p. 62/56] " 'Evenin', Detritus.' "

'Detritus' is a word meaning "any loose matter, e.g. stones, sand, silt, formed by rock disintegration".

– [p. 64/59] " 'What'd he mean, Justices?' he said to Nobby. 'There ain't no Justices.' "

This annotation has been the subject of some heated a.f.p. discussion (and if you think that this is a silly thing to get worked up over, you are obviously not familiar with `alt.fan.pratchett`. Or with Usenet, for that matter). Anyway, there were a few people who felt that Terry was referring here to Larry Niven's *Ringworld* series, where the main character, Louis Wu, always uses the phrase "There ain't no justice" (abbreviated as "TANJ"). Other people found this connection incredibly far-fetched for such a generic sentence, and said so rather forcefully.

Eventually, Terry stepped in and short-circuited the entire discussion by writing: "Mostly in the Discworld books, particularly *Mort*, the phrase is "There's no justice" so that it can be balanced with "There's just me/you/us". And that phrase is truly generic. Really, so is "There ain't no justice" — it's just that Niven does use it a lot and, I suspect, uses it because it is familiar to readers. Admittedly, it's become 'his' via repetition. But there's a difference between using an established phrase which another author has commandeered and using one *specifically* associated with one person — "Make my day" has one owner, whereas "There ain't no justice" is a cliché. To be honest, I didn't have anything particularly in mind when Charley uttered the phrase — but if you think it's a Niven reference, fair enough."

– [p. 76/70] " 'Do *real* wizards leap about after a tiny spell and start chanting 'Here we go, here we go, here we go', Brother Watchtower? *Hmm*?' "

"Here we go, here we go" is a chant (usually sung to the tune of Sousa's 'Stars and Stripes Forever') commonly associated with football (soccer) fans.

According to my correspondent it is also used, historically, by gangs of striking miners just before they realise that the mounted policemen with big sticks are coming their way. Definitely a British phenomenon.

– [p. 91/83] "It was strange, he felt, that so-called intelligent dogs, horses and dolphins never had any difficulty indicating to humans the vital news of the moment [. . .]"

Just for the record: some famous television/movie dogs fitting this description are Lassie and Rin Tin Tin; horse examples are Champion, Trigger, Silver ("I said *posse*!"), and Black Beauty; the only dolphin example I know of is probably the most famous of them all: Flipper.

Australian fans have expressed their disappointment that Terry left out Skippy the Bush Kangaroo, whose ability to communicate very complex, often extremely abstract concepts with a bit of clicking and hopping around was apparently a wonder to behold.

Terry later more than made up for this when he introduced Scrappy the Kangaroo as a character in *The Last Continent*. See also the annotation for p.55 of that book.

+ [p. 91/83] "And *then* he went out on to the streets, untarnished and unafraid."

"But down these mean streets a man must go who is not himself mean, who is neither tarnished nor afraid." is a well-known quote — that describes Carrot to a tee — from Raymond Chandler's essay *The Simple Art of Murder*.

– [p. 93/85] " 'Who loves you, pussycat?', said Nobby under his breath."

Nice amalgamation of TV detective Kojak's use of the word 'pussycat' and his catchphrase "Who loves ya, baby?".

– [p. 94/86] " 'I've seen a horsefly [. . .] And I've seen a housefly. I've even seen a greenfly, but I ain't never seen a dragon fly"

Sounds reminiscent of the 'I've never seen an elephant fly' song which the crows sing in Walt Disney's 1941 movie *Dumbo*. Another similar children's song is called 'The Never Song' by Edward Lipton.

– [p. 97/88] "[. . .] Gayheart Talonthrust of Ankh stood fourteen thumbs high, [. . .]"

The breeding of swamp dragons is a parody of British high society's obsession with horse breeding. The height of a horse is traditionally measured in hands.

– [p. 99/90] " 'One just has to put up with the occasional total whittle.' "

Describing Errol as a whittle is actually a quite clever pun. On the one hand 'whittle' simply means something reduced in size (usually by means of slicing bits and pieces off it), while on the other hand Sir Frank Whittle was the inventor of the modern aircraft jet engine.

When Whittle showed his original design to his supervisor at Manchester University, the latter said, "Very interesting, Whittle my dear boy, but it will never work".

– [p. 103/94] " 'Just give me the facts, m'lady,' he said impatiently."

"Just the facts, ma'am", is a catchphrase from the *Dragnet* radio series (later a TV series, and later still a Dan Aykroyd/Tom Hanks movie).

– [p. 103/94] "Of all the cities in all the world it could have flown into, he thought, it's flown into mine. . . "

Pretty obvious Bogart/Casablanca paraphrase, in keeping with Vimes' role as the Discworld equivalent of the ultimate film noir anti-hero.

– [p. 114/104] The bit about the hero killing a monster in a lake, only to have the monster's mum come right down the hall the next day and *complain*, is a reference to Grendel and his mother, two famous monsters from the *Beowulf* saga.

– [p. 114/104] "Pour encourjay lays ortras."

Discworld version of the French phrase "pour encourager les autres". The phrase originates with Voltaire who, after the British executed their own admiral John Byng in 1757 for failing to relieve Minorca, was inspired to write (in Chapter 23 of *Candide*) a sentence that translates to: "in this country we find it pays to shoot an admiral from time to time to encourage the others".

– [p. 116/106] " 'For example, foxes are always knocking over my dustbins.' "

Terry, at least at one point in his life, lived in the west country, near Bristol. Bristol has become famous for its urban foxes (although they apparently operate in all largish greenish cities in the UK). In the early 80s, BBC Bristol made a famous programme on these urban foxes, called *Foxwatch*.

On this programme, hitherto unachieved photographs of vixens caring for their sprogs were aired; this made the programme (which was narrated by David Attenborough) very famous. The Archchancellor's rant is a very good approximation of a David Attenborough wildlife programme narration. And according to the Foxwatch myth, foxes knock over dustbins.

– [p. 117/107] " 'Did you suggest a working party?', said Wonse."

It is British Government Policy to suggest a working party whenever an intractable problem presents itself. It is usually stocked with opposition MPs.

– [p. 118/108] "Once you've ruled out the impossible then whatever is left, however improbable, must be the truth. [. . .] There was also the curious incident of the orangutan in the night-time . . . "

Two Sherlock Holmes references for the price of one. The original quotes are "It is an old maxim of mine that when you have excluded the impossible, whatever remains, however improbable, must be the truth" from *The Adventure of the Beryl Coronet*, and "[. . .] the curious incident of the dog at nighttime" in *Silver Blaze*.

The second reference also reminds me, in a very roundabout way, of Edgar Allan Poe's *The Murders in the Rue Morgue*.

– [p. 120/110] "[. . .] as ghastly an array of faces as ever were seen outside a woodcut about the evils of gin-drinking [. . .]"

The reference here is to the famous series of 18th century morality woodcuts by William Hogarth, with names like "Gin Lane" and "Beer Street".

– [p. 126/115] " 'Dunno where this place is, Captain. It belongs to some posh bint.' "

This is very British slang. Posh, meaning upper class, arises from the days of the Empire. It is an acronym, standing for 'Port Out, Starboard Home'. These were the most pleasant (least hot?) cabins on the ships sailing to the jewel in the crown, India, and therefore the most expensive, meaning that only the aristocracy could afford them.

(The above explanation is in fact quite false — that is, it's true that posh means upper class, but the acronym is one of these persistent, oh so plausible, after-the-fact etymologies, which are nearly always wrong.)

'Bint' arises as a bit of cockney soldier slang in WWII. It is actually Arabic for 'young girl'. Many British soldiers were stationed in Alexandria, Egypt, in North Africa, and this word was brought into the language by them.

– [p. 134/122] " 'So I'm letting you have a place in Pseudopolis Yard.' "

The Watch's second base, affectionately called 'The Yard', is a reference to Scotland Yard, where the British Police Headquarters used to be located (these days, they have moved to New Scotland Yard).

– [p. 136/124] "This is Lord Mountjoy Quickfang Winterforth IV, the hottest dragon in the city. It could burn your head clean off."

Vimes replays here one of the best-known scenes in Clint Eastwood's first 'Dirty Harry' movie, the 1971 *Dirty Harry*.

"Aha! I know what you're thinking. . . Did I fire six shots or only five? To tell you the truth, I forgot it myself in all this excitement. This here's a .44 Magnum, the most powerful handgun in the world, and it can blow your head clean off. Now, you must ask yourself one question: "Do I feel lucky?" Well, do you, punk?"

Note how nicely Winter*forth* the *fourth* corresponds to the caliber of the Magnum.

– [p. 143/130] " ''E's plain clothes, ma'am,' said Nobby smartly. 'Special Ape Services'."

Special Ape Services shares the acronym SAS with the crack British troops who are sent to storm embassies, shoot prisoners of war, and execute alleged terrorists before anything has been proven by trial, etc. Not that one wants to get political, mind you.

– [p. 156/141] " 'Ah. Kings can cure that, you know,' said another protomonarchist knowingly."

See the annotation for p. 103/76 of *Lords and Ladies*.

– [p. 162/147] "[. . .] and stepped out into the naked city."

The Naked City was an American TV cop show in the 50s, mostly forgotten today, except for its prologue narration:

"There are eight million stories in the naked city. This is one of them."

– [p. 164/149] "There are some songs which are never sung sober. 'Nellie Dean' is one. So is any song beginning 'As I was a walking. . . ' "

'Nellie Dean' is an old music hall song:

> *There's an old mill by the stream*
> *Nellie Dean.*
> *Where we used to sit and dream*
> *Nellie Dean.*

For an explanation of songs beginning 'As I was a walking. . . ' see the annotation for p. 313/238 of *Men at Arms*.

– [p. 200/181] " 'This is love-in-a-canoe coffee if ever I tasted it.' "

This refers to the punchline of the old joke (familiar from, for instance, a Monty Python sketch):

> Q: What do American beer and making love in a canoe have in common?
> A: They're both fucking close to water.

– [p. 200/182] " 'He's called Rex Vivat.' "

Rex Vivat, of course, means: "long live the king". This reminds me a bit of Robert Rankin, who named his lead character in *They Came And Ate Us* Rex Mundi. Rex's sister has a role in the book too. Her name is Gloria.

Now you may begin to understand why Rankin is so often discussed on `alt.fan.pratchett`, and why there is so much overlap between his and Terry's audiences.

– [p. 236/214] " 'The Duke of Sto Helit is looking for a guard captain, I'm sure.' "

The Duke of Sto Helit, in case anyone had forgotten, is none other than Mort.

– [p. 241/219] "Someone out there was going to find out that their worst nightmare was a maddened Librarian. With a badge."

The movie *48 Hrs*, starring Nick Nolte and Eddy Murphy, has a scene in which Eddy Murphy is in a bar full of rednecks, shouting "I am your worst nightmare! A nigger with a badge!"

– [p. 260/236] " 'If that dragon's got any voonerables, that arrow'll find 'em.' "

Killing dragons by shooting a magical arrow in a special location is a standard cliché of mythology and fantasy fiction. One of the best-known contemporary examples can be found in Tolkien's *The Hobbit*, where Bard kills the dragon Smaug with a special black arrow.

– [p. 278/252] " 'All for one!' [. . .] 'All for one what?' said Nobby."

"All for one and one for all" was of course the motto of the Three Musketeers. A whole new generation has learned about this through the combined efforts of an uninspired Disney flick and a particularly nauseating song by Bryan Adams, Rod Stewart and Sting.

– [p. 282/256] "Both dragons appeared to realise that the fight was the well-known Klatchian standoff."

Or Mexican standoff in our world, which is when two people have loaded, cocked guns pointed right at each other. If either shoots, they both die. This leaves them stuck, since if either just turns away, the other will immediately shoot him.

– [p. 284/257] The scene where Errol's supersonic boom smashes the dragon out of the air is possibly based on another Clint Eastwood movie, the 1982 *Firefox*.

– [p. 289/262] " 'In 1135 a hen was arrested for crowing on Soul Cake Thursday.' "

There are several historical examples in our world of animals being arrested, excommunicated or killed for various crimes. Articles in the October 1994 issue of *Scientific American* and in *The Book of Lists #3* give several examples: a chimpanzee was convicted in Indiana in 1905 of smoking in public; 75 pigeons were executed in 1963 in Tripoli for ferrying stolen money across the Mediterranean; and in 1916, "five-ton Mary" the elephant killed her trainer and was subsequently sentenced to death by hanging — a sentence that involved a 100-ton derrick and a steam shovel. But the law is fair, and sometimes the animals get the better of it: when in 1713 a Franciscan monastery brought the termites who had been infesting their buildings to trial, a Brazilian court ruled that termites had a valid prior claim to the land, and ordered the monks to give the termites their own plot.

Note that Soul Cake Thursday in later Discworld novels becomes Soul Cake Tuesday, after previously having been Soul Cake Friday in *The Dark Side of the Sun*.

– [p. 313/284] " 'Sergeant Colon said he thought we'd get along like a *maison en Flambé*.' "

Maison en Flambé = house on fire.

– [p. 314/285] " 'Here's looking at you, kid,' he said."

Another quote from *Casablanca*.

Eric

– [title] *Eric*

The subtitle to *Eric* ('Faust', crossed out) already indicates what story is being parodied in this novella: that of the German alchemist and demonologist Johannes (or Georg) Faust who sold his soul to the devil.

The most famous version of the Faust legend is perhaps the one told by Goethe in *Faust*, with Cristopher Marlowe's earlier play *The Tragical History of Dr Faustus* a close second.

– [p. 9/9] "[. . .] where the adventuresses Herrena the Henna-Haired Harridan, Red Scharron and Diome, Witch of the Night, were meeting for some girl talk [. . .]"

Herrena is the swordswoman from *The Light Fantastic* who hunted Rincewind, and Red Scharron is the Discworld version of Red Sonja. I can't place Diome, though her name sounds horribly familiar. There was a minor Greek goddes called Dione, and a Greek warrior called Diomedes, but neither of those sounds appropriate.

– [p. 27/21] The book Eric uses to summon his demon has the title *Mallificarum Sumpta Diabolicite Occularis Singularum*, or the Book of Ultimate Control. But note the initials.

Also, the actual dog-Latin translates more or less to: "Evil-making Driver of the Little One-Eyed Devil".

– [p. 26/31] "In the centre of the inferno, rising majestically from a lake of lava substitute and with unparalleled view of the Eight Circles, lies the city of Pandemonium."

The name 'Pandemonium' originates with Milton's *Paradise Lost*; it's the city built by Lucifer and his followers after the Fall.

– [p. 46/41] The name of the Tezumen god, 'Quetzovercoatl', puns on the actual Aztec god Quetzalcóatl.

According to Aztec mythology, Quetzalcóatl was also supposed to return to his people at some particular future date.

– [p. 50/46] "There are quite a lot of uses to which you can put a stone disc with a hole in the middle, and the Tezumen had explored all but one of them."

This may refer to the Aztecs (who the Tezumen are obviously modelled on anyway) who, according to popular legend did not know about the wheel either, but reputedly used small discs with holes in them for money, and who had a basketball-like game where the baskets were also stone discs with holes in them. The tale that the losers got sacrificed is probably untrue. But the winners were allowed to take the possession of any spectators they chose — no one hung around after the game in those days.

Other sources say that it was the *winners* who got the privilege of being sacrificed. Oh well, whether it was losers, spectators, or winners — at least *somebody* got sacrificed.

– [p. 52/47] "[. . .] a giant-sized statue of Quetzovercoatl, the Feathered Boa."

Quetzalcóatl the Aztec God was in fact portrayed as a winged serpent. This is almost, but not quite, the same as a feathered boa. A feather boa is of course also an item of women's clothing that became popular in the 1920s.

– [p. 58/51] Ponce da Quirm, looking for the Fountain of Youth, is based on Ponce de Leon, the 15th century Spanish nobleman who did the same.

– [p. 81/69] "Fortunately, Rincewind was able to persuade the man that the future was another country."

Reference to the opening words of *The Go-between*. See the annotation for p. 13/11 of *Lords and Ladies*.

– [p. 82/70] "Some talk of Alexander and some of Hercules, of Hector and Lysander and such great names as these."

This is actually the opening line to the march 'The British Grenadiers', an English song dating back to the 17th century with about the same jingoism factor as 'Rule Britannia' or 'Land of Hope and Glory':

> *Some talk of Alexander, and some of Hercules,*
> *Of Hector and Lysander, and such great men as these;*
> *But of all the world's brave heroes there's none that can compare*
> *With a tow, row, row, row, row, row, to the British Grenadier.*

– [p. 89/75] Lavaeolus is not only a dog-Latin translation of 'Rincewind', but the character is also a parody of Ulysses, tragic hero of the Trojan wars. It's really not necessary to annotate all the stuff about wooden horses and such, right? Right?

– [p. 97/81] " 'It'll be fifteen choruses of 'The Ball of Philodephus' next, you mark my words.' "

Refers to an old and rather obscene British drinking song called 'The Ball of Kerrymuir', which, according to Terry: "[. . .] belongs in the same category as 'Colonel Bogey' — everyone knows a line or two [sorry. . . everyone male and in the UK, anyway]".

For a sample of the lyrics to this song, see the *Song. . .* section in Chapter 5 of this document.

The song's title was changed into the slightly more convincing-sounding 'The Ball of Philodelphus' in the small-format UK paperback of *Eric*.

– [p. 99/82] "— vestal virgins, Came down from Heliodeliphilodelphiboschromenos, And when the ball was over, There were —"

From one of the more printable verses of 'The Ball of Kerrymuir' (see previous annotation):

> *Four and twenty virgins*
> *Came down from Inverness,*
> *And when the ball was over*
> *There were four and twenty less*

One page later (p. 100/83) there is a final reference to the song: "— the village harpy she was there —"

– [p. 115/96] " 'Multiple choice they call it, it's like painting the — painting the — painting something very big that you have to keep on painting, sort of thing.' "

The British proverb this refers to is "it's like painting the Forth bridge". The Forth bridge can be found spanning the Forth river (no kidding) between the towns of North Queensferry and South Queensferry, just outside Edinburgh, Scotland. It is so large that when they have finished painting it, it is time to start over again.

In reality, I'm told, they simply look for bits of the Forth bridge that need painting and paint them. So it is true that they keep on painting, but they do it discretely, not continuously.

(One correspondent reports that a similar story is told about Golden Gate bridge being in a perpetual state of corrosion control painting, and it would not surprise to find other very large man-made structures will have given rise to their own local versions of the proverb.)

– [p. 117/97] " 'Centuries [. . .]. Millenia. Iains.' "

For some reason, Rincewind has problems with the word 'aeons'. See p. 94/86 of *Sourcery* for the first documented occurrence of this particular blind spot.

– [p. 121/100] "Some ancient and probably fearful warning was edged over the crumbling arch, but it was destined to remain unread because over it someone had pasted a red-and-white notice which read: 'You Don't Have To Be 'Damned' To Work Here, But It Helps!!!' "

The original notice (according to Dante, in the translation by Rev. Francis Cary) would have been the famous: "Through me you pass into the city of woe: Through me you pass into eternal pain: Through me among the people lost for aye. Justice the founder of my fabric moved: To rear me was the task of power divine, Supremest wisdom, and primeval love. Before me things create were none, save things Eternal, and eternal I endure. All hope abandon, ye who enter here."

The more obvious reference (included here only to stop the email from people who thought I missed it) is of course the cheesy legend "You Don't Have To Be Mad To Work Here, But It Helps!".

– [p. 121/101] " 'Multiple exclamation marks [. . .] are a sure sign of a diseased mind."

People like using this particular quip in Usenet conversations or in their .signatures, and every time somebody will follow-up with "hey, you're wrong, that's a quote from *Reaper Man*!".

The answer is of course simply that similar quotes occur in *both* books (in *Reaper Man* it's on p. 215/189, and goes: "Five exclamation marks, the sure sign of an insane mind").

Since then, *Maskerade* has been released, which of course takes the concept of the insanity-defining exclamation marks to a whole new level.

– [p. 122/101] " '[. . .] I think it's quite possible that we're in Hell.' "

The whole sequence in Hell is based loosely on Dante's *Inferno* (which in turn is based on Vergil's *Aeneid*) in much the same way the book as a whole is based on *Faust*. Rincewind and Eric correspond to Vergil (who is Dante's guide to Hell) and Dante in the same way that they are Mephistopheles and Faust. The various references to the geographical topology build on how Dante organised Hell in nine concentric circles (this of course had to become eight circles for the Discworld version!). The outer circles contained lesser sinners, such as Julius Caesar and Socrates, while the inner circles were reserved for mortal sinners (mostly Dante's political enemies; some people down there weren't dead at the time of publication, but got a mention anyway). At the centre, in the 9th circle, Lucifer sits chewing away on Brutus, Crassus and Judas. If you climb over him you get to Purgatory, meeting Cato the younger on the way.

– [p. 125/103] "I mean, I heard where we're supposed to have all the *best* tunes,"

Refers to the old saying "the devil has all the good tunes".

– [p. 131/107] " '[. . .] his punishment was to be chained to that rock and every day an eagle would come down and peck his liver out. Bit of an old favourite, that one.' "

Most people will associate this particular punishment with Prometheus (who stole the secret of fire from the Gods and gave it to mankind), but in fact Prometheus underwent his punishment chained to a rock in the Caucasus (from which Hercules later freed him). The chap who had to go through to the same thing in the Underworld was the giant Tityus, who had tried to rape Leto, the mother of Artemis and Apollo. As the demon says: this particular punishment is a bit of an old favourite with Zeus.

– [p. 132/108] " 'Man who went and defied the gods or something. Got to keep pushing that rock up the hill even though it rolls back all the time—' "

Eric is thinking of king Sisyphus of Corinth, who betrayed Zeus to the father of the girl Aegina, whom Zeus had abducted (the girl, not the father).

– [p. 135/110] " 'According to Ephebian mythology, there's a girl who comes down here every winter.' "

In Greece she was called Persephone, daughter of Ceres, the goddess of agriculture. Hades abducted Persephone, imprisoned her in the underworld, and took her for his wife. Ceres went into mourning and there was a worldwide death of crops and famine. The gods negotiated a deal with Hades whereby he would release Persephone from the underworld, but only if she had eaten nothing while down there (she hadn't thus far, being too upset). Upon hearing of her impending release, Persephone's heart was gladdened, and before she could be stopped, she started eating a pomegranate. She spit it out, but it was found she had swallowed six pomegranate seeds. Hades therefore demanded that she should spend 6 months out of each year in the underworld. During the 6 months that Persephone is down below, her mother, Ceres, neglects her duties and this causes the winter. Hence: " 'I think the story says she actually *creates* the winter, sort of.' 'I've known women like that,' said Rincewind, nodding wisely."

– [p. 136/110] " 'Or it helps if you've got a lyre, I think.' "

A reference to the legend of Orpheus (see also the annotation for p. 93/93 of *The Light Fantastic*), who charmed Hades and Persephone into releasing Eurydice by virtue of his lyre-playing.

– [p. 153/124] "Pour encouragy le — poor encoura — to

make everyone sit up and damn well take notice."

"Pour encourager les autres." See the annotation for p. 114/104 of *Guards! Guards!*

Moving Pictures

This one has uncountable references to classic Hollywood movies and anecdotes.

– Terry actually meant for Gaspode to die at the end of the book, but his editors/beta-readers made him reconsider.

– People have noticed that the two femmes fatale of this novel are called Ginger and Ruby, both names signifying a red colour. Terry Pratchett says that he did *not* intend this as a reference to *Gone with the Wind*'s Scarlett.

– Instead, Ruby got her name because like all trolls she needed a mineral name. Ginger got her name because Terry wanted to use the Fred Astaire quote (see a few annotations further down) about her partner, and so Ginger was an obvious choice for the leading lady's name.

– [p. 9/7] "This is space. It's sometimes called the final frontier."

See the annotation for p. 221/191 of *The Colour of Magic*.

– [p. 15/12] " 'Looking,' it said [. . .] 'f'r a word. Tip of my tongue.' "

The word is 'Eureka'. See the annotation for p. 139/101 of *Small Gods*.

– [p. 18/14] " 'I thought they were trying to cure the philosopher's stones, or somethin',' said the Archchancellor."

That should be: trying to *find* the Philosopher's Stone: the quest of all alchemists is to discover a substance that will turn all base metals into gold.

– [p. 19/15] Archchancellor Ridcully's wizard name is 'Ridcully the Brown'.

In Tolkien's *The Lord of the Rings* there's a (relatively) minor wizard called 'Radagast the Brown', who was also very well in tune with nature, and definitely of the "roams-the-high-forest-with-every-beast-his-brother" type. Talked to the birds, too.

– [p. 22/18] "And then a voice said: 'That's all, folks.' "

Anybody out there who has never seen Porky Pig use this phrase to end one of those classic Looney Tunes animated cartoons?

– [p. 23/19] "They often didn't notice them, or thought they were walruses."

Sometimes people send me annotations that are so beautifully outrageous that I simply *have* to include them. For instance, the walruses may be connected to the boiling mercury mentioned earlier in the text, via the chain: boiling mercury → mad hatters → Lewis Carroll → walrus.

Isn't it a beauty?

– [p. 34/28] " '[. . .] what is the name of the outer-dimensional monster whose distinctive cry is "Yerwhatyerwhatyerwhat" '?"

I had been getting some conflicting stories concerning this annotation, so I hope that this time I have managed to get it right.

Apparently "Yer what?" is a common London phrase, used when you didn't catch what someone said, or you want them to repeat it because you can't believe it.

The longer form is more typically associated with soccer fans, as part of a chant, usually made in response to an opposing supporter army's war cries in an attempt to imply a certain lack of volume (and hence numbers) to the other side's support:

> *Yerwhat (pause)*
> *Yerwhat (pause)*
> *Yerwhatyerwhatyerwhat.*

– [p. 34/28] " 'Yob Soddoth,' said Ponder promptly."

Yob Soddoth should be pronounced: "Yob sod off". 'Sod off' is a British form of 'bugger off', and 'yob' is an old term now almost entirely synonymous to the phrase "English football supporter" (apparently Mark Twain once said: "they are not fit to be called boys, they should be called yobs"). The word probably derives from 'back-chat' — a 19th century London thieves' argot in which words were turned round in order to confuse police eavesdroppers. Not so far removed from Polari, in fact (see the *Words From The Master* section in Chapter 5).

At the same time it is also a pun on H. P. Lovecraft's 'Yog-Sothoth', one of the chief supernatural nasties in the Cthulhu mythos (see especially the novelette *The Dunwich Horror* and the novel *The Lurker at the Threshold*).

Finally, Ponder and Victor are studying the *Necrotelicomnicom* in this scene. See the annotation for p. 111/109 of *Equal Rites* for more information on the Lovecraft connection there.

– [p. 34/28] "Tshup Aklathep, Infernal Star Toad with A Million Young"

Another one of Lovecraft's Cthulhu mythos nasties is 'Shub-Niggurath', The Goat with a Thousand Young. ('The Black Goat of the Woods with a Thousand Young' is the full, but less common, title).

– [p. 35/29] Victor Tugelbend's university career, with his uncle's will and all that, shows parallels to similar situations described in Roger Zelazny's (highly recommended) science fiction novel *Doorways in the Sand*, and in Richard Gordon's 'Doctor' series of medical comedy books/movies (*Doctor in the House*, *Doctor in Love*, *Doctor at Sea*, etc.)

I had noticed the Zelazny parallel when I first read *Moving Pictures*, but thought the reference was too unlikely and too

obscure to warrant inclusion. Since then *two* other people have pointed it out to me. . .

Terry later remarked, in response to someone mentioning the *Doctor in the House* movie on the net: "I remember that film — the student in question was played by Kenneth More. All he had to do, though, was fail — the people who drew up the will involving Victor thought they were cleverer than that. Maybe they'd seen the film. . . "

– [p. 41/34] Movie producer Thomas Silverfish is directly modelled on movie mogul Samuel Goldwyn, whose real name was Samuel Gelbfisch, and who spent a short time as Samuel Goldfish before changing his name a second time to Goldwyn.

Goldwyn was responsible for a whole sequence of malapropisms known collectively as Goldwynisms, some of which are so well known now as to have passed into the common parlance. A number of Goldwyn quips are repeated (in one form or another) by Silverfish throughout the book ("you'll never work in this town again", "include me out", "a verbal contract isn't worth the paper it's printed on", etc.).

– [p. 50/41] "No-one would have believed, in the final years of the Century of the Fruitbat, that Discworld affairs were being watched keenly and impatiently by intelligences greater than Man's, or at least much nastier; that their affairs were being scrutinised and studied as a man with a three-day appetite might study the All-You-Can-Gobble-For-A-Dollar menu outside Harga's House of Ribs. . . "

This paragraph is a word-by-word parody of H. G. Wells' *War of the Worlds*, which begins with:

"No one would have believed in the last years of the nineteenth century that this world was being watched keenly and closely by intelligences greater than man's and yet as mortal as his own; that as men busied themselves about their various concerns they were scrutinised and studied, perhaps almost as narrowly as a man with a microscope might scrutinise the transient creatures that swarm and multiply in a drop of water."

– [p. 56/47] " 'Can't sing. Can't dance. Can handle a sword a little.' "

Refers to the quip: "Can't act. Can't sing. Can dance a little.", made about Fred Astaire, reputedly by a studio-executive at RKO after Astaire's first screen test.

When somebody once asked Astaire's producer about the story, however, he was told that it was complete and obvious nonsense, since Fred Astaire already was a established major Broadway star at the time.

– [p. 58/48] " 'This is Gaffer Bird,' beamed Silverfish."

'Gaffer' not only means 'old man', but a gaffer is also the head electrician in a film production unit, charged principally with taking care of the lighting. Gaffer's tape is a less sticky form of duct tape, used universally in the theatre, concert and movie worlds to keep people from stumbling over cables.

If you enjoy annoying people, go over to the Kate Bush newsgroup `rec.music.gaffa`, and ask there if her song 'Suspended in Gaffa' refers to Gaffer's tape or not.

– [p. 73/61] " 'Or Rock. Rock's a nice name.' "

Presumably in reference to late actor Rock Hudson, with 'Flint' punning on Errol Flynn.

– [p. 75/62] "[. . .] Victor fights the dreaded Balgrog".

In Tolkien's *The Lord of the Rings* you can find a very nasty monster called a Balrog.

– [p. 81/67] Ginger's real name is Theda Withel, which might be a very oblique reference to Theda Bara, famous movie star of the 1910s, a kind of Elvira, Mistress of the Dark, avant la lettre ('Theda Bara' is an anagram of 'Arab Death'!). Her portrayal of evil women in movies like *When a Woman Sins* and *The She Devil* caused the current meaning of the word 'vamp' to be added to the English language.

Just as Dibbler later describes Ginger to Bezam Planter as "the daughter of a Klatchian pirate and his wild, headstrong captive", so does a studio biography describe Theda Bara as born in the Sahara to a French artiste and his Egyptian concubine. But in fact, Theda's father was a Cincinnati tailor.

– [p. 82/69] The resograph built by Riktor the Tinkerer.

Terry says: "The reality meter in Moving Pictures is loosely based on a Han dynasty (2nd Century AD) seismograph; a pendulum inside the vase moves and causes one of eight dragons to spit a ball in the direction of the tremor."

Also, the name 'Riktor' refers to our 'Richter', of the earthquake scale fame.

– [p. 86/71] "And perhaps even a few elves, the most elusive of Discworld races."

Some people were wondering if this doesn't contradict the information we get about Elves later, in *Lords and Ladies*, such as that they can only enter our World during Circle Time — besides, Elves would hardly be the type of beings to become actors, one should think.

The answer can be found in *Lords and Ladies* as well, however, on p. 229/165:

> Ridcully: "Elves? Everyone knows elves don't exist any more. Not proper elves. I mean, there's a few folk who say they're elves —"
>
> Granny Weatherwax: "Oh, yeah. Elvish ancestry. Elves and humans breed all right, as if that's anything to be proud of. But you just get a race o' skinny types with pointy ears and a tendency to giggle and burn easily in sunshine. I ain't talking about them. There's no harm in them. I'm talking about real wild elves, what we ain't seen here for —"

– [p. 88/73] " 'We just call it the 'Hiho' song. That's all it was. Hihohiho. Hihohiho.' "

The best-known song in Walt Disney's 1937 full length animation movie *Snow White and the Seven Dwarfs* is sung

by the seven dwarfs and starts:

Heigh-ho, Heigh-ho
It's off to work we go

+ [p. 76] "They were the only witnesses to the manic figure which splashed down the dripping street, pirouetted through the puddles, [. . .]"

As Nobby's subsequent comment ("Singing in the rain like that.") already indicates, Holy Wood magic is making Dibbler reenact one of the ost famous movie scenes of all time: Gene Kelly dancing and singing through the deserted city streets in *Singin' in the Rain*. The 'DUMdi-dum-dum, dumdi-dumdi-DUM-DUM' rhythm also fits the song exactly.

– [p. 97/80] *The Boke Of The Film*

Traditional (if somewhat archaic by now) subtitle for movie novelisations. The related phrase "The Book of the Series" is still alive and well, mostly in the context of documentaries.

– [p. 97/80] "This is the Chroncal of the Keeprs of the ParaMountain [. . .]"

Another fleeting reference to the movie company Paramount.

– [p. 101/84] " 'And my daughter Calliope plays the organ really nice, [. . .]' "

Calliope is not only the name of the Muse of Epic Poetry, but a calliope is also a large, organ-like musical instrument consisting of whistles operated by steam. There exists a very funny Donald Duck story, called 'Land of the Totem Poles' (written by the one and only Carl Barks), in which Donald somehow manages to become a travelling calliope salesman. Highly recommended.

– [p. 103/86] "The sharp runes spelled out *The Blue Lias*. It was a troll bar."

'Lias' is a blue limestone rock found in the south-west of England.

– [p. 105/87] " 'Cos he was her troll and he done her wrong.' "

Ruby's song 'Amber and Jasper' is the Discworld version of the folk song 'Frankie and Johnny':

Frankie and Johnny were lovers,
Oh, Lordie how they could love!
They swore to be true to each other,
Just as true as the stars above,
He was her man, but he done her wrong.

– [p. 111/93] Ruby's song: "Vunce again I am fallink in luf / Vy iss it I now am a blue colour? / Vot is the action I should take this time / I can't help it. Hiya, big boy."

In the 1930 movie *Blue Angel* Marlene Dietrich plays Lola-Lola, the cabaret entertainer who ruins the life of the stuffy professor who falls in love with her. In the movie, Marlene performs a song called 'Falling in Love':

Falling in love again
Why am I so blue?
What am I to do?
I can't help it.

Marlene Dietrich sang this with her characteristic German accent, hence the "fallink" and "vy" in the parody.

The line "Hiya, big boy" is typically associated with Mae West, though I have not been able to find out if it was ever used in any specific movie.

– [p. 115/95] "[. . .] Victor couldn't understand a word."

The duck's incomprehensibility brings to mind the animated incarnation of Donald Duck. In fact, all of the Holy Wood animals have begun to act a bit like famous cartoon animals; for instance the cat and the mouse acting out a Tom & Jerry scene (although the speech impediment of the cat is more reminiscent of Sylvester).

– [p. 115/95] " 'What's up, Duck?' said the rabbit."

One of Bugs Bunny's catch phrases: "What's up, doc?". (There is in fact a cartoon where Bugs actually says "What's up, duck?" to Daffy Duck. . .)

– [p. 147/123] " 'Rev Counter for Use in Ecclesiastical Areas' "

'Rev' is short for both 'Reverend' and for 'revolutions'. On the one hand it stands to reason that in Ecclesiastical areas you'll find lots of clergymen, which you may want to count. On the other hand the Biblical book of Ecclesiastes contains the words used by the Byrds in their song 'Turn! Turn! Turn!', so perhaps Riktor's counter was indeed intended to count actual revolutions after all.

– [p. 149/124] " 'Go, Sow, Thank You Doe.' "

The usual slang for a one-night stand or a quickie at the local brothel is "Wham, Bam, thank you, Ma'am."

– [p. 151/126] " 'A rock on the head may be quite sentimental, [. . .], but diamonds are a girl's best friend.' "

In the 1949 movie *Gentlemen Prefer Blondes*, Marilyn Monroe sings:

A kiss on the hand may be quite continental
But diamonds are a girl's best friend

– [p. 154/129] " 'What's it called?' 'Laddie,' said the handler."

Laddie is the Discworld counterpart to our world's famous movie collie, Lassie.

In the movie *Son of Lassie* the protagonist was in fact called Laddie, but was played by Pal, the dog who had previously played Lassie in the original movie *Lassie Come Home*. Interestingly enough, Pal had a real-life son who *was* called Laddie, but this Laddie was only used for stunt and distance shots since he wasn't as pretty as his brother, who eventually got to play Lassie in the CBS TV show, and who was the only dog ever in the role to actually be called Lassie, or rather, Lassie Jr.

Lassie was always played by a male dog, mainly because a bitch tends to go into heat, during which time she becomes

unphotogenic because of severe shedding. It also gets bothersome to have to deal with the constant disruptions on the set caused by various male dogs in the area wanting to, um, propose to her.

Finally, two odd little coincidences. First, the *Lassie* dogs often had small dogs as companions. Second, Pal/Lassie's trainer was a man by the name of Rudd Weatherwax...

– [p. 158/132] Film studio names.

Untied Alchemists is United Artists. Fir Wood Studios is Pinewood Studios. Microlithic Pictures is Paramount (tiny rock vs. big mountain), and Century Of The Fruitbat is Twentieth Century Fox. Terry says: "I've already gone electronically hoarse explaining that Floating Bladder Productions was just picked out of the air [...]"

– [p. 159/132] " '[...] we're doing one about going to see a wizard. Something about following a yellow sick toad,' [...]"

That's a yellow brick road, and the reference is of course to *The Wizard of Oz*.

Terry's pun also reminded a correspondent of an old joke about an Oz frog with a bright yellow penis who hops up to a man and says: "I'm looking for the wizard to help me with my 'problem'." The man answers: "No problem, just follow this road until you get to the emerald city." The frog thanks him and hops off along the road. Shortly afterwards, Dorothy and Toto come along and she also asks the man where she can find the wizard, and then he says: "Just follow the yellow dick toad".

Well, *I* thought it was funny.

– [p. 165/137] "It was about a young ape who is abandoned in the big city and grows up being able to speak the language of humans."

The Librarian's script is of course a reversal of Edgar Rice Burroughs' *Tarzan* story. Since Tarzan is supposed to be one of those five or so cultural icons that are so truly universal that *everybody* in the world is familiar with them, I expect this may well turn out to be the APF's Most Unnecessary Annotation of all...

– [p. 172/143] " 'It sounded like 'I want to be a lawn', I thought?' "

Ginger echoes movie star Greta Garbo's famous quote: "I want to be alone".

Garbo later claimed, by the way, that what she had actually said at the time was "I want to be *let* alone", which is of course not quite the same thing at all...

– [p. 174/145] The *Necrotelicomnicom*.

On the Discworld the *Necrotelicomnicom* (see also the entry for p. 111/109 of *Equal Rites*) was written by the Klatchian necromancer Achmed the Mad (although he preferred to be called Achmed the I Just Get These Headaches). In real life, horror author H. P. Lovecraft assures us that the *Necronomicon* was written by the mad Arab Abdul al-Hazred.

– [p. 178/148] " 'It's fifteen hundred miles to Ankh-Morpork,' he said. 'We've got three hundred and sixty elephants, fifty carts of forage, the monsoon's about to break and we're wearing... we're wearing... sort of things, like glass, only dark... dark glass things on our eyes...' "

Paraphrases a well-known quote from the *Blues Brothers* movie, fifteen minutes before the end, just as the famous chase scene is about to begin and Jake and Elwood are sitting in their car:

> Elwood: "It's a hundred and six miles to Chicago, we've got a full tank of gas, half a pack of cigarettes, it's dark, and we're wearing sunglasses"
> Jake: "Hit it."

– [p. 197/164] " 'In a word — im-possible!' 'That's two words,' said Dibbler."

Another Goldwynism: "I can tell you in two words: im-possible."

– [p. 206/171] " 'If you cut me, do I not bleed?' " said Rock.

Paraphrased from Shylock's famous monologue in Shakespeare's *The Merchant of Venice*, act 3, scene 1: "If you prick us, do we not bleed?"

– [p. 221/184] " 'Just one picture had all that effect?' "

Dibbler and Gaffer don't put a name to it, but they are discussing the theory of subliminal messages here. It's one of those theories that somehow manages to sound so 'right' you just *want* it to be true. Studies have been done, however, but none has ever shown tricks like subliminal advertising to actually have any measurable effect on an audience.

– [p. 223/186] " 'It always starts off with this mountain —' "

Ginger's dream describes the characteristic 'logo' scenes of all the major movie companies. The mountain is from Paramount ("there are stars around it"), and after that we get Columbia ("a woman holding a torch over her head"), 20th Century Fox ("a lot of lights"), and MGM ("this roar, like a lion or tiger").

– [p. 229/191] " 'And Howondaland Smith, Balgrog Hunter, practic'ly eats the dark for his tea,' said Gaspode."

Smith's name is derived from Indiana Jones, and for the explanation about 'Balgrog' see the annotation for p. 75/62.

'Howondaland' also brings to mind Gondwanaland, a name for the southern continents mashed together by continental drift.

– [p. 245/204] " 'You find nice place to indulge in bit of 'What is the health of your parent?' [...]' "

"How's your father" is a British euphemism for "sexual intercourse", made popular by the *Carry On* series of films.

– [p. 282/235] "Twopence more and up goes the donkey!"

Terry explains: "[...] In *Moving Pictures* and *Reaper Man* a

lot of use is indeed made of, god help me, Victorian street sayings that were the equivalent of 'sez you'. "Tuppence more and up goes the donkey", a favourite saying of Windle Poons, comes from the parties of strolling acrobats who'd carry their props on a donkey. They'd make a human pyramid and collectors would go around with the hat declaring that "tuppence more and up goes the donkey" as well. But the donkey never got elevated because, of course, the collectors always needed "tuppence more"."

"It belongs in the same general category of promise as 'Free Beer Tomorrow'."

– [p. 297/249] The climactic scene of the novel is not only a *King Kong* reversal spoof. Terry says the 50 ft. woman also refers to the protagonist from the 1958 movie *Attack of the 50 Ft. Woman* (recently and redundantly remade with Daryl Hannah in the title role — if there's one movie that did not need to be remade it was this one, trust me).

– [p. 304/254] " 'If it bleeds, we can kill it!' "

This line is from the 1987 movie *Predator*, starring Arnold Schwarzenegger. 'It' in this case was a green-blooded, invisible alien hunter.

– [p. 305/255] "YOU BELONG DEAD, he said."

This is based on Boris Karloff's final words in the 1935 movie *Bride of Frankenstein*: "We belong dead".

– [p. 305/255] " 'Careful,' said the Dean. 'That is not dead which can eternal lie.' "

This is from a famous H. P. Lovecraft quote (which was also used by metal groups Iron Maiden (on the *Live After Death* album cover) and Metallica (in the song 'The Thing That Should Not Be')):

> *That is not dead which can eternal lie*
> *And with strange aeons even death may die*

It is supposed to be a quote from Abdul al-Hazred's *Necronomicon* (see annotation for p. 174/145), and Lovecraft uses the verse in several stories, particularly in *The Call of Cthulhu* and *The Nameless City*.

In reality, I'm told the quote originated with the Victorian decadent poet Algernon Charles Swinburne, but I have no definite reference on this.

– [p. 306/256] " ''Twas beauty killed the beast,' said the Dean, who liked to say things like that."

Last line of *King Kong*, said under similar circumstances.

– [p. 310/259] "[. . .] everyone has this way of remembering even things that happened to their ancestors, I mean, it's like there's this great big pool of memory and we're linked up to it [. . .]"

This is Carl Jung's theory of the collective unconscious.

– [p. 312/261] " 'A fine mess you got me into.' "

See the annotation for p. 73/65 of *The Colour of Magic*.

– [p. 319/266] Detritus hitting the gong in the underground theatre refers to the Rank Organisation's man-with-the-gong trademark, which Rank used at the start of each film just as Columbia used the Statue of Liberty and MGM the roaring lion.

– [p. 323/270] " 'Play it again, Sham,' said Holy Wood."

The most famous line never uttered in *Casablanca*: "Play it again, Sam." It should perhaps be pointed out that Sham Harga is a character we already met in *Mort*. Terry did *not* just create him in order to be able to make this pun.

– [p. 324/271] " 'And that includes you, Dozy!' "

One of the dwarfs in Disney's *Snow White and the Seven Dwarfs* was called Sleepy, another was called Dopey.

– [p. 327/274] " 'Cheer up,' she said. 'Tomorrow is another day.' "

The final line of *Gone with the Wind*.

– [p. 329/276] " 'Uselessium, more like,' murmured Silverfish."

The paragraph where this quote occurs of course describes how Silverfish discovers the Discworld equivalent of Uranium. In this light, it may be interesting to recall that before he became a full-time writer Terry Pratchett worked as press officer for nuclear power stations.

– As far as the giant statue is concerned (and the running gag about it reminding everyone of their uncle Oswald or Osric etc.): the nickname 'Oscar' for the Academy Awards statuette apparently originated with the Academy Librarian (oook!), who remarked that the statue looked like her uncle Oscar. The nickname first appeared in print in a 1934 column by Hollywood columnist Sidney Skolsky, and quickly became a household word.

Reaper Man

– [title] *Reaper Man*

The title *Reaper Man* parodies Alex Cox's 1984 cult movie *Repo Man*.

More accurately, *Repo Man* itself is a pun on 'reaper man', a very ancient name for Death (compare also e.g. 'the grim reaper'). But apparently Terry has said elsewhere (i.e. not on the net), that his 'Reaper Man' was indeed meant as a pun on the movie-title (much to the chagrin of his publishers, who would have probably preferred it if he had called it *Mort II*).

– The 'Bill Door' sections of this novel have many parallels with classic Westerns, e.g. *High Plains Drifter*.

– If you liked the idea of the trolley life-form, you may also want to check out a short story by Avram Davidson called *Or All The Sea With Oysters*. It's all about the life cycle of bicycles and their larval stages: paperclips and coat

hangers.

– [p. 5/7] "It is danced under blue skies to celebrate the quickening of the soil. . . "

Whatever the original idea behind Morris dancing was, it long ago indeed became associated with Spring ("As fit as [. . .] a morris for May Day" — Shakespeare), and nowadays many Morris teams begin their dancing season with a May Day performance. See the *. . . and Dance* section of Chapter 5 for more on Morris dancing.

– [p. 5/7] "It is danced innocently by raggedy-bearded young mathematicians [. . .]"

The Morris used to be a peasants' dance, but these days Morris dancers often are, for some reason, scientists, mathematicians, or (ook!) librarians.

– [p. 7/9] Azrael is not a reference to Gargamel's cat in the Smurf cartoons. Rather, both Azraels are references to the Islamic Angel of Death, supposedly the very last creature to die, ever.

In the actual legend, Azrael is bound in chains thousands of miles long, and possesses millions of eyes: one for every person that has ever lived or will ever live. When a person dies, the eye in question closes forever, and when Azrael goes blind it will be the end of the human race.

– [p. 13/14] "The front gates of Nos 31, 7 and 34 Elm Street, Ankh Morpork."

Minor inconsistency: we are told the conversation between the pines lasts seventeen years, so when the old one finally gets chopped down, its age should have been 31751 years, not still 31734.

– [p. 15/16] "The pendulum is a blade that would have made Edgar Allan Poe give it all up and start again as a stand-up comedian [. . .]"

Refers to Poe's famous story *The Pit and the Pendulum* in which a victim of the inquisition is tied up beneath a giant descending, sweeping, razor-sharp pendulum.

If you have access to the Internet, you can find an online version of this story at the URL:

`ftp://ftp.uu.net/doc/literary/obi/Edgar.Allan.Poe/The.Pit.And.The.Pendulum.Z`

– [p. 25/24] " 'What I could do with right now is one of Mr Dibbler's famous meat pies —' And then he died."

The attributed last words of William Pitt the younger were: "I think I could eat one of Bellamy's veal pies."

+ [p. 25] "There was no shape, no sound. It was void, without form. The spirit of Windle Poons moved on the face of the darkness."

An allusion to the Biblical creation of the universe as described in Genesis 1:2: "And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters."

– [p. 31/30] " 'Did you see his eyes? Like gimlets!' [. . .] 'You mean like that Dwarf who runs the delicatessen on Cable Street?' "

A Gimlet Eye is a piercing stare or squint. See also the annotation for p. 35/27 of *Soul Music*.

– [p. 32/30] " 'Anyway, you can't trust those voodoo gods. Never trust a god who grins all the time and wears a top hat, that's my motto.' "

This god is Baron Samedi (or Saturday), the most important (and best-known) voodoo god or loa. He is the God of the Dead, and is traditionally associated with cross-roads.

For more information about Baron Samedi you should, of course, read *Witches Abroad* (see also the annotation for p. 179/157 of that book).

– [p. 37/35] " 'Yes, but they drink blood,' said the Senior Wrangler."

I suppose most people will know that a wrangler is somebody who rounds up cattle or horses, but it may be less common knowledge that a 'Senior Wrangler' is in fact the title given to the top 12 maths graduates at Cambridge University. In maths, those who get firsts are called Wranglers, seconds are senior optimes, and thirds are junior optimes.

– [p. 58/53] " 'Celery,' said the Bursar."

A few correspondents thought that the Bursar's particular choice of vegetable might have been motivated by an old episode of the *Goon Show*, where a sketch goes in part:

> Sheriff of Nottingham: "What? Tie him to a stake?"
> Bluebottle: "No, do not tie me to a stake" (pause) "I'm a vegetarian!"
> Prince John: "Then tie him to a stick of celery."

– [p. 60/55] The address of the Fresh Start Club: *668 Elm Street*.

Connects a reference to the *Nightmare on Elm Street* series of horror movies with the tentative title for a *Good Omens* sequel: *668 — The Neighbour of the Beast* (see the *Good Omens* annotation on that subject).

– [p. 66/60] Ridcully's uncle disappeared under mysterious circumstances after eating a charcoal biscuit on top of a meal spiced up by half a pint of Wow-Wow Sauce.

The circumstances may become less mysterious once you realise that charcoal, sulphur and saltpetre are the basic ingredients of gunpowder.

Also, there actually exists a condiment called Wow-Wow Sauce, which was popular during the 1800s. More information can be found in the *Discworld Companion*.

– [p. 72/65] "Many songs have been written about the bustling metropolis, [. . .]"

Ok, let's see.

'Ankh-Morpork! Ankh-Morpork! So good they named it Ankh-Morpork!' comes from 'New York, New York' (see also

the annotation for p. 142/130 of *Johnny and the Dead*), 'Carry Me Away From Old Ankh-Morpork' is 'Carry Me Back To Old Virginia', and 'Ankh-Morpork Malady' may be 'Broadway melody'.

'I Fear I'm Going Back to Ankh-Morpork' has not been traced to a particular song title, but general opinion holds that it is a spoof of the Bee Gees song 'Massachussets', which starts out "Feel I'm goin' back to Massachussetts".

– [p. 76/69] " 'Did it take long to get it looking like that?' 'About five hundred years, I think.' "

Or, as Terry explains more poignantly in a *Sourcery* footnote (on p. 21/22): "You mows it and you rolls it for five hundred years and then a bunch of bastards walks across it."

A few people thought these might have been references to a scene in one of the Asterix comics, but this is another case of two authors both using the same, older source.

As Terry explains: "The lawns line was I believe a comment made by a University gardener to an American tourist years and years ago; it turns up from time to time."

– [p. 77/69] " 'Isn't that one off Treacle Mine Road?' "

And on p. 176/155 we learn that One-Man-Bucket was run over by a cart on Treacle Street. Treacle is another word for molasses, and most people will be familiar with the concept of "a hole in the ground from which you get molasses" through *Alice in Wonderland*'s Mad Tea Party.

Terry jokes: "Treacle mining is a lost British tradition. There used to be treacle mines in Bisham (near Marlow, on the Thames) and in several northern towns, I believe. But the natural treacle was too sharp and coarse for modern tastes and the industry was finally killed off by the bulk import of cheap white sugar in the last century."

"I know the Bisham treacle was very crudely melted into moulds and sold in slabs. Shops used to smash the slabs up and sell the solid treacle as sweets. It's quite a different stuff to the crude 'golden syrup' treacle still occasionally sold."

– [p. 80/72] " 'A couple of'em had a bit of a tiff or something? Messing around with golden apples or something?' "

In Greek mythology it was a golden apple that indirectly led to the Trojan war and to the accompanying complete division of the divine pantheon into two opposing camps.

– [p. 88/79] "[. . .] honorary vestigial virgining [..]"

Pun on the Vestal virgins (priestesses of the goddess Vesta) in ancient Rome. 'Vestigial' of course means "remaining or surviving in a degenerate or imperfect condition or form".

– [p. 97/87] "Who is he going to call! *We're* the wizards around here."

A reference to the catchphrase "Who ya gonna call?!" from the movie *Ghostbusters*.

– [p. 98/88] "Mr so-called Amazing Maurice and His Educated Rodents!' "

Send-up of the folk-story *The Pied Piper of Hamelin*.

If you have access to the Internet, you can find an online version of this fairy tale at the URL:

`ftp://ftp.uu.net/doc/literary/obi/Fairy.Tales/Grimm/pied.piper.of.hamelin.txt.Z`

– [p. 100/89] " '[. . .] it puts a bloody RSVP on it!' 'Oh Good. I like sherry,' said the Bursar."

VSOP is a type of brandy, not sherry. RSVP, of course, stands for "Respondez s'il vous plait" — i.e. please reply [to this invitation].

– [p. 105/94] " 'Don't stand in the doorway, friend. Don't block up the hall.' "

This is an almost verbatim line from Bob Dylan's 'The Times They Are A Changin'.

– [p. 105/94] "Or sporting a Glad To Be Grey badge"

'Glad To Be Gay' was the well-known slogan of the Gay Liberation movement, a decade or so ago (as well as the title of an excellent Tom Robinson song). In the late 80s, 'Glad To Be Grey' badges were actually commercially available.

– [p. 106/95] The names of the Fresh Start Club members.

Count Notfaroutoe refers to Count Nosferatu, the vampire from Friedrich Murnau's classic 1922 movie *Nosferatu, eine Symphonie des Grauens* (remade in 1979 by Werner Herzog, starring Klaus Kinski). 'Lupus' is Latin for wolf, so 'Lupine' means 'wolfish', similar to e.g. 'feline'. Finally, there exists a mineral called ixiolite. Note, by the way, that banshees are traditionally supposed to be female creatures.

When someone on a.f.p. asked if Reg Shoe was based on Reg, the leader of the Judean Peoples' Front in Monty Python's *Life of Brian*, Terry answered:

"No. Not consciously, anyway.

As with other 'real world' Discworld names, like Susan, Victor, Albert, etc, I picked the name because of. . . er. . . associational harmonics. Albert is an 'old' name. Reg is a good working class name and has a post-war feel to it. It's hard to explain it further, but all popular names carry a burden of associations. The best examples in the last decade have been Sharon and Tracy; whatever the *truth*, the perception is that these are working-class, Essex bimbo names, although twenty or thirty years ago they'd have been considered glamorous (which is why, the myth runs, the kids got given them). Any Brit would probably associate a type or age with names like, say, Victoria, Emma, Kylie, Sid, Wayne and Darron. Reg is a good name for a dependable guy, the sort who runs the skittles league (I know this, 'cos my Uncle Reg did. . .)"

– [p. 108/97] "Every full moon I turn into a wolfman. The rest of the time I'm just a . . . wolf."

This interesting twist on the age-old werewolf idea has been thought of and used by others a few times before. I'd

particularly recommend 'What Good is a Glass Dagger', an excellent short story by Larry Niven. (I realise that merely by mentioning it here I may have spoilt it for you, but I think the story is still very enjoyable, regardless).

– [p. 113/100] " '[. . .] songs like 'The Streets of Ankh-Morpork' [. . .]' "

Refers to the classic Ralph McTell song 'The Streets of London'. An impressive set of lyrics for 'The Streets of Ankh-Morpork' can be found on the Pratchett Archives.

– [p. 135/120] "I EXPECT, he said, THAT YOU COULD MURDER A PIECE OF CHEESE?"

Echoes p. 24/21 of *Mort*, where Death says to Mort: "I DON'T KNOW ABOUT YOU, BUT I COULD MURDER A CURRY".

– [p. 146/129] "LAST YEAR SOMEONE GOT THREE STREETS AND ALL THE UTILITIES."

The game 'Exclusive Possessions' is of course the Discworld equivalent of Monopoly.

+ [p. 131] "When he turned the blade, it made a noise like *whommmm*. The fires of the forge were barely alive now, but the blade glowed with razor light."

This description evokes images of the light sabers in the *Star Wars* movies.

+ [p. 149/132] "On the fabled hidden continent of Xxxx, somewhere near the rim, there is a lost colony of wizards who wear corks around their pointy hats and live on nothing but prawns."

The continent referred to in this quote is Australia (which means that we are talking here about the Wizards of Oz, right?), where there exists a brand of beer called 'XXXX' (pronounced 'Four Ex'), produced by the Castlemaine Tooheys brewery. A New Zealand correspondent tells me that the reason the beer is called 'XXXX' is that if it had been called 'BEER' the Australians wouldn't have been able to spell it. Ahem.

(The actual origin of the name 'XXXX' lies in the number of marks used by Castlemaine to indicate alcoholic strength. Most European beers today are of 4X strength, with some being 3X or even 5X.)

The corks around the pointy hats refer to the supposedly traditional headwear of Australian Swagmen: Akubra hats with pieces of cork dangling on strings around the wide rim in order to keep the flies off the wearer's face. Needless to say, you can live a lifetime in Australia and never get to actually see somebody who looks like this. Monty Python's 'Philosophers' sketch is a good send-up of the stereotype.

Since then, the stereotype has been reinforced by a series of Australian Tourism Commission ads promoting Australia in America and Britain on 1980s television, which featured Paul 'Crocodile Dundee' Hogan saying something along the lines of: "Come on down here, and we'll throw another shrimp on the barbie for you" ('barbie' = barbecue).

At the risk of boring you all to death with this, I must admit that I am curious as to the exact wording of that Hogan ad. I have received extraordinary amounts of mail about this annotation, and so far there have been seven different phrases mentioned, namely:

— toss another shrimp on the barbie for you
— throw another shrimp on the barbie
— chuck another prawn on the barbie
— slap a prawn on the barbie for you
— shove a couple more prawns on the barbie
— pop another prawn on the barbie for you
— put another prawn on the barbie for you

So, can anybody tell me (a) whether the ad said 'shrimp' or 'prawn', (b) whether the "for you" was actually part of the sentence or not, and (c) whether these poor animals were in fact tossed, thrown, chucked, slapped, shoved, popped, or simply put on the barbie?

Finally, an Australian correspondent tells me that "Don't come the raw prawn with me, sport" is a local saying having a meaning somewhere in between "Pull the other one, it's got bells on" and "Don't give me that crap". Use this information at your own peril.

Annotation update: Some time after the above annotation appeared in APF 7.0 I received email from a correspondent who had actually managed to obtain a compilation video from the Australian Tourist Commission, containing all the ads Paul Hogan did for them in the 1984–89 period. Among those was, indeed, one he did for the internationally targeted campaign, at the end of which he clinches his spiel by saying:

"C'mon. Come and say g'day. I'll slip an extra
shrimp on the barbie
for ya."

I find it highly ironic that the actual mystery verb turns out to be one that was not mentioned by *any* of my previous correspondents. . .

– [p. 154/136] " 'I don't hold with all that stuff with cards and trumpets and Oo-jar boards, mind you.' "

An Ouija board is a well-known means of communicating with the dead. It's a board with letters and symbols on it, and the spirits supposedly move a glass over it and spell out messages. The name 'Ouija' derives from 'oui' and 'ja', two words meaning 'yes', one of the symbols on the board.

– [p. 151/133] " 'Everyone thought you were to do with taxes.' NO. NOT TAXES."

As Benjamin Franklin once wrote: In this world nothing can be said to be certain, except death and taxes.

– [p. 156/138] "[. . .] especially if they *do* let the younger wizards build whatever that blasted thing is they keep wanting to build in the squash court."

This is a reference to the fact that the first nuclear reactor, built by Enrico Fermi, was indeed erected under a squash court.

Irrelevant, but interesting, is that for a long time Russian physicists, misled by a poor translation, believed that Fermi's work was done in a 'pumpkin field'.

– [p. 168/147] "'Ah. . . many a slip 'twixt dress and drawers,' said Duke."

See the annotation for p. 189/188 of *Wyrd Sisters*.

– [p. 175/153] "Behind him, the kettle boiled over and put the fire out. Simnel fought his way through the steam."

The joke here is that Ned Simnel is trying to think of a new, better way to power his Combination Harvester, when he is interrupted by the "pointless distraction" of his kettle boiling over. This refers to our world's anecdote about James Watt, who supposedly got his idea for improving the steam engine when he watched the condensing steam from a kettle on the boil.

(Note that contrary to popular belief, Watt *didn't* invent the steam engine itself: what he did was have revolutionary new ideas (e.g. the use of a condenser) on how to make the steam engine really (cost-)efficient, practical and portable.)

For more information on steam engines, see also the annotation for p. 259/186 of *Small Gods*.

– [p. 178/157] "Mustrum Ridcully trotted into his study and took his wizard's staff from its rack over the fireplace. He licked his finger and gingerly touched the top of his staff."

Gary Cooper does this a few times in the 1941 movie *Sergeant York*. According to my source, Cooper's explanation in the movie was "It cuts down the haze a mite" — or something along those lines.

– [p. 182/160] "'It's from the Dungeon Dimensions!' said the Dean. 'Cream the basket!'"

Basket is a British euphemism for bastard. In this case it of course also applies to the shopping trolley (or basket).

– [p. 187/164] "'No, Not "with milk"', said Windle."

See the annotation for p. 277/243.

– [p. 192/168] The harvesting battle between Death and the Combined Harvester has echoes of various similar contests in American folklore.

There is for instance the story of the legendary American lumberjack Paul Bunyan and the Lumber Machine. According to that legend (as told in the Disney cartoon, ahem), Paul realised, after a magnificent battle at the end of which the Machine had won by a quarter-inch more timber, that the age of the great lumberjacks was over, and he wandered off with his steed Babe the Blue Ox, never to be seen again.

There's also the much older American folk song 'John Henry', which describes a similar contest in which John Henry beats the new steam-driven pile-driver (he was a railway builder, and drove in the spikes that held the rails down), but dies of the effort.

– [p. 201/176] "Stripfettle's Believe-It-Or-Not Grimoire"

Ripley's *Believe It Or Not!* was more or less the forerunner of today's tabloids of the '500 pound baby' variety. However, his items were supposedly true and he had a standing offer to provide notarised proof if you didn't believe him. Typical items included potatoes that looked like President Eisenhower, dogs that could hold a dozen tennis balls in their mouths, and a fireplace that cast a shadow that looked like the profile of the owner of the house, but would only cast the shadow at the exact time of the owner's death.

– [p. 204/179] "Remember — wild, uncontrolled bursts. . . "

From the movie *Aliens*: "Remember — short, controlled bursts. . . ". This entire section is filled with action-movie references ('Yo!'), but *Alien*/*Aliens* seems to have been a particularly fruitful source. Many quotes and events have direct counterparts: "Yeah, but secreted from what?", "No one touch *anything*", "It's coming from *everywhere*!", and "We are *going*" are only a few examples, and of course there is the matter of the Queen. . .

– [p. 217/191] "The raven cleared its throat. Reg Shoe spun around. 'You say one word,' he said, 'just one bloody *word*. . . '"

Edgar Allen Poe rears his head once more in a reference to his famous poem, *The Raven*, which is all about death, doom and gloom. In the poem, the ominous raven in question constantly repeats just a single word: *Nevermore*.

– [p. 233/204] "Windle snapped his fingers in front of the Dean's pale eyes. There was no response. 'He's not dead,' said Reg. 'Just resting,' said Windle."

Just two words: Parrot Sketch.

– [p. 234/204] "'I used to know a golem looked like him, [. . .] You just have to write a special holy word on 'em to start 'em up.'"

For those needing a refresher course in Jewish magic, a golem is indeed a clay automaton. The special holy word is either the name of God, or the Hebrew word for truth, 'emet' (aleph-mem-tav). To turn the golem off, you erase the name, or, if you used 'emet', the initial aleph, which changes the word to 'met' (mem-tav), meaning dead.

– [p. 235/206] "'Artor! Nobblyesse obligay!'"

From the phrase *noblesse oblige*, meaning "rank imposes certain obligations".

– [p. 246/215] "'Bonsai!'"

A typical Pratchettian mix-up of two different things: 'Banzai!' is the Japanese war cry shouted by kamikaze pilots as they performed their suicide runs. It means 'ten thousand years', and was originally an honorary greeting used in front of the Emperor, whom the kamikazes were, of course, dying for.

'Bonsai' is the art of growing tiny potted trees shaped and stunted into very particular growth patterns.

– [p. 246/215] "'Like. . . small trees. Bush-i-do. Yeah.'"

'Bushido' means "the way of the warrior", and is pronounced bu-shi-do.

– [p. 247/216] "Occasionally people would climb the mountain and add a stone or two to the cairn at the top, [. . .]"

My correspondents tell me that there are many such mountains to be found around the world. In Ireland there is one specific mountain called Maeves Grave. On the top of it is a heap of stones which is believed to be the grave of the evil Celtic Queen Maeve. To prevent her from ever leaving the grave, each visitor to the mountain is supposed to pick up a stone, and carry it up the hill and put it on the grave.

– [p. 258/226] " 'I'm just going out,' he said. 'I may be some time.' "

A quote that Terry uses again in another, similar situation. See the annotation for p. 236/170 of *Small Gods*.

– [p. 259/226] The idea of a were-man and were-woman who fall in love, but whose animal and human phases are out of sync with respect to each other was the main plot element in the 1985 fantasy movie *Ladyhawke*, starring Rutger Hauer and Michelle Pfeiffer.

– [p. 264/230] "Azrael, the Great Attractor, the Death of Universes, [. . .]"

In previous editions of the APF, I said that the Great Attractor was part of an astronomical theory that had been discredited some time ago. It turns out that this is far from the truth.

Basically, astronomers have discovered that there are large regions of the cosmos being held back from the smooth overall expansion (or Hubble flow) as dictated by the Big Bang/Expanding Universe theory.

The culprit would seem to be something or some things within a vast clumping of galaxies that appears to be causing an acceleration of all the surrounding galaxies in its direction. In an offhand comment during a press conference, Alan Dressler referred to this galactic pileup as the 'Great Attractor', and the name immediately stuck.

Although the theory was not universally accepted by all scientists, I understand the evidence for it has held up well, and in fact I saw a recent newspaper article claiming that the Great Attractor had actually been identifier by a group of international astronomers as the cluster Abel 3627.

– [p. 264/231] "LORD, WHAT CAN THE HARVEST HOPE FOR, IF NOT FOR THE CARE OF THE REAPER MAN?"

Some folks thought that this line sounded familiar and wondered if it was a quote, but Terry has assured us that he made this one up all by himself.

– [p. 265/232] "*YES*"

In the hardcover edition of *Reaper Man*, this super-large word appears on a left page, so that it takes the reader by surprise as she turns the page. In the paperback edition this is not the case, thus spoiling the effect entirely.

When questioned about this, Terry said: "Do you really think I'm some kind of dumbo to miss that kind of opportunity? I wrote 400 extra words to get it on a left-hand page in the hardcover — then Corgi shuffled people in the production department when it was going through and my careful instructions disappeared into a black hole. Go on. . . tell me more about comic timing. . . "

The American paperback edition, by the way, also gets it right.

– [p. 267/235] "To deliver a box of chocolates like this, dark strangers drop from chairlifts and abseil down buildings."

A reference to a UK TV commercial for 'Milk Tray' chocolates, in which a James Bond-like figure does death-defying stunts, only to leave a box of chocolates in some place where a woman finds them at the end of the ad.

– [p. 267/235] " 'DARK ENCHANTMENTS', he said."

A reference to a brand of chocolates called 'Black Magic'.

– [p. 270/237] " 'Chap with a whip got as far as the big sharp spikes last week,' said the low priest."

Refers to the *Raiders of the Lost Ark* movies, in which Indiana Jones (with trademark whip) always steals stuff from sacred temples loaded with spikes, big rolling balls, and nasty insects.

– [p. 271/238] "The priests heard the chink of a very large diamond being lifted out of its socket."

This is the sequence where Death enters the Lost Jewelled Temple of Doom of Offler the Crocodile God and purloins the massive diamond called the Tear of Offler from the statue therein.

On p. 109/109 of the *The Light Fantastic*, however, Twoflower tells Bethan the story of Cohen the Barbarian stealing this very same sacred diamond.

There are ways around this inconsistency, of course. The most reasonable one seems to me the fact that there is no reason why we have to assume that all the stories told about Cohen are necessarily true.

– [p. 275/242] " 'Let's see . . . something like 'Corn be ripe, nuts be brown, petticoats up . . . ' something.' "

This is a paraphrase or alternate version of an existing "ould Sussex Folk Song", quoted in Spike Milligan's autobiography *Adolf Hitler: My Part in his Downfall* as follows:

> *Apples be ripe, nuts be brown,*
> *Petticoats up, trousers down.*

– [p. 275/242] " 'I take it you *do* dance, Mr Bill Door?' FAMED FOR IT, MISS FLITWORTH."

Dancing with death is of course a metaphor as familiar as playing a game of chess or Exclusive Possessions with Death.

– [p. 276/242] "[. . .] 'Do-si-do!' [. . .]"

A dosi-do is a square dance figure in which two dancers start facing each other, then circle round each other, passing back to back (in French: 'dos-a-dos').

– [p. 277/243] “ ‘I know this one! It’s the Quirmish bullfight dance! Oh-lay!’ ‘WITH MILK’?”

Oh-lay!, a phonetic version of the Spanish cry *¡Olé!*, sounds also the same as the pronunciation of the French phrase “au lait” which means “with milk”, as in e.g. ‘cafe au lait’.

– [p. 280/246] “One yodel out of place would attract, not the jolly echo of a lonely goatherd, but fifty tons of express-delivery snow.”

A reference to the puppet sequence in *The Sound of Music*, a song in which both yodelling and lonely goatherds are featured.

– [p. 280/246] “ ‘And who was that masked man?’ They both looked around. There was no one there.”

Refers to the Lone Ranger.

– [p. 282/248] “ ‘Just me, your lordship,’ said the watchman cheerfully. ‘Turning up like a bad copper.’ ”

‘Copper’ is a British colloquialism for policemen (see also the annotation for p. 185/140 of *Men at Arms*), but ‘copper’ is also a somewhat archaic synonym for ‘penny’, which gives the link to the saying: “turning up like a bad penny”.

Hence also the old joke: ‘What do you call a policeman’s night shift pay?’ ‘Copper nitrate’.

– [p. 283/249] “ ‘You know,’ said Windle, ‘it’s a wonderful afterlife.’ ”

It’s A Wonderful Life is the title of Frank Capra’s classic 1946 movie about a special kind of undead (or rather: unliving) man.

– [p. 284/250] “WINDLE POONS? ‘Yes?’ THAT WAS YOUR LIFE.”

Reference to the TV show *This Is Your Life*, where a noted celebrity is surprised and (hopefully) embarrassed by having the high (and occasionally low) points of his/her life recounted by friends and acquaintances during a half hour programme.

Witches Abroad

– [p. 7/7] “ ‘Hurrah, I’ve discovered Boyle’s Third Law.’ ”

Sinking to the ultimate depths of trivial annotating, I suppose I should point out here, if only for completeness’ sake, that (a) there is only one single ‘Boyle’s law’, which (b) says that if temperature is kept constant, the volume and pressure of a gas are inversely related.

– [p. 7/7] “Like finding that bloody butterfly whose flapping wings cause all these storms we’ve been having lately [. . .]”

Rather literal interpretation of one of the most often-cited examples of Chaos theory, called the Butterfly effect: a butterfly flapping its wings can cause a storm because in Chaos theory results are not proportional to causes.

– [p. 9/9] The three urban legends Terry mentions briefly in the footnote are all quite well-known, and can be found in any decent collection of such stories, but just in case not everyone is familiar with them:

The first story is about a family whose grandmother dies on vacation. In order to avoid bureaucratic hassle they decide to strap her to the roof-rack of the car, and cross the border back to their own country. During a rest-room stop, somebody steals the car, grandmother and all.

The second story is that of the people who return home after a night out, and find their dog choking to death in front of the door. They race him to the vet, who discovers that the dog is choking on a human finger he must have bitten off a burglar.

The third story is that of a man and woman having sex in the back seat of a car, when some serious accident happens and they become trapped. In order to free them from their predicament, the car has to be cut open with a torch, after which the woman supposedly comments: “My husband will be furious, it was *his* car”.

Much more information about these and countless other urban legends can be found in Jan Harold Brunvand’s books. If you’re on the net, you may want to check out `alt.folklore.urban`.

– [p. 10/9] “She had called upon Mister Safe Way, Lady Bon Anna, Hotaloga Andrews and Stride Wide Man.”

Safeway is the name of a supermarket chain. Terry says: “I needed some good names that sounded genuinely voodoo. Now, one of the names of one of the classic gods is Carrefour. It’s also the name of a supermarket chain in my part of the world, and I used to grin every time I drove past. Hence, by DW logic, Safeway. Bon Anna I’m pretty sure is a genuine voodoo goddess. The other two are entirely made up but out of, er, the right sort of verbal components.”

– [p. 12/11] “Desiderata Hollow was making her will.”

‘Desiderata’ literally means: “things missing and felt to be needed”. It is the name of a popular prose poem, written by Max Ehrman in 1927, full of advice about life and how to deal with it.

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– [p. 16/15] “ ‘Wish *I* was going to Genua,’ she said.”

Terry writes: “This may or may not already be an annotation somewhere, but Genua is a ‘sort of’ New Orleans with a ‘sort of’ Magic Kingdom grafted on top of it.

It had its genesis some years ago when I drove from Orlando to New Orleans and formed some opinions about

both places: in one, you go there and Fun is manufactured and presented to you, in the other you just eat and drink a lot and fun happens."

– [p. 17/15] " 'Mr Chert the troll down at the sawmill does a very good deal on coffins [. . .]' "

This confirms the unwritten rule that says all Discworld trolls must have mineral names: 'chert' is a dark-coloured, flintlike quartz.

– [p. 17/16] "Her name was Lady Lilith de Tempscire, [. . .]"

Tempscire is actually a French transliteration of Weatherwax.

– [p. 19/17] "[. . .] at least two of those present tonight were wearing Granny Weatherwax's famous goose-grease-and-sage chest liniment."

In Victorian times, children's chests were often smeared with a large helping of goose grease in order to keep out the cold.

Channel swimmers also used to use goose grease. Perhaps they still do. . .

– [p. 20/18] " 'Tempers Fuggit. Means that was then and this is now,' said Nanny."

Well — almost. The actual Latin phrase is "tempus fugit": "time flies".

– [p. 27/24] "As Nanny Ogg would put it, when it's teatime in Genua it's Tuesday over here. . . "

This refers to an old and very silly song by J. Kendis and Lew Brown, which goes:

> *When it's night-time in Italy, it's Wednesday over here.*
> *Oh! the onions in Sicily make people cry in California.*
> *Why does a fly? When does a bee?*
> *How does a wasp sit down to have his tea?*
> *If you talk to an Eskimo, his breath will freeze your ear.*
> *When it's night-time in Italy, it's Wednesday over here.*

– [p. 30/26] " 'You can't get the wood,' she said."

This was Henry Crun's standard excuse for not actually building anything he'd invented, on the *Goon Show*.

– [p. 33/29] "The author, Grand Master Lobsang Dibbler, had an address in Ankh-Morpork."

This is yet another incarnation of Cut-Me-Own-Throat Dibbler, the Ankhian entrepreneur we learn much more about in *Moving Pictures*, and who also appears in *Small Gods* as the Omnian businessman Dhblah.

Also, the name is a direct reference to Tuesday Lobsang Rampa, who was one of our world's more successful psychic hoaxers: actually named Cyril Hoskin, and son of a Devon plumber, Lobsang Rampa claimed to be a Tibetan monk with paranormal powers. He wrote the best-selling 1956 book *The Third Eye* which, even though Rampa was exposed as a fraud by *Time* Magazine in 1958, is still being printed and sold as the real thing 30 years later. Rich, gullible people like actress Shirley MacLaine still pay money to have their 'third eye' opened up by contemporary Rampa equivalents.

When questioned about the name, Terry answered: "I know all kindsa Tibetan names. . . Kelsang, Jambel, Tsong, Tenzin, Tupten (drops Tibetan reference book on foot). . . but Lobsang is, thanks to Mr Rampa, probably the best known."

– [p. 33/29] "There was a knock on the door. Magrat went and opened it. 'Hai?', she said."

Apart from being Magrat's ninja war cry, 'Hai?' also means 'Yes?' in Japanese.

– [p. 38/34] " 'Shut up. Anyway, she's non compost mental,' said Granny."

"Non compos mentis" is a Latin phrase meaning "not of sound mind".

+ [p. 42/37] " 'Anno Domini, I said.' "

Anno Domini means 'year of our Lord' (as in e.g.: 1993 AD). It is indeed also used to denote old age, although this usage is a fairly recent literary invention, dating back to at least 1888 when Rudyard Kipling wrote the short story *Venus Annodomini*.

– [p. 47/41] "No one ran up them wearing dirndls and singing. They were not nice mountains."

Refers to the opening scene of *The Sound of Music*, where Julie Andrews does just that: running up the mountains, and singing, and wearing dirndls (if you want to know what a dirndl looks like, go see the movie).

– [p. 48/42] "The witches flew along a maze of twisty little canyons, all alike."

This refers back to a legendary message that appeared in Crowther & Woods' text adventure game *ADVENT* (see also the annotation for p. 130/114 of *The Colour of Magic*): "You are in a maze of twisty little passages, all alike."

Many games have included variants of this. It also appeared in *Zork* ("The second of the great early experiments in computer fantasy gaming", as *The New Hacker's Dictionary* describes it), and in the *Hitch Hiker's Guide to the Galaxy* game you appear in your own brain, in "a maze of twisty synapses".

+ [p. 48/42] The section dealing with dwarfs (and in fact, almost *everything* Terry writes about dwarfs) is a parody of Tolkien's dwarves.

In particular, compare the witches' musings on mine entries and invisible runes to Tolkien's scenes outside Moria. Dwarf bread brings to mind Tolkien's waybreads: cram and lembas. And as the witches leave the dwarfs, they have an encounter with a wretched creature mumbling something about his birthday. . .

– [p. 49/43] "[. . .] and spake thusly: 'Open up, you little sods!' "

In Tolkien's *The Lord of the Rings* there is a famous scene outside the dwarven mines of Moria, where invisible runes written on the door (and revealed by the wizard Gandalf) give our heroes the clue as to how to get the door to open, namely by saying the word 'friend'.

Personally, I like Nanny Ogg's way better.

– [p. 51/45] "[. . .] if more trolls stopped wearing suits and walking upright, and went back to living under bridges [. . .]"

See the annotation for p. 193/140 of *Lords and Ladies*.

– [p. 52/45] "It's often said that eskimos have fifty words for snow. This is not true."

In fact, the situation regarding eskimos and snow is pretty much the same as the one Terry subsequently describes for dwarfs and rocks: eskimos have a number of different words for different *kinds* of snow and ice, but nothing out of the ordinary.

– [p. 58/51] " '[. . .] whenever I deals with dwarfs, the phrase 'Duck's Arse' swims across my mind.' "

From the phrase "tight as a duck's arse", implying excessive meanness.

– [p. 61/53] " 'I knows all about folk songs. Hah! You think you're listenin' to a nice song about. . . about cuckoos and fiddlers and nightingales and whatnot, and then it turns out to be about. . . about something else entirely,' she added darkly."

Just as an example of the type of song Granny may have in mind, here are a few verses of 'The Cuckoo's Nest':

As I went a-walking one morning in May
I spied a pretty fair maid and unto her did say
For love I am inclined and I'll tell you of my mind
That my inclination lies in your cuckoo's nest.

Some like a girl who is pretty in the face
And some like a girl who is slender in the waist
Ah, but give me a girl who will wriggle and will twist
At the bottom of the belly lies the cuckoo's nest.

When this annotation led to a torrent of similar folk songs being discussed on a.f.p., at one point Terry chimed in with: "My favourite was something I think by a guy called Diz Disley back in the very early 70s. From memory:

As I walked out one May morning,
In the month of Februaryyy,
I saw a pretty serving maid a-comin'
out the dairy;

A handsome knight came ridin' by
I politely raised my cap and
They went behind the stable
and I never saw what happened."

– [p. 62/54] " 'Thank goodness witches float.' "

An obvious joke, but easily missed: refers to ducking suspected witches. If they drowned, they were innocent.

– [p. 62/55] "The maiden, the mother and the. . . other one."

The "other one" is the crone. See also the annotation for p. 248/218.

– [p. 67/59] " 'Der flabberghast,' muttered Nanny. 'What's that?' said Magrat. 'It's foreign for bat.' "

Well no, it isn't, actually. The German word for bat is 'Fledermaus', as in Johann Strauss' famous operette *Die Fledermaus*. 'Flabberghast' seems to derive more from the plain English 'flabbergasted' (meaning: astonished beyond belief). Similarly, 'die flabbergast' apparently was a Mozart-spoofing sketch that Dudley Moore did in *Beyond The Fringe*.

– [p. 87/75] The names the witches are considering for themselves are puns on existing airline companies or their acronyms. Nanny Ogg starts to say *Virgin Airlines*, but is rudely interrupted by a gust of wind.

– [p. 88/77] " 'I like stuff that tells you plain what it is, like. . . well. . . Bubble and Squeak, or. . . or. . . 'Spotted Dick,' said Nanny absently."

Americans might be amazed to learn that Bubble and Squeak, Spotted Dick, and Toad-in-the-Hole (which is mentioned a few lines further down) are all actually the names of existing British delicacies.

Nanny Ogg is correct in identifying Toad-in-the-Hole as a sausage embedded in a sort of tart filled with pancake batter.

Bubble and Squeak is traditionally made on Boxing Day from Christmas leftovers (potato, onion, cabbage and Brussels sprouts appear to be favourite ingredients among `alt.fan.pratchett` readers, fried up together in lard.

Spotted Dick is a suet-sponge pudding with currants or sultanas in it.

– [p. 89/78] " 'Magrat says she will write a book called Travelling on One Dollar a Day, and it's always the same dollar.' "

Refers to the famous traveller's guide originally titled *Europe on Five Dollars a Day*. This is of course also extensively parodied in the *Hitch Hiker's Guide to the Galaxy* ("see the wonders of the universe for only twenty Altairian dollars per day").

– [p. 91/79] "What does cojones mean?"

'Cojones' is Spanish for 'hen's eggs', colloquially used for 'testicles'. The whole 'Thing with the Bulls' section spoofs the annual bull running festival of Pamplona in our world. Ernest Hemingway was very impressed with this macho activity, and used the word 'cojones' to describe the bravery displayed by the young men participating in the event.

I doubt if it originated with Hemingway, but to this day "having the balls" is used in both English and Spanish to

mean "act bravely".

– [p. 95/83] " ''S called the Vieux River.' 'Yes?' 'Know what that means?' 'No.' 'The Old (Masculine) River,' said Nanny. 'Yes?' 'Words have sex in foreign parts,' said Nanny hopefully."

The Mississippi River is often known as 'Old Man River', for instance in the classic song from the 1936 Kern/Hammerstein musical *Show Boat*. Near the mouth of the Mississippi lies New Orleans, on which Genua seems to be largely based. And then there are the riverboats, with the gamblers. . .

– [p. 96/84] "[. . .] she wants to make it a Magic Kingdom, a Happy and Peaseful place [. . .]"

The most famous part of the Walt Disney World theme park in Orlando, Florida, is officially called the 'Magic Kingdom'.

– [p. 97/84] "[. . .] Samedi Nuit Mort, the last night of carnivale, [. . .]"

Samedi Nuit Mort = Saturday Night Dead, a reference to the television comedy show *Saturday Night Live*.

– [p. 97/85] " 'That means Fat Lunchtime,' said Nanny Ogg, international linguist."

Actually, 'Mardi Gras' means Fat Tuesday. Nanny Ogg is confusing 'Mardi' with 'Midi', which mean 'midday', i.e. lunchtime.

– [p. 114/99] "Even Magrat knew about Black Aliss."

In Terry Pratchett's universe Black Aliss is obviously the evil witch of *all* fairy tales. The stories referred to here are *Sleeping Beauty*, *Rumpelstiltskin* and *Hansel And Gretel*, all of which are available as on-line versions (see the annotation for p. 34/34 of *The Light Fantastic*).

– [p. 122/107] "Are you the taxgatherers, dear?' 'No, ma'am, we're —' '— fairies,' said Fairy Hedgehog quickly."

This is a *Blues Brothers* reference: in the film, the dialogue goes: " 'Are you the police?' 'No, ma'am, we're musicians.' "

– [p. 134/117] " '[. . .] there's been other odd things happening in this forest.' "

Magrat then goes on to describe more or less what happened in the fairy tales of *Goldilocks and the Three Bears* and *The Three Little Pigs*.

– [p. 134/118] " '[. . .] some ole enchantress in history who lived on an island and turned shipwrecked sailors into pigs.' "

For once, Nanny Ogg *doesn't* mix up two or more real-world tales, but gets the story (almost) right: Circe was the name of the sorceress from the *Odyssey* who lived on the island Aeaea, and turned Ulysses' shipmates into pigs when they landed (but didn't shipwreck) there.

– [p. 136/119] "[. . .] around Defcon II in the lexicon of squabble."

In the jargon of American military planners, the DEFCON scale (for *Defence Readiness Condition*) is used to describe the level of preparedness of U.S. military forces. I quote from *The Language of Nuclear War — An Intelligent Citizen's Dictionary* by H. Eric Semler, James J. Benjamin, Jr., and Adam P. Gross:

"DEFCON 5 describes a state in which forces are at normal readiness, while DEFCON 1, referred to as the "cocked pistol," indicates a state of extreme emergency, when forces are poised for attack. Not all U.S. military forces are simultaneously at the same DEFCON. The DEFCON varies depending upon the type of weapon with which the troops are equipped and the region in which they are deployed. For example, U.S. troops in South Korea are always at DEFCON 4 but soldiers tending nuclear missiles deployed in the continental U.S. are normally kept at DEFCON 5. During the Cuban Missile Crisis, President John F. Kennedy raised the DEFCON of U.S. forces to DEFCON 2 (a status just below wartime conditions)."

– [p. 137/120] " 'Oh? It's all wishing on stars and fairy dust, is it?' "

Fairly standard magic-related concepts, but perhaps it should be noted that wishing on stars is done in Disney's *Pinocchio*, while fairy dust features heavily in *Peter Pan* (both the original play and the subsequent Disney movie).

– [p. 137/120] " '[. . .] and no one doesn't get burned who sticks their hand in a fire.' "

I feel that in *Witches Abroad* Terry was experimenting much more than usual with the literary device of foreshadowing. This is only one of the many instances in the book where something is said that means nothing to the reader first time around, but which suddenly becomes very significant when you notice it during a re-read, and you already know what is going to happen later.

– [p. 139/122] " 'What some people need,' said Magrat, [. . .], 'is a bit more heart.' 'What some people need,' said Granny Weatherwax, [. . .], 'is a lot more brain.' [. . .] What *I* need, thought Nanny Ogg fervently, is a drink."

These are references to the Tin Man, Scarecrow and Lion respectively, once you remember that an alcoholic drink is also known as 'Dutch courage'. In fact, in the original book the courage the Lion is given comes in a bottle, and many feel that Baum had alcohol in mind when he wrote it.

– [p. 139/122] The farmhouse landing on Nanny Ogg, and the subsequent events involving dwarfs looking for ruby-coloured footwear are references to *The Wizard of Oz*.

All Terry's references are to the movie version, incidentally, not the book. In the book Dorothy obtains Silver Shoes instead of Ruby Slippers, doesn't say anything approaching ". . . we're not in Kansas any more", and of course the book doesn't have a 'dingdong' song.

– [p. 140/123] " 'You know, Greebo,' she said. "I don't think we're in Lancre.'

Dorothy, to her dog, in *The Wizard of Oz*: "Toto, I've a feeling we're not in Kansas anymore."

– [p. 148/130] “ ‘[. . .] that girl with the long pigtails in a tower [. . .] Rumplestiltzel or someone.’ ”

The girl with the long hair is Rapunzel from the famous fairy tale of the same name. ‘Rumpelstiltskin’ is a different, unrelated fairy tale involving a dwarf spinning gold out of straw.

– [p. 153/134] “Not a Ronald in sight.”

Terry says: “Yep. . . direct use of existing East London rhyming slang there (Richard the Third = turd).”

– [p. 159/139] “ ‘That’s ‘cos you’re a wet hen, Magrat Garlick,’ said Granny.”

When questioned about the phrase, Terry explained: “Perfectly good British slang. A ‘wet hen’ is bedraggled, sad and useless. Probably not as useless as a big girl’s blouse, though, and better off than a lame duck.”

– [p. 173/152] “ ‘My full name’s Erzulie Gogol,’ said Mrs Gogol. ‘People call me Mrs Gogol.’ ”

This resonates with *In the Heat of the Night* (see the annotation for p. 365/277 of *Men at Arms*), in so much as we have two persons of the same profession, one of them black, the other white, and one of them *way* out of her territory.

The name ‘Erzuli’ comes directly from Voodoo religion. Maîtresse Erzulie (also known as Ezili) is the ideal figure of womanhood, and the spirit of love and beauty.

– [p. 174/153] “ ‘This is Legba, a dark and dangerous spirit,’ said Mrs Gogol.”

Legba (also known as Papa Legba or Legba Ati-bon) is the Voodoo spirit of the cross-roads, where the Above meets the Below. He is “on both sides of the mirror”. He leans on a stick, and another of his symbols is the macoutte (straw sack). Chickens are sacrificed to him by twisting their neck till they are dead.

– [p. 176/154] “So he said ‘Get me an alligator sandwich — and make it quick!’ ”

It is obvious that Granny is trying to tell a joke here — and failing miserably. The problem was that quite a few readers (including yours truly) were having trouble figuring out what that joke was supposed to be in the first place.

People started asking about the Alligator Joke so frequently on `alt.fan.pratchett`, that eventually Terry himself posted the following “definitive explanation of the alligator joke”:

“It is (I hope) obvious that Granny Weatherwax has absolutely no sense of humour but she has, as it were, heard about it. She has no grasp of how or why jokes work — she’s one of those people who say “And then what happened?” after you’ve told them the punchline. She can vaguely remember the one-liner “Give me an alligator sandwich — and make it snappy!” but since she’s got no idea of why it’s even mildly amusing she gets confused. . . all that she can remember is that apparently the man wants it quickly.”

When conversation on the net then turned to the origins of the joke, he followed up with:

“As a matter of fact, I’m pretty sure I first came across the joke in an ancient US comedy routine — Durante or someone like him. It sounds burlesque.”

See the annotation for p. 195/159 of *Mort* for another type of meta-joke based on the alligator joke.

– [p. 177/155] Emberella → Embers; Cinderella → Cinders. . .

– [p. 179/157] “ ‘I am called Saturday.’ ‘Man Saturday, eh?’ said Nanny Ogg.”

Nanny is thinking of Man Friday as in Robinson Crusoe’s native friend. But Saturday is of course none other than Baron Samedi (Samedi = Saturday), the Voodoo keeper of cemeteries and lord of zombies. He appears as a skeleton wearing a top hat and a black cane.

– [p. 197/172] “Nanny Ogg waved the jug again. ‘Up your eye!’ she said. ‘Mud in your bottom!’ ”

The two traditional English toasts being mixed up here are “bottoms up” and “here’s mud in your eye”.

– [p. 198/174] “[. . .] Nanny Ogg and the coachmen were getting along, as she put it, like a maison en flambé.”

See the annotation for p. 313/284 of *Guards! Guards!*

– [p. 199/175] “[. . .] Nanny Ogg kept calling them ‘Magrats’, but they were trousers, and very practical.”

Calling them Magrats is a reference to Bloomers, originally a female costume consisting of jacket, shirt and Turkish trousers gathered closely around the ankles, introduced by Mrs Amelia Bloomer of New York in 1849. Associated with the Woman’s Rights Movement, the outfit met with little success. Nowadays ‘bloomers’ is applied to the trouser portion only.

– [p. 228/201] “ ‘This is [. . .] Sir, Roger de Coverley.’ ”

‘Sir Roger de Coverley’ is the title of a folk dance.

– [p. 228/201] “ ‘. . . my name is Colonel Moutarde. . . ’ ”

‘Moutarde’ is French for ‘mustard’. Colonel Mustard is the name of one of the characters in the board game (and subsequent movie) *Clue* (or *Cluedo*).

– [p. 229/201] Casanunda, “the world’s greatest lover”, refers to our world’s Casanova. Notice that Casanova is often roughly pronounced as ‘Casanover’ (emphasis on the ‘over’), and that Casanunda (emphasis on the ‘unda’) is a dwarf. . .

Actually, Casanunda is lying, because we later find out he’s only the world’s *second* greatest lover. But this should not surprise us, since yet even later (in *Lords and Ladies*) we also find out that he is an Outrageous Liar.

– [p. 235/207] “Nanny Ogg’s voyages on the sea of intersexual dalliance had gone rather further than twice around the lighthouse, [. . .]”

A popular way of staving off boredom at typical British seaside holiday resorts is to take a trip in a small boat, which will often journey out as far as the local lighthouse and circumnavigate it. Hence the above colloquialism, implying that Nanny's experiences were not limited to the inshore waters of male/female relationships.

– [p. 248/218] "The maiden, the mother and the crone."

Traditionally, the wiccan goddess (see *Equal Rites* annotation) is viewed as the triple entity maiden/mother/crone, and our witches indeed echo this model. Neil Gaiman uses the triple goddess quite often in his *Sandman* series.

– [p. 249/219] "Mrs Gogol's hut travelled on four large duck feet, which were now rising out of the swamp."

Baba Yaga is a witch in Russian folklore, who had a hut that stood, and was able to turn around, on chicken feet. I don't believe that hut could walk, however. (Neil Gaiman seemed to think it could, though: Baba Yaga and a walking hut figure in Book 3 of his excellent *Books of Magic*.)

One of Mussorgsky's *Pictures at an Exhibition* ('House on hen's legs') also refers back to Baba Yaga, by way of another Russian's painting of said fairy tale hut.

– [p. 252/222] " 'I'm a world-famous liar.' 'Is that true?' 'No.' "

Casanunda here recreates the famous liar paradox: Epimenides the Cretan saying "All Cretans are liars". For more information on this paradox see any good book about logic puzzles, although I particularly recommend Douglas R. Hofstadter's *Metamagical Themas*.

– [p. 252/222] " 'Well, maybe I'm only No. 2,' said Casanunda. 'But I try harder.' "

This was the catchphrase from a well-known ad campaign in the late 60s. The No. 2 was car rental firm Avis; Hertz was No. 1.

Avis still uses the "we try harder" slogan, but the "we're No. 2" part was dropped a long time ago.

– [p. 274/241] " '[. . .] what was that Tsortean bloke who could only be wounded if you hit 'im in the right place?' "

Nanny is thinking of the Discworld version of Achilles, who was invincible except for a small spot on his heel.

– [p. 285/252] "Nanny kicked her red boots together idly. 'Well, I suppose there's no place like home,' she said."

Another *Wizard of Oz* reference (kicking her shoes together three times and saying a similar sentence invoked the spell that transported Dorothy home from Oz).

+ [p. 285/252] "But they went the long way, and saw the elephant."

Several people were immediately reminded of Fritz Leiber's Hugo award winning novelette *Gonna Roll The Bones*, which ends: "Then he turned and headed straight for home, but he took the long way, around the world." Terry has said there is no conscious connection, however.

"Seeing the elephant" also resonates nicely with *The Lord of the Rings*, where Bilbo complains wistfully that he never got to see an elephant on *his* adventures 'abroad': "[. . .] Aragorn's affairs, and the White Council, and Gondor, and the Horsemen, and Southrons, and oliphaunts — did you really see one, Sam? — and caves and towers and golden trees and goodness knows what besides. I evidently came back by much too straight a road from my trip. I think Gandalf might have shown me round a bit."

Also, "to have seen the elephant" is British military slang dating back to the 19th century, and means to have taken part in one's first battle, while during the 1849 California Goldrush, "going to see the elephant" was widely used as a phrase by people to signify their intention to travel westwards and try their luck. (See e.g. JoAnn Levy's 1999 book *They Saw the Elephant: Women in the California Gold Rush*.)

Small Gods

– [p. 8/7] " 'I remember,' said Lu-Tze."

Lu-Tze is probably meant to parallel Lao-Tze, the writer of the *Tao Te Ching* and thus one of the founders of Taoism. The mountain range he carries with him is reminiscent of stories told by and of Taoist and Buddhist sages.

– [p. 8/7] " 'Young fellow called Ossory, wasn't there?' "

For what it's worth: an ossuary is a place where the bones of the dead are kept.

+ [p. 9/8] The name 'Brutha' is of course pronounced as a jive-ified 'brother', and resonates with the name of Buddhism's prophet Buddha.

– [p. 11/9] Brother Nhumrod.

Brother Nhumrod's name is not only an obvious pun on the man's sexual problems, but also refers to the Biblical Nimrod who was "a mighty hunter before the Lord" (Genesis 10:8).

– [p. 12/10] "Give me a boy up to the age of seven, Nhumrod had always said."

This is a reference to the Jesuit saying: "Give me a child for the first seven years, and you may do what you like with him afterwards."

The Jesuits boasted that they could convert anyone if they just started early enough.

– [p. 15/12] The Cenobiarch.

A cenobite is a "member of a religious order following a communal way of life". The 'arch' suffix denotes leadership (as in e.g. 'matriarch').

– [p. 15/12] "[. . .] and torturers, and Vestigial Virgins. . . "

See the annotation for p. 88/79 of *Reaper Man*.

– [p. 19/15] *You Don't Have To Be Pitilessly Sadistic To Work Here But It Helps!!!*

Refers to those lame stickers and signs in offices and work areas all over the world that say: "You don't have to be insane to work here but it helps!".

In *Eric* a similar slogan is pasted on the door to the Discworld Hell ("You don't have to be 'Damned' to work here. . . ").

– [p. 31/23] "De Chelonian Mobile [. . .] The Turtle Moves."

This whole theory parodies Galileo Galilei's struggle to get his theory of a moving earth (moving around the sun, that is) accepted by the Christian Church.

The specific phrasing of the motto refers to what Galileo supposedly uttered under his breath after recanting his theory to the Inquisition (mirrored by Didactylos having to do the same in front of Vorbis); "E pur si muove" — "And yet it moves". This explains why the Chelonists say "The Turtle Moves" and not, say, "It's A Turtle" or "We're On A Turtle". After all, the point of contention is the existence of the turtle, not whether it's mobile or stationary.

– [p. 31/23] " 'And what does that stand on?' he said."

This is the classic objection to the turtle theory, at least according to an anecdote that has been told about every big name scientist from Bertrand Russell to William James. In the story, the scientist, after giving a lecture on astronomy, is approached by a little old lady who says that he's got it all wrong and that the world in fact rests on the back of a giant turtle. The scientist then asks the lady what the turtle is standing on, and she answers: on the back of a second, even larger turtle. But, asks the scientist, what does *that* turtle stand on? To which the lady triumphantly answers: "You're very clever, young man, but it's no use — it's turtles all the way down!".

+ [p. 53/39] " 'He was eight feet tall? With a very long beard? And a huge staff? And the glow of the holy horns shining out of his head?' "

Michelangelo depicted Moses with horns after coming down from Mount Sinai. This can be traced back to an interpretation error from the original Hebrew, where the same word can mean either "send out rays" or "be horned", depending on context.

– [p. 55/40] " 'I was beginning to think I was a tortoise dreaming about being a god.' "

This parallels one of the writings of Chuang Tzu, a Taoist sage:

"Once Chuang Chou dreamt he was a butterfly, a butterfly flitting and fluttering around, happy with himself and doing as he pleased. He didn't know he was Chuang Chou. Suddenly he woke up, and there he was, solid and unmistakable Chuang Chou. But he didn't know if he was Chuang Chou who had dreamt he was a butterfly, or a butterfly dreaming he was Chuang Chou."

– [p. 60/44] " 'The other novices make fun of him, sometimes. Call him The Big Dumb Ox.' "

St Thomas Aquinas (1224–1274) was called the "the dumb ox" by his fellow students due to his silence during theological disputes at the university. He just listened, or perhaps lurked is a better term. He also had a large and awkward frame, like Brutha.

The story goes that Thomas' teacher (Albertus Magnus, see the annotation for p. 221/180 of *Mort*) rebuked the insensitive students by saying: "His name will be remembered long after yours are all forgotten". He was right. Thomas Aquinas was canonised less than a century later. (And so was Albertus Magnus, but not until 1931.)

– [p. 78/57] "He was good at raking paths. He left scallop patterns and gentle soothing curves."

This is a description of a Zen rock garden.

– [p. 80/59] " 'Nice fresh indulgences? Lizards? Onna stick?' "

Given the Medieval Catholic nature of Omnianism, Dhblah's trade in indulgences (time off for a loved one in Purgatory) isn't at all surprising.

– [p. 83/60] "Below it, the doors of the Great Temple, each one made of forty tons of gilded bronze, opened by the breath (it was said) of the Great God Himself, swung open ponderously and — and this was the holy part — silently."

The doors of a temple in Alexandria were opened by a steam engine designed by the Greek philosopher Hero. With similar legends surrounding it.

This is a myth, however. Hero *did* invent a steam "engine", but it was merely a small sphere that rotated due to steam pressure (history's earliest executive toy?) There is no evidence that he ever used the invention for any real work (e.g. opening doors).

– [p. 87/64] " 'And — that other one. The *eminence grease*.' "

Éminence grise = "grey eminence", as in "shadowy power".

– [p. 90/66] " '[. . .] they have to cross a terrible desert and you weigh their heart in some scales [. . .] And if it weighs less than a feather, they are spared the hells.' "

In Egyptian myth, a dead man was judged by Osiris, Thoth, Anubis and forty-two Assessors in the Hall of Judgement in the Underworld. His heart was balanced against the Feather of Truth while he made his Confession. If his heart was heavy (with guilt), then the monster Amit ate the heart. See the Egyptian Book of the Dead for more details.

– [p. 92/67] "Give me that old-time religion. . . "

This is the title to a song, originally belonging to the evangelist revival camp meeting category, which has the chorus:

> *Give me that old time religion,*
> *Give me that old time religion,*
> *Give me that old time religion,*

Cos it's good enough for me.

It has been taken up by the SF filk community ('filk' = folk singing, but with funny or parodying lyrics), which has added verses like:

Let's sing praise to Aphrodite
She may seem a little flighty,
but she wears a green gauze nighty,
And she's good enough for me.

and the Lovecraftian:

We will worship old Cthulhu,
Yes, we'll worship old Cthulhu,
I can't find a rhyme for Cthulhu
And that's good enough for me.

– [p. 100/73] "You have to walk a lonesome desert. . . You have to walk it all alone. . . "

Terry said in an article to a.f.p: "This probably is a good time to raise the 'lonesome valley/lonesome desert' lines from *Small Gods*, with apologies to you who, because of finance, heel-dragging by publishers or because you threw all that tea in the harbour, haven't read it yet. Yes, I know variants of the song have turned up on various folk/country/spiritual albums over the last forty years, but some American friends tracked variations of it back to the last century and the anonymous mists of folk Christianity. So I used it, like everyone else has done. Like 'Lord of the Dance', it's one of those songs that transcends a specific religion — and also a very attractive use of language."

– [p. 105/77] "The Voice of the Turtle was heard in the land."

The Bible, Song of Solomon 2:12:

The flowers appear on the earth;
the time of the singing of birds is come,
and the voice of the turtle is heard in our land;

The fig tree putteth forth her green figs,
and the vines with the tender grape give a good smell.
Arise, my love, my fair one, and come away.

Note that the biblical 'turtle' in fact refers to the turtledove.

– [p. 106/77] " 'I am what I am. I can't help it if people think something else.' "

This is *not* a Popeye reference! "I am that I am" is what God said to Moses in answer to the questions "What is his name? What shall I say to them?" (Exodus 3:14).

– [p. 108/79] "There was Sergeant Simony, a muscular young man [. . .]"

'Simony' is the religious crime of selling benefices. Since Terry doesn't refer to or joke about this second meaning at all in the rest of the book, I had left this annotation out of previous versions of the APF, but people kept writing me about it, so this time I've put it in for completeness' sake.

– [p. 114/83] " 'Three years before the shell.' "

The phrase "x years before the mast" was used by sailors to indicate the length of time they've been in their profession. Common seamen slept in the forward part of the ship, i.e. before the main mast on sailing ships. Officers slept in the after part of the ship where they could get easy access to the tiller.

– [p. 117/85] Terry Pratchett translates the book title *Ego-Video Liber Deorum* here as *Gods: A Spotter's Guide*.

Actually, the dog-Latin translates more literally to *The I-Spy Book of Gods*. I-Spy books are little books for children with lists of things to look out for. When you see one of these things you tick a box and get some points. When you get enough points you can send off for a badge. They have titles like *The I-Spy Book of Birds* and *The I-Spy Book of Cars*.

– [p. 117/85] "Or, to put it another way the existence of a badly put-together watch proved the existence of a blind watchmaker."

This whole section is parodying the creationist argument that complex creatures such as those which exist in the world could only be the product of deliberate design and hence must have been created by a Supreme Being rather than by a 'blind' process such as evolution. Evolutionary biologist Richard Dawkins provided a counter-argument in his book *The Blind Watchmaker*.

– [p. 119/87] "It was worse than women aboard. It was worse than albatrosses."

Both women and albatrosses are traditionally considered bad luck on a ship. For a classic example of the latter, just recall Samuel Taylor Coleridge's poem *The Rime of the Ancient Mariner*.

– [p. 126/92] "The shepherd had a hundred sheep, and it might have been surprising that he was prepared to spend days searching for one sheep; [. . .]"

Another Biblical allusion. Jesus used this as a parable for the mercy of God, in Matthew 18:12: "How think ye? if a man have an hundred sheep, and one of them be gone astray, doth he not leave the ninety and nine, and goeth into the mountains, and seeketh that which is gone astray?"

– [p. 127/92] "[. . .] the priests of Ur-Gilash [. . .]"

The name is a composite of several ancient names. The Epic of Gilgamesh is an ancient Babylonian tale which contains some interesting parallels to contemporary Biblical stories. Gil-Galash was ruler of one of the Euphrates civilisations. And Ur was, of course, a Babylonian city, as well as a prefix signifying "primal" or "original".

+ [p. 131/95] " 'According to Book One of the Septateuch, anyway.' "

A reference to the Pentateuch, the first five books of the Bible/Torah.

When Brutha, Om's last great prophet, finishes writing *his* book, the Septateuch will become the Octateuch, which is of course wholly appropriate for the Discworld. . .

– [p. 138/100] " 'There's one of 'em that sits around

playing a flute most of the time and chasing milkmaids.' "

This describes Krishna, an avatar or incarnation of the god Vishnu in Indian mythology, who spent his youth playing the flute and dancing with as many as 100 milkmaids at a time.

– [p. 139/101] Legibus's entrance incorporates some concepts borrowed from several legends of famous philosophers.

Archimedes was the one who jumped out of the bath and ran naked down the street shouting 'Eureka!' after he'd discovered the principle of fluid displacement. He also said "Give me but a place to stand and a long enough lever, and I can move the world", a quote that Terry repeatedly uses in different forms. The "Number Nine pot and some string, please" probably refers to the ancient method of calculating the curvature of the Earth's surface as done by Eratosthenes of Cyrene. The drawing of triangles vaguely recalls Pythagoras.

– [p. 142/103] "[. . .] putting a thirty-foot parabolic reflector on a high place to shoot the rays of the sun at an enemy's ships [. . .]"

Legend has it that Archimedes did just this in the defence of the city of Syracuse in 213 BC.

– [p. 143/103] " '[. . .] some intricate device that demonstrated the principles of leverage by incidentally hurling balls of burning sulphur two miles.' "

This is a description of the Ballista, another weapon supposedly invented by Archimedes.

– [p. 152/110] "[. . .] if Xeno the Ephebian said, 'All Ephebians are liars —' "

This is the Liar Paradox again. See the annotation for p. 252/222 of *Witches Abroad*.

– [p. 153/111] " 'That's right,' he said. 'We're philosophers. We think, therefore we am.' "

Play on Descartes' famous philosophical pronouncement "Cogito, ergo sum" — "I think, therefore I am".

– [p. 153/111] " 'Thesis plus antithesis equals hysteresis,' said Ibid."

A play on the central tenet of dialectical materialism, which was lifted (by Marx and Engels) from Hegelian philosophy: "Thesis plus antithesis yields synthesis".

– [p. 154/112] " 'Fedecks the Messenger of the Gods, one of the all-time greats,' said Xeno."

Federal Express (or FedEx) is an overnight shipping courier service.

– [p. 154/112] A running gag in the book is the penguin associated with Patina, the Goddess of Wisdom. This refers to Minerva or Pallas Athena (*Pal*-las A-*thena*, get it, get it?), who was the Roman/Greek goddess of wisdom, and whose symbol was an owl.

– [p. 159/115] The Greek name Didactylos, besides having the word 'didactic' as its root (very appropriate for a philosopher), also translates as 'Two-fingers'.

The British equivalent of "giving someone the finger" consists of extending two fingers upwards, palm facing the gesturer, in a kind of rotated 'V for Victory' sign.

The origin of this rude gesture is supposed to date back to the battle of Agincourt. In those days the French used to cut the index and middle fingers off the right hands of any British archers they happened to catch, in order to render them useless for further shooting should they e.g. ever manage to escape and rejoin their army.

When the English finally won the battle (largely thanks to their longbowmen) the gesture quickly evolved from a Frenchmen-ridiculing "look what I still got" statement into a more general rudeness.

Whether this story, charming as it may be, is in fact completely incorrect, or only partially incorrect, or completely correct after all, is something I will no longer be attempting to resolve in this annotation, since proponents of all three theories have been supplying me with quotes from various history books in order to support their claim.

– [p. 164/118] "Candidates for the Tyrantship were elected by the placing of black or white balls in various urns, thus giving rise to a well-known comment about politics."

That comment probably being: "It's all a load of balls".

– [p. 168/121] *Nil Illegitimo Carborundum* is dog-Latin for "Don't let the bastards grind you down".

Variants of it crop up in various places, most notably *Nil Carborundi Illegitimo* which apparently is a key phrase in the Illuminati mythos.

– [p. 170/122] Urn's name is a reference to the old joke:

> Question: "What's a Greek urn?"
> Answer: "About $2,50 an hour!"

Or, as the *Goon Show* put it:

> — "What's a Greek urn?"
> — "It's a vase made by Greeks for storing liquid."
> — "I wasn't expecting that answer."
> — "Neither were quite a few smart-alec listeners."

– [p. 178/128] " 'Worried, eh? Feeling a bit Avis Domestica? Cluck-cluck?' "

Actually, the Latin name for 'chicken' is *Gallus Domesticus* — even though 'avis' by itself does mean 'bird'.

– [p. 178/129] "He caught a glimpse of a circle of damp sand, covered with geometrical figures. Om was sitting in the middle of them."

The whole scene with Om drawing shapes in the sand is a reference to the computer programming language Logo, in which figures are drawn by a turtle-shaped cursor ('turtle graphics'). In fact, it was also possible to get a real 'turtle': a little robot attached to a Logo machine by a long cable which would walk around on a big sheet of paper.

– [p. 180/130] " 'Ah,' said Didactylos. 'Ambi-sinister?'

'What?' 'He means incompetent with both hands,' said Om."

Ambidextrous means able to use both hands equally well. 'dextr-' is the prefix meaning "right" as in "right hand". 'Sinistr-' is the prefix meaning "left". Hence: ambi-sinister = having two left hands.

– [p. 182/131] "The Library of Ephebe was — before it burned down — the second biggest on the Disc."

Refers of course to our world's Alexandrian Library. Brewer tells us that this Library was supposed to have contained 700,000 volumes. It was already burned and partially consumed in 391, but when the city fell into the hands of the calif Omar, in 642, the Arabs found books sufficient to "heat the baths of the city for six months".

Legend has it that Omar ordered the Library torched because all the books in it either agreed with the Koran, and were therefore superfluous; or else disagreed with the Koran, and were therefore heretical, but this is probably just apocryphal. Other references say that the inhabitants of Alexandria torched the scrolls themselves in order to keep the knowledge out of the hands of the Arabs.

– [p. 182/131] "[. . .] a whole gallery of unwritten books [. . .]"

Libraries of unwritten books are of course very rare, but do tend to crop up occasionally in L-Space. The library described in the opening section of *Beyond Life* by James Branch Cabell contains the novels of David Copperfield as well as Milton's *King Arthur*. In Neil Gaiman's *Sandman*, Lucien's library (a direct homage to Cabell) also contains books that were never written, such as *Alice's Journey Beyond The Moon* by Lewis Carroll, *The Lost Road* by J. R. R. Tolkien, and P. G. Wodehouse's *Psmith and Jeeves*. There's also a library of future books in Robin McKinley's novel *Beauty*.

Finally, other people were reminded of the library in Jorge Luis Borges' story *The Library of Babel*, where a vast universe is described which contains *all* possible books (assuming a finite alphabet and a fixed book size the number of all possible books is mindbogglingly huge, but finite) — in random order. Most books in such a library would appear written by the 'monkey and typewriter' brigade, but all the coherent books, whether actually written or not, are in there as well.

All libraries are connected through L-Space anyway, aren't they?

– [p. 183/132] Didactylos carrying a lantern and living in a barrel is a reference to Diogenes, the famous philosopher who is reputed to have done the same.

– [p. 184/132] Aristocrates = Aristotle + Socrates + aristocratic.

– [p. 185/133] "Art was not permitted in Omnia."

The comment about no art and pictures being allowed in Om resonates with similar prohibitions in various real world religions, ranging from the Muslims to the Amish.

– [p. 208/150] " 'Ah gentlemen,' said Didactylos. 'Pray don't disturb my circles.' "

Legend has it that when Syracuse was eventually taken the Roman soldiers entered Archimedes' house as he was trying to solve a geometrical problem. He had just been drawing some figures on the floor of his house when the soldiers entered. "Gentlemen, pray don't disturb my circles," Archimedes is reported to have said to the soldiers, one of whom then drew his sword and slew him on the spot.

– [p. 209/150] " 'You don't belong to the Quisition,' said the Corporal. 'No. But I know a man who does,' said Brutha."

In the UK there were a series of adverts for the AA (Automobile Association) where people were in various dire motoring trouble. They were asked by a passenger (say) if they knew how to get out of it. They replied either: "No. But I know a man who can." or "No. But I know a man who does." It's now very much a part of English idiom.

– [p. 215/154] " 'Describe what an Ambiguous Puzuma looks like,' he demanded."

Brutha goes on to describe the Puzuma as having its ears laid flat against its head. Of course, as we learned in the footnote on p. 178/171 of *Pyramids*, in a Puzuma's "natural state", everything is laid flat against everything else. . .

– [p. 220/158] " 'One minute upright, next minute a draught-excluder.' "

Discussions on a.f.p., initiated by a puzzled American reader, revealed that the concept of a 'draught-excluder' is one of those things only British readers are familiar with. Many English houses, especially older ones, have doors with a gap at the bottom, which will allow cold draughts into the room. To solve this, rather than simple expedients such as making doors that fit, the English instead place a cylindrical stuffed object (often shaped amusingly like a snake with felt eyes and tongue, for the tackily inclined) along the bottom of the door to keep out the draughts. Hence: a draught excluder.

I have been informed that the English exported their draught excluders to Australia as well, and that Croatians also know them, but use them for windows rather than for doors.

– [p. 225/161] " 'Tell him you can't recall!' "

"I can't recall" was the mantra of the White House officials during the investigation of the Iran-Contra scandal in the late 1980s.

– [p. 226/162] " 'Life in this world,' he said, 'is, as it were, a sojourn in a cave.' "

This paragraph is a very loose parody of a famous Socratic dialogue in Plato's *Republic*, Book VII. I quote (and edit down a wee bit) from *Labyrinths of Reason* by William Poundstone, p. 203:

"Behold! human beings living in an underground den, which has a mouth open toward the light and reaching all along the den; here they have been from childhood, and have their legs and necks chained so that they cannot

move, and can only see before them, being prevented by the chains from turning round their heads. Above and behind them a fire is blazing at a distance, and between the fire and the prisoners there is a raised way, like the screen which marionette players have in front of them, over which they show the puppets.

[. . .] and they see only their own shadows, or the shadows of one another, which the fire throws on the opposite wall of the cave? [. . .] And of the objects which are being carried in like manner they would see only the shadows? [. . .] And if they were able to converse with one another, would they not suppose they were naming what was actually before them? [. . .] To them, I said, the truth would be literally nothing but the shadows of the images."

– [p. 226/162] "Go on, do Deformed Rabbit . . . it's my favourite."

Reference to the art of making shadow animals with your hands, as described on p. 43/36 of *Moving Pictures*: " 'Mainly my uncle did "Deformed Rabbit", said Victor. 'He wasn't very good at it, you see.' "

– [p. 226/162] " 'And the wrong sort of ash', said Vorbis."

The (true) story goes that British Rail was having difficulty one winter getting trains to run on time, which they blamed on the snow. They were then quizzed as to why their snow-ploughs couldn't deal with the problem. They replied that it was "the wrong sort of snow", a phrase that has now entered the English idiom.

In defence of British Rail it should be pointed out that their remark wasn't as silly as it seems at first sight: what happened was that fine, dry, powdery snow blew inside the traction motor cooling slots and, melting, caused the motors to arc over. It simply is very rare for British snow to be cold and dry enough to do this, hence the "wrong sort of snow" comment which the press, seeking as usual for any excuse to make fun of British Rail, leapt upon with great glee.

– [p. 231/166] Didactylos' anecdote about the royal road to learning parodies a similar one told about Aristotle and Alexander the Great.

– [p. 236/170] " 'I'm just going out,' said Brutha. 'I may be some time.' "

Brutha here repeats the last words of Captain Oates, who walked out in a blizzard on Scott's unsuccessful Antarctic expedition, in order to try and save food for the remaining expedition members. He was never seen again. It didn't work.

– [p. 249/179] "The scalbie took no notice. [. . .] It had perched on Om's shell."

Resonates with the *B.C.* comic strip, which occasionally features a bird of indeterminate species standing on a turtle's shell. They don't get along very well, either.

– [p. 254/182] " 'Got to have a whole parcel of worshippers to live on Nob Hill.' "

Nob Hill is an affluent section of San Francisco (which in turn got its name from 'nob', a British term of derision for upper-class people, especially those who are a little ostentatious with their wealth).

– [p. 259/186] " 'Something that'd open the valve if there was too much steam. I think I could do something with a pair of revolving balls.' "

Urn's steam engines are more or less identical to the ones that were described by Archimedes and used in ancient Ephebe — I mean Greece. These engines also used copper spheres as heating vessels, and these spheres did, in fact, have a regrettable tendency to explode, which is what limited their use until some bright person thought of adding overpressure relief valves.

These steam engines never really caught on, because of various practical problems and the greater cost-effectiveness of slave-power. See also the James Watt annotation for p. 175/153 of *Reaper Man*.

The contraption with revolving balls Urn is thinking of in the sentence quoted above was identified by several readers as something called a speed governor, invented by James Watt. This consists of two balls spinning on two opposite movable arms around a rotating central axis. When the centrifugal force gets large enough to lift the balls up, the movement opens a safety valve that lets off the steam, causing the rotation to slow down and the balls to come down again, closing the valve, etc. — a simple but ingenious negative feedback device.

– [p. 264/190] "There was a city once [. . .] there were canals, and gardens. There was a lake. They had floating gardens on the lake,[. . .]. Great pyramid temples that reached to the sky. Thousands were sacrificed."

This description evokes Tenochtitlan (now Mexico City), the capital of the ancient Aztec Empire. Tenochtitlan was built on islands in a lake (now drained) and was crossed by canals, and the floating gardens may still be seen, as may ruins of many pyramid temples on which thousands were indeed sacrificed.

– [p. 277/198] " 'About life being like a sparrow flying through a room? Nothing but darkness outside? And it flies through the room and there's just a moment of warmth and light?' "

This story appears in the Anglo-Saxon historian St Bede's account of the conversion of England to Christianity in the year 625. A noble relates this metaphor for human existence to King Edwin of Northumbria, and concludes, "Of what went before and of what is to follow, we are utterly ignorant. If therefore this new faith [Christianity] can give us some greater certainty, it justly deserves that we should follow it."

The original meaning of the parable was to describe the human condition, with life as a moment of light between two dark unknowns; it's a nice twist of irony that Terry here uses it to describe the *divine* condition instead.

– [p. 286/205] "Like many early thinkers, the Ephebians believed that thoughts originated in the heart, and that the

brain was merely a device to cool the blood."

In our world this idea was originally proposed by none other than Aristotle. Aristotle got almost everything to do with natural history dead wrong, although in his defense it must be said that it was not his fault that later cultures took his works to be Absolute Truth instead of trying to experiment and find things out for themselves.

– [p. 287/206] "[. . .] promises in his head."

The Small Gods' offer that "All this can be yours, if you just worship *me*. . . " parallels the Temptation of Christ in the desert, during his forty days' fast before starting his preaching.

The offer of food is similar, but more closely related to St Peter's vision in Acts 10:11, in which a blanket is lowered from heaven, containing all sorts of ritually unclean food, notably Pork (the Roast Pig which is proffered by the Small Gods).

– [p. 289/207] "The wheel had been nailed flat on the top of a slim pole."

St Simon Stylites (or Simon the Elder), a Syrian Monk, spent the last 39 years of his life living atop a pole. There are quite a few accounts of pole sitting in Syrian Monasticism, and a variety of other hermits and extremely pious lunatics also lived this way.

– [p. 290/208] " 'My parents named me Sevrian Thaddeus Ungulant, [. . .]' "

The hero of Gene Wolfe's science fiction novel *Book of the New Sun* is called Severian. Like Brutha, Severian has a problem with forgetting things.

St Ungulant's sidekick Angus resonates with the breed of cattle of the same name (the Aberdeen Angus), which in turn may not be entirely unrelated to the fact that an 'ungulate' is a hoofed mammal.

– [p. 307/220] " 'A nod's as good as a poke with a sharp stick to a deaf camel, as they say.' "

A reference to the British saying "A nod's as good as a wink to a blind horse", meaning that no hint is useful to one who does not notice it, implying that a hint is currently in progress. Terry combines this in typical fashion with the saying "It's better than a poke in the eye with a sharp stick".

Monty Python had similar fun with this proverb in their "Nudge nudge" sketch: " 'A nod's as good as a wink to a blind bat, eh?' "

– [p. 321/230] " 'What've you got? He's got an army! You've got an army? How many divisions have you got?' "

As the Allies in World War II were planning the landing in Italy, they had frequent meetings to discuss methods and consequences. On one of these meetings, Churchill made a reference to what the Pope would think about all this. To which Stalin replied, "The pope? How many divisions does he have?".

– [p. 324/232] "I don't know what effect it's going to have on the enemy, he thought, but it scares the hells out of me."

Paraphrases a comment made by the Duke of Wellington immediately before the Battle of Waterloo, about his own troops, in particular about the Highland regiments (large, hairy, kilts, bagpipes, etc.).

– [p. 325/233] " 'We said, the first thing we'll do, we'll kill all the priests!' "

Paraphrases a line from Shakespeare's *King Henry VI, part 2*, act 4, scene 2 (a play that's also about bloody revolution): "The first thing we do, let's kill all the lawyers."

– [p. 327/234] "Bishops move diagonally."

Reference to chess moves.

– [p. 340/244] "[. . .] plunged his beak through the brown feathers between the talons, and *gripped*."

While I agree with Terry that biological correctness shouldn't stand in the way of a good joke or plot point, I feel it should still be pointed out that the organs Om is presumably aiming for don't exist in birds. They simply haven't got the balls.

– [p. 341/244] "When you have their full attention in your grip, their hearts and minds will follow."

'Testiculos' does not *quite* translate as 'full attention'.

The correct version of the quote originates with Chuck Colson, one of Richard Nixon's Watergate henchmen.

– [p. 346/248] "[. . .] two pounds of tortoise, travelling at three metres a second, hit him between the eyes."

Brewer tells us that in 456 BC Aeschylus, "the most sublime of the Greek tragic poets", was "killed by a tortoise thrown by an eagle (to break the shell) against his bald head, which it mistook for a stone".

Somebody on `alt.fan.pratchett` accused Terry of using 'deus ex machina' solutions too often in the Discworld novels, and cited this as a particular example. After all, everything has been going just swimmingly for Vorbis right until the very end, when the situation is simply resolved by having Om smash into him. In answer to this, Terry wrote:

"This is a valid point. . . but the key is whether the 'solution' is inherent in the story.

Consider one of the most basic lessons of folk tale. The young adventurer meets the old woman begging for food and gives her some; subsequently (she being, of course, a witch) he becomes king/wins the princess/etc with her aid, because of his actions earlier.

A solution doesn't 'come along'; it's built into the fabric of the story from an early stage. *Guards! Guards!* and *Interesting Times* both use this device. I'd suggest that such a resolution is perfectly valid — as they say, using a gun to shoot the bad guy in Act 3 is only okay if the gun has been on the wall since Act 1. In *Small Gods*, though, not a single new thing is introduced or resurrected in order to defeat Vorbis — he's defeated because of the way various

characters react to events. The problem contains the solution coiled inside.

If it's cowardice not to kill off your heroes but let them survive because luck runs their way, then I'll plead guilty in the certain knowledge that I won't get within a mile of the dock because of the crowds of authors and directors already there. . . :–) "

– [p. 352/252] " 'Right. Right. That's all I'm looking for. Just trying to make ends hummus.' "

Hummus is a meat substitute/complement, made from chickpeas, usually eaten in Middle Eastern countries.

– [p. 355/254] "YOU HAVE PERHAPS HEARD THE PHRASE, he said, THAT HELL IS OTHER PEOPLE?"

"Hell is other people" is a quote from, and the message of, Jean-Paul Sartre's play *No Exit*.

– [p. 355/255] Could the name Fasta Benj possibly be derived from 'Faster, Ben Johnson'?

– [p. 377/270] "REMIND ME AGAIN, he said, HOW THE LITTLE HORSE-SHAPED ONES MOVE."

Refers back to a joke on p. 12/14 of *Sourcery*, where we are told that Death dreads playing symbolic last chess games because "he could never remember how the knight was supposed to move".

– There is a rumour going round that there was to be a crucifixion scene at the end of this book but that the publishers made Terry take it out.

The idea of such a scene would appear to be a misrepresentation of the 'Brutha bound to the turtle' scene. To quote Terry on this:

"Crucifiction in *Small Gods*: this is a familiar thing to me, a DW 'fact' that's gone through several retellings. Nothing's been taken out of *Small Gods*, or put in, and there was no pressure to do either."

Lords and Ladies

– [p. 5/5] "[. . .] young Magrat, she of the [. . .] tendency to be soppy about raindrops and roses and whiskers on kittens."

One of the best songs from *The Sound of Music* is called 'My Favourite Things' (it's the song Maria sings for the Von Trapp children when they are all frightened of the thunderstorm). The opening verse goes:

> *Raindrops on roses and whiskers on kittens,*
> *Bright copper kettles and warm woollen mittens,*
> *Brown paper packages, tied up with strings,*
> *These are a few of my favourite things.*

The Von Trapp children would probably have murdered Magrat if she had been their governess.

– [p. 13/11] "But that was a long time ago, in the past [footnote: Which is another country]"

This might refer to *Hamlet*, where the future is described as "The undiscover'd country from whose bourn / No traveller returns", or perhaps Terry has read *The Go-between*, a 1950 book by L. P. Hartley, which opens with the words: "The past is a foreign country; they do things differently there", which has become a familiar quotation in England.

– [p. 13/11] "And besides, the bitch is. . . . . . older."

This is another Christopher Marlowe quote, from *The Jew of Malta* (act IV, scene i):

> Barnadine: "Thou hast committed —"
> Barabas: "Fornication? But that was in another country; and besides, the wench is dead."

– [p. 20/16] "This was the octarine grass country."

A reference to (Kentucky) bluegrass country.

– [p. 20/16] "Then, [. . .] the young corn lay down. In a circle."

An explanation of the Crop Circle phenomenon might be in order here.

Crop Circles are circular patches of flattened crops which have appeared in fields of cereals in the South and West of England over the last few years. There is no firm evidence pointing to their cause: this has been taken by certain parties as a prima facie proof that they are of course caused by either alien spacecraft or by some supernatural intelligence, possibly in an attempt to communicate.

In recent years, circle systems have become increasingly elaborate, most notably in the case of a circle in the shape of the Mandelbrot Set, and another system which is shown on the cover of the recent Led Zeppelin compilation album, which seems to indicate that whoever's up there they probably have long hair and say *Wow!* and *Yeah!* a lot. A number of staged circle-forging challenges in the summer of '92 have demonstrated both how easy it is to produce an impressive circle by mundane, not to say frivolous methods, and also the surprisingly poor ability of 'cereologists' to distinguish what they describe as a "genuine" circle from one "merely made by hoaxers".

Anyone with a burning desire to believe in paranormal explanations is invited to post to the newsgroup `sci.skeptic` an article asserting essentially "I believe that crop circles are produced by UFO's/Sun Spots/The Conservative Government/The Easter Bunny" and see how far they get. . . .

– [p. 24/19] "Nanny Ogg never did any housework herself, but she was the cause of housework in other people."

Over on `alt.fan.pratchett` it was postulated that this sounded a bit too much like a quote not to be a quote (annotation-hunters can get downright paranoid at times), but it took us a while to figure out where it originated, although in retrospect we could have used Occam's razor and looked it up in Shakespeare immediately. In *King Henry IV, part 2*, act 1, scene 2, Falstaff says: "I am not only witty

in myself, but the cause that wit is in other men."

– [p. 27/21] "Some people are born to kingship. Some achieve kingship, or at least Arch-Generalissimo-Father-of-His-Countryship. But Verence had kingship thrust upon him."

The original quote is (as usual) by William Shakespeare, from *Twelfth Night* (act 2, scene 5), where Malvolio reads in a letter (which he thinks was written to him by his mistress):

> "In my stars I am above thee; but be not afraid of greatness: some
> are born great, some achieve greatness, and some have greatness
> thrust upon 'em."

The dictator most associated with the phrase 'Arch-Generalissimo-Father-of-His-Countryship' is probably Franco.

– [p. 28/21] "Now he was inspecting a complicated piece of equipment. It had a pair of shafts for a horse, and the rest of it looked like a cartful of windmills. [. . .] 'It's a patent crop rotator,' said Verence."

The patent crop rotator is an agricultural tool that might not figure very prominently in your day-to-day conversation (possibly since no such machine exists: crop rotation means growing different things in a field in successive years) but British comedy writers are apparently fascinated by it. Several people wrote to tell me that the cult TV comedy series *The Young Ones* also used the patent crop rotator in their episode *Bambi*.

When Neil (the hippy) is testing Rick (the nerd) on medieval history, the following dialogue ensues (edited somewhat for clarity):

> Rick: 'Crop rotation in the 14th century was considerably more widespread. . . after. . . God I know this. . . don't tell me. . . after 1172?'
> Neil: 'John.'
> Rick: 'Crop rotation in the 14th century was considerably more widespread after John?'
> Neil: '. . . Lloyd invented the patent crop rotator.'

– [p. 29/22] " 'I asked Boggi's in Ankh-Morpork to send up their best dress-maker [. . .]' "

Boggi's = Gucci's.

– [p. 38/29] "[. . .] it was always cheaper to build a new 33-MegaLith circle than upgrade an old slow one [. . .]"

Think CPU's and MHz.

– [p. 40/30] "I LIKE TO THINK I AM A PICKER-UP OF UNCONSIDERED TRIFLES. Death grinned hopefully."

In Shakespeare's *The Winter's Tale* we find the character Autolycus ("a Rogue"), saying in act 4, scene 2:

> "My father named me Autolycus; who being, as I am, littered under
> Mercury, was likewise a snapper-up of unconsidered trifles."

– [p. 42/31] " 'My lord Lankin?' "

Lord Lankin is a character in a traditional folk ballad:

> *Then Lankin's tane a sharp knife*
> *that hung down by his gaire*
> *And he has gi'en the bonny nane*
> *A deep wound and a sair*

– [p. 67/50] "One of them was known as Herne the Hunted. He was the god of the chase and the hunt. More or less."

See the annotation for p. 145/144 of *Wyrd Sisters*.

– [p. 78/57] The names of the would-be junior witches.

Two of the names resonate with the names used in *Good Omens*: Agnes Nitt is similar to Agnes Nutter, and Amanita DeVice (Amanita is also the name of a gender of deadly poisonous mushrooms) is similar to Anathema Device. There's also a Perdita in Shakespeare's *The Winter's Tale*; the name means 'damned' or 'lost'.

In fact, all these names are based on the names of the so-called Lancashire Witches. The deeds of this group on and around Pendle Hill were the subject of probably England's most famous 17th century witchhunt and trials. The story is described in some fictional detail in a little-known book called, surprise, *The Lancashire Witches*, written at the end of the nineteenth century in Manchester by William Harrison Ainsworth.

Interestingly enough, Ainsworth also wrote a book called *Windsor Castle* in which Herne the Hunter appears as a major character (see previous annotation).

– [p. 85/62] The names of the "new directions".

'East of the Sun, West of the Moon': a fairly well-known phrase used, amongst others, by Tolkien in a poem, by Theodore Roosevelt as the title for a book on hunting, and by pop-group A-ha as an album title. It originally is the title of an old Scandinavian fairy tale, which can be found in a book by Kay Nielsen, titled *East of the Sun and West of the Moon — Old Tales from the North*. Terry has confirmed that this book was his source for the phrase.

'Behind the North Wind': from the title of a book by George McDonald: *At the Back of the North Wind*, the term itself being a translation of *Hyperborea*.

'At the Back Of Beyond': an idiom, perhaps originating from Sir Walter Scott's *The Antiquary*: "Whirled them to the back o' beyont".

'There and Back Again': The sub-title of Tolkien's *The Hobbit*.

'Beyond the Fields We Know': from Lord Dunsany's novel *The King of Elfland's Daughter*, where "the fields we know" refers to our world, as opposed to Elfland, which lies 'beyond'. The phrase was also used as the title of a collection of Dunsany's stories.

– [p. 86/63] " 'You know, ooh-jar boards and cards [. . .] and paddlin' with the occult.' "

ooh-jar = Ouija. See the annotation for p. 154/136 of *Reaper Man*.

– [p. 90/66] “ ‘. . . and to my freind Gytha Ogg I leave my bedde and the rag rugge the smith in Bad Ass made for me, [. . .]’ ”

The origins of the ‘rag rugge’ are more fully explained in *Equal Rites*.

– [p. 103/76] “ ‘Kings are a bit magical, mind. They can cure dandruff and that.’ ”

Well, for one thing kings can cure dandruff by permanently removing people’s heads from their shoulders, but I think that what Terry is probably referring to here is the folk-superstition that says that a King’s touch can cure scrofula (also known as the King’s Evil), which is a tubercular infection of the lymphatic glands.

A similar type of legend occurs in Tolkien’s *The Lord of the Rings*, but Shakespeare also has a lot to say on the subject in *Macbeth*, act 4, scene 3.

– [p. 105/76] “Within were the eight members of the Lancre Morris Men [. . .] getting to grips with a new art form.”

In fact, many real life Morris teams put on so-called ‘Mummers Plays’: traditional plays with a common theme of death and resurrection. These ritual plays are performed on certain key days of the year, such as Midwinter’s Day (Magrat’s wedding is on Midsummer’s Eve!), Easter, or All Souls Day (Halloween), at which time the Soul Cake play is performed. I am also told that a Soul Cake, traditionally served at All Souls, is similar to a Madeira Sponge (or ‘yellow cake’ as the Americans call it).

– [p. 106/77] “ ‘We could do the Stick and Bucket Dance,’ volunteered Baker the weaver.”

There are Morris dances that use sticks, but according to my sources there aren’t any that use buckets. Jason’s reluctance to do this dance has its parallels in real world Morris dancing: at least in one area (upstate New York), a dance called the Webley Twizzle has a reputation for being hazardous to one’s health, which is perhaps why it’s hardly ever danced. It has even been claimed that someone broke his leg doing it, although no one seems to know any details. Of course, the reluctance of the Lancre Morris Men to perform the ‘Stick and Bucket’ may also have to do with the fact that the name of the dance very probably indicates another ‘mettyfor’ along the lines of maypoles and broomsticks.

See the *. . . and Dance* section in Chapter 5 for more information about Morris dancing.

+ [p. 106/77] “ ‘I repaired a pump for one once. Artisan wells.’ ”

Jason Ogg is thinking of Artesian Wells, a kind of well that gets its name from the French town of Artois, where they were first drilled in the 12th century.

– [p. 106/77] “ ‘And why’s there got to be a lion in it?’ said Baker the weaver.”

Because the play-within-a-play performed by the rude mechanicals in *A Midsummer Night’s Dream* (act 1, scene 2) also features a lion in a starring role, of course.

The Morris Men’s discussions on plays and lions reminded one of my sources of the play written by Moominpapa in *Moominsummer Madness* by Tove Jansson. When asked about it, Terry said that although he has read the Moomin books, the lion dialogue is not connected with them.

– [p. 106/78] “ ‘Hah, I can just see a real playsmith putting *donkeys* in a play!’ ”

A Midsummer Night’s Dream, by that mediocre hack-writer William S., is an example of a real play that *has* a donkey in it. Or to be absolutely precise, a character magically cursed with a donkey’s head.

– [p. 109/79] “The Librarian looked out at the jolting scenery. He was sulking. This had a lot to do with the new bright collar around his neck with the word “PONGO” on it. Someone was going to suffer for this.”

The taxonomic name for orangutans is ‘Pongo pygmaeus’. And of course Pongo is a popular dog name as well, doubling the insult.

– [p. 118/86] “[. . .] universes swoop and spiral around one another like [. . .] a squadron of Yossarians with middle-ear trouble.”

Terry writes: “Can it be that this is forgotten? Yossarian — the ‘hero’ of *Catch–22* — was the bomber pilot who flew to the target twisting and jinking in an effort to avoid the flak — as opposed to the Ivy League types who just flew nice and straight. . . ”

A minor correction: Yossarian was not the pilot, but rather the bombardier, who kept screaming instructions to the pilot over the intercom, to turn hard right, dive, etc.

– [p. 118/86] “The universe doesn’t much care if you step on a butterfly. There are plenty more butterflies.”

This immediately recalls the famous science fiction short story *A Sound of Thunder*, by Ray Bradbury, which has as its basic premise that the universe cares very much indeed if someone steps on a butterfly.

– [p. 121/89] “ ‘Good morning, Hodgesaargh,’ she said.”

Hodgesaargh is based on Dave Hodges, a UK fan who runs a project called *The REAL Hitch Hiker’s Guide to the Galaxy*. This is a computer database containing a couple of thousand entries (the project began in 1987) in the style of Douglas Adams’s *Hitch Hiker’s Guide*. Dave takes his Guide along with him to SF conventions and events, where he auctions off printed versions of the Guide in order to raise money for charity. This is why the Guide is not readily available, e.g. on the Internet.

One of the entries in the Guide concerns a computer virus called “Terry”, which, it says, “autographs all the files on the disk as well as any nearby manuals”.

In real life Dave Hodges works for a firm that keeps birds away from airports and other places. To this purpose he sometimes uses a falcon called, yes, Lady Jane, who bites all the time, which gave Terry the idea for the character