

Robin Davies

MURDEROUS INTRIGUES AND THE ADULTEROUS WEB
OF THE ROYAL HOUSE OF ONHAVA*

This article summarizes the evidence on the blood relationships within the Royal House of Onhava, and in particular within the Shade family. The butterfly, *Vanessa atalanta*, can be associated with the blood of the Shades, and the bloodstock of the family is shown to be

“...total gules, horridly tricked
With blood of fathers, mothers, daughters, sons”
(*Hamlet* 2.2.489-490)

Support is cited in *Timon of Athens* 4.3, while Kinbote’s reference is to 4.2. At a more literary level, if Kinbote is also taken to symbolise the role of the critic within *Pale Fire*, he is defined as unproductive (his homosexuality), all-knowing (a Tiresian parody of misinformation), manipulative (actions in a tragedy with all conditions known), winning (direct Royal Zemblan blood lines eliminated), and illegitimate (son of the Duke of Rahl).

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Evidence has been assembled to confirm or otherwise the proposed genealogical tree of the Royal House of Onhava. The hypothesis that may be drawn from this evidence is that in spite of the obfuscations, false variants, and misleading Kinbotean references within the Commentary of *Pale Fire*, there remain a number of linguistic and literary guides to an embedded logical plot traversing the adulterous web of the Royal House of Onhava and that, in its uncovering, we may be able to emerge with an identifiable motive for the assassination of John Shade and with a true *solus rex*. The objective has been, therefore, to determine the most probable relationships from a close textual analysis. To the extent that we are dealing with a number of close family relationships, many of them incestuous, it may be limiting to assess the precise relationships and motives that exist, but, at the least, we should aim to provide a strong probabilistic identification. Despite the modernity of Nabokov, it has proved useful to follow Aristotelian precepts in the tragic serio-comic condition of the Zemblan house, the condition that tragedy must involve close family relationships being firmly underpinned in the extreme incestuous positions within *Pale Fire*. Throughout the Commentary, we have noted also a recurring reminder of how different authors have challenged their critics, particularly in the adaptation of tragedy to different ages and to different societies. This has been exemplified and parodied by Nabokov, after the dominance of Shakespearean references, through the works of Corneille, Voltaire, Pope, Shelley, and Browning, amongst others, extending to the classical limits of Virgil and Eliot. In the words of Pope,¹ we have “traced the *Muses* upward to their *Spring*.” The proposed underlying structure of *Pale Fire* has appeared very different from its surface texture. Yet Nabokov remains essentially, if not a Cornelian² (failure of action with all conditions known), at least an Aristotelian in this narrow context.

A critical issue in the determination of motive in *Pale Fire* is the paternity of Charles Xavier the Beloved/Kinbote. We considered the likely father of Charles

¹ *PAP* vol. 1, “An Essay On Criticism,” l. line 127.

² Corneille rejected the particular Aristotelian condition of tragedy that one is inclined to make perish one of his or her closest without knowing it and that one recognizes in time to save him/her (Iphigenia’s recognition of Orestes) but strongly applauded the condition where one undertakes a violent path of rightful action but does not achieve it. Aristotle, on the other hand, regarded the former case as the highest degree of excellence in tragedy but had only condemnation for the latter.

Xavier/Kinbote to be the Duke of Rahl, but the extensive satirical influence of the *Aeneid* on the travels of Charles and of Gradus calls into question this potential paternity. We, therefore attempt, here, to define all likely filaments in the adulterous web of the Royal House. In particular, we examine in detail the potential blood relations between King Alfin and the three knights in the form of John Shade, Charles Xavier/Kinbote, and Jakob Gradus. Literary, literal, and linguistic references appear to confirm that Alfin was the object of a murderous intrigue in which the guilt would appear to lie with the Duke of Rahl. While this Duke seems the prime contender in the act of intrigue, Charles/Kinbote's paternity, could be the product of a quite different relation.

We commence by summarizing the classical indicators to a murdered King Alfin.

1. Alfin is an **Amphiarus** figure deceived by Blenda in the form of **Eriphyla**. Charles/Kinbote, Blenda's son is an **Alcmaeon** who, at least, has morally killed his mother through his homosexuality. From the Aristotelian viewpoint, the unwitting death of Eriphyla is acceptable, but in the Cornelian position it is not, and Charles/Kinbote's knowledge of the situation may be regarded as extremely manipulative. As an aside, Alfin the Vague was given his cognomen by **Amphitheatricus** (71), a not unkindly writer of fugitive poetry in the liberal gazettes. *Ara*, it may be noted, is Latin for an altar or sanctuary.
2. Alfin may also be seen as a Voltairean **Ninus** figure with Queen Blenda as a **Sémiramis**. Charles Xavier/Kinbote is a **Ninias** who unwittingly kills his mother through his homosexuality.
3. Charles/Kinbote is a **Hamlet** figure with Alfin as the murdered King of Denmark. The Duke of Rahl is a **Claudius** figure but Hamlet/Charles is the likely son of the Duke of Rahl.

All three references are consistent with a murdered King Alfin, but the paternity of Charles/Kinbote would then appear to be Alfin, or in 3, the Duke of Rahl. The further possibility in 3 that John Shade might be, in fact, the natural father of Charles/Kinbote is

examined shortly. This is Kinbote's story, and we might expect a reverse logical operator on his statements following the identification of him as a parody of Tiresias, all-seeing but with neutral information or misinformation.

We now summarize the evidence that John Shade is a natural son of the murdered king Alfin, making John a dormant pretender, an elder Charles, to the Zemblan throne. This is suggested by:

1. The site of Charleston, West Virginia as the site of Exton.
2. John Shade's observation in Canto Four that

811 Yes! It sufficed that I in life should find
 Some kind of **link-and-bobolink**, some kind
 Of correlated pattern in the game,

which is consistent with Browning's observation in *Mr Sludge*, "The Medium" that "**the son and heir o' the kingdom**" should observe a spirit dressed in white "**blithe as a bobolink**." This accepts that the murdered Alfin is the sprite transmitting in old Hentzner's barn. John Shade's vision of a domestic ghost (230) is apposite if he is also a **royal martyr**.

1164 Concede that homage is a son's plain right,
 And never mind the nods and raps and winks,
 'Tis the pure obvious supernatural

3. The closeness of Caroline Shade at one stage to Royal quarters. Kinbote's possession of the key to the clockwork toy with which John Shade was playing in July 1909 (143) shows that the young poet was, at least, visiting the palace at Onhava at that time. (Refer also *a* below.)
4. The description of an author's bedchamber by Goldsmith, "for the beginning of a serio-comic poem on the shift and struggles of a poor author,

but unfinished” and its comparable relation to John Shade’s poem. The bedchamber contains the twelve rules that **Charles I, the royal martyr**, drew for the Royal Game of Goose.

The evidence is supportive that John Shade is a natural son of King Alfin who would be a rightful Charles I, particularly if he were also, in fact, the father of Charles Xavier, II, the Beloved. We may then consider two classical pieces of evidence that John Shade may be regarded as an **Anchises** figure welcoming his son Charles/Kinbote as **Aeneas**. The classical meeting of Aeneas and the shade of his father, Anchises,³ is compared to Kinbote’s coded comments to John Shade given in the Commentary.

Art thou come at last, and hath the love thy father looked for vanquished the toilsome way? Is it given me to see thy face my son, and hear and utter familiar tones? O’er what lands, what wide seas hast thou journeyed to my welcome!...”

But he: “Thy shade father, thy sad shade, meeting me so oft, drove me to seek these portals. My ships ride the Tuscan sea. Grant me to clasp thy hand, grant me, O father, and withdraw thee not from my embrace!”

So he spake, his face wet with flooding tears. Thrice there he strove to throw his arms about his neck; thrice the form, vainly clasped, fled from his hands, even as light winds, and most like a winged dream.

Let there appear for a moment his hand and mine firmly clasping each other across the water over the golden wake of an emblematic sun (286—but referring to Oswin Bretwit)... . How fervently one had dreamed that a similar symbol but in verbal form might have imbued the poem of another dead friend; but this was not to be — Vainly does one look in *Pale Fire* (oh pale indeed!) for the warmth of my hand gripping yours, poor Shade!

³ VA 1.6.687-702.

The shades of Arcady are also present in (802) when Kinbote hears Shade's voice say: "Come tonight Charlie," when ascending his gravel path quite alone. On telephoning, the classical "ancillula" reports that the Shades were out. Telephoning later, Kinbote breaks down.

I cried that I must see him in the evening and all at once, with no reason at all, burst into tears, flooding the telephone and gasping for breath, a paroxysm which had not happened to me since Bob left me in March 30. There was a flurry of confabulation between the Shades and then John said 'Charles, listen. Let's go for a good ramble tonight. I'll meet you at eight....

Where was I? Yes, trudging along again as in the old days with John, in the woods of Arcady, under a salmon sky.

Both the references in *Pale Fire* have classical allusions and could support the case for Charles/Kinbote being the natural son of John Shade. But this, again, is Kinbote's story and we must remember the reverse logical operator. And had John Shade "guessed my secret" (417-421 and 991)? Is there also a *double entendre* in the words of Kinbote to John Shade, "as soon as your poem is ready, I intend to divulge an ultimate truth, an extraordinary secret, that will put your mind completely at rest?" (433-434). The ironic observation may be made on the latter statement that a Kinbotean logical reverse operator on a *double entendre* is of no utility.

Is there, again, a parricide involving both Gradus and Charles Xavier/Kinbote? What evidence is there that John Shade was either still resident in Onhava at the age of sixteen or visited the country at that time (Autumn 1914)?

To try to answer the latter question:

- a. John Shade must have been in Onhava subsequent to July 1909 (142), as given by the key requirement of his clockwork toy which Charles/Kinbote later possessed (143). Charles The Beloved escaped from the palace at Onhava with nothing but a small identifiable talisman that had fallen off a removable shelf in the darkness of an old lumber room of the west gallery (130).

- b. The maid's niece Adèle had seen the Pope. One might presume that this was when John Shade and his Aunt Maud were resident/visiting at the Palace at Onhava. Pius X, Giuseppe Melchiorre Sarto, was Pope from 1903-1914 (85), an inconveniently wide bracket but a period which does not eliminate J. S.'s presence in Onhava, even intermittently, until 1914.
- c. More pertinently, there is the possibility that the thumbtacked curio on the door of Shade's house which read "...Red Sox Beat Yanks 5-4 and Chapman's Homer thumb-tacked to the door" (107-108) would represent a well-recognized home run, but the evidence is restrictive. Limited Americana confined to the World Series indicates that the Red Sox (Boston variety) beat the non-scanning New York Giants 4-3 with one tie in 1912.⁴ The Red Sox were again dominant in 1915 and 1916. Based solely on arithmetic, John Shade could have been home in 1912. The only Chapman recorded in this era was the unfortunate twenty-nine year-old Ray Chapman of the Cleveland Indians, whose demise occurred when he was hit in the head with a pitched ball in 1920.⁵ Sadly, that "watcher of the skies swam out of his ken" on the arrival of a rather small planet. Chapman, here, had no chance.

Taking the Aristotelian position, the balance of probability does not eliminate John Shade's presence in Onhava to a period beyond his puberty. John Shade fell in love with Sybil only in the senior class at school (249). We conclude that the indicators are that John Shade might have had a precocious youth and could be a potential father of Charles the Beloved/Kinbote or of Jakob Gradus. Equally, we may conclude, again, that we must be wary of the harbingers of genealogy as written by Kinbote himself who, from the Cornelian viewpoint, will be aware of the potential relationships involved and his own positioning.

⁴ World series—Major League Baseball. See www.sportingchronicle.com.

⁵ M. Sowell, *The Pitch that killed Carl Mays, Ray Chapman and the Pennant Race of 1920* (New York: Macmillan, 1989).

The similarity in appearance of Kinbote and that arch imitator, Julius Steinmann (b. 1928), suggests that the true father of Charles the Beloved/Kinbote is Peter Gusev, Duke of Rahl, and not John Shade.

Finally, we appeal to Wordsworth to the influence of the butterfly:

Thou brings't gay creature as thou art!
A solemn image to my heart,
My father's family

The six references to the Red Admirable—*Vanessa atalanta*—occur: 1) With John Shade's infatuation with Sybil in high school (270); 2) in the butterfly's arrival on the departure of Gradus from Joseph Lavender's villa (408); 3) the *a bend gules* figured in the colours of aquarellists described as "the geranium bar of a scalloped wing" (470); 4) in a claimed caricature in the innocent line 949, "And all the time, and all the time, my love"—referring to Sybil (Index); 5) in 993-995, presaging the impending assassination of John Shade; and 6) in Kinbote's limited knowledge of lepidoptera and in the sable gloom of his nature, marked like a dark Vanessa with gay flashes (Index 270, under *Kinbote*).

There is a feeling of fatality in the descriptions of the butterfly, and we note that "a bend" is close to the German *abend*, "evening," which we could associate in lines 993-995 as an immediate harbinger of an evening of **total gules**. If we take the butterfly *Vanessa atalanta* to be associated with the **Shades** and the theme of cuckoldry, we may regard the family in the key words of Hamlet⁶ to be

...**total gules, horridly tricked**
With blood of fathers, mothers, daughters, sons...

The trickery is convincing if the blood is definitive bloodstock. We have concluded that Hazel is the **daughter** of the Duke of Payn and Mone who, by his first wife when alive, was also her step-uncle; that Charles Xavier/Kinbote might be a **son** of

⁶ *Hamlet* 2.2.489-490.

the youthful John Shade; that John Shade's **father** is not Samuel Shade but King Alfin the Vague, who signals his murder in coded sporadic syllables in old Hentzner's barn; that John Shade's **mother**, Caroline, had an affair with King Alfin and even, possibly but doubtfully, with Thurgus III; that John **himself** could have had a youthful affair with Queen Blenda, that horsewoman who plotted with the Duke of Rahl to murder her husband, Alfin.

As Hamlet has observed on the trickery, and, again, his inspiration was *The Aeneid*:⁷ "'twas Aeneas's talk to Dido, and thereabout of it specially, when he speaks of Priam's slaughter." To be consistent, therefore, we might expect the blood of a Shade to be present whenever a *Vanessa atalanta* appears. Total consistency can only be achieved within the set of references if Gradus (see 408) is also, unwittingly, the son of John Shade. Gradus then becomes a Heraclius- or Martian-like figure.

The significance of the total gules is re-emphasised in *Timon of Athens*. In (39-40), Kinbote refers us to 4.3, misquoting from his poetical Zemblan translation. The correct version is given in the Introduction and is reproduced here:

The sun's a thief, and with his great attraction
Robs the vast sea. The moon's an arrant thief,
And her pale fire she snatches from the sun.
The sea's a thief, whose liquid surge resolves
The moon into salt tears.

We also referred to Phrynia and Timandra, the two ladies of the Athenian captain, Alcibiades,⁸ in an unexpected interest of Kinbote/Charles the Beloved (433-434), confirming some bisexuality in the all-seeing Tiresias/Kinbote.

What carnal aura was in them (amorous dreams) came not from her (Disa) but from those with whom he betrayed her—prickly chinned Phrynia, pretty Timandra with that boom under her apron—and even so the sexual scum remained somewhere far above the sunken treasure and was quite unimportant.

⁷ VA 1.6.478-481.

⁸ *Timon of Athens* 4.3.55-70.

But the more fitting aspect of the sun and moon comes at the commencement of scene iii, where again we have **total gules** in the eyes of Timon. Alcibiades arrives accompanied by his two ladies (and with fife and drum) to the now disenchanted Timon in his wooded retreat.

Alcibiades: I know thee well;

But in thy fortunes am unlearn'd and strange.

Timon: I know thee too, and more than that I know thee

I not desire to know. Follow thy drum!

With man's blood paint the ground gules, gules:

Religious canons, civil wars are cruel,

Then what should war be? This fell whore of thine

Hath in her more destruction than thy sword,

For all her cherubin look.

Phrynia: Thy lips drop off!

Timon: I will not kiss thee, then the rot returns

To thine own lips again.

Alcibiades: How came the noble Timon to this change?

Timon: **As the moon does, by wanting light to give:**

But then renew I could not like the moon,

There were no suns to borrow of...

Timon goes on to insult Timandra. The context of the sun and moon is now one of sustenance and supply rather than of thievery. And in Kinbote's quotations of St. Augustine⁹ to John Shade (549), was the most appropriate:

Et illa erant ferula, in quibus mihi esurienti te inferebatur sol et luna

And these were the dishes wherein to me, hunger-starven for thee, they served up the sun and moon.

⁹ St. Augustine, *Confessions*, trans. Watts, bk. 3, chap. 6.

To clarify the complex blood relations that might exist between John Shade, Charles Xavier/Kinbote, and Jakob Gradus, the additional potential filaments in the adulterous web and the resultant blood relationships are shown in the accompanying figure and table. We have limited the cases to John Shade being a natural son of Alfin.

We turn to the evidence on Gradus, grandson of the great master-builder, mysteriously put to death in 1885. King Alfin's penchant for driving into the countryside without a vestige of an escort with sometimes an interpreter of unknown sex (71) suggests that a royal interpreter could have widened her vocabulary beyond her native Russian on these visits, which would make her possible marriage to a Protestant minister in Riga plausible. If Gradus were her son, we would expect an early facility in language. His study of pharmacology in Zurich would imply an early capability in German following the early demise of both his parents. His infancy and childhood in Strasbourg would, also, equally imply a facility with the French language. We have not been able to show his mother's direct link to her father, the master-builder, but her Russian uncle, again, suggests a natural exposure to languages.

The master builder's unexpected demise in 1885, together with his three assistants following the repair of the royal kitchens, coincided with the birth of Peter Gusev, Duke of Rahl in the same year. We show the consequences should King Alfin be the natural father of Gradus following one of his woodland clutch adjustments, but we have no evidence that Alfin's coupling enthusiasms extended beyond his clutch.

Gradus's classical travel to the modern halls of Dis beyond Geneva and his crossing of the marshy Styx or Mare Atlanticum, on the other hand, are concordant with his eventual arrival at the Arcadian fields of New Wye, Appalachia and the meeting with his father, the modern Anchises, John Shade. Support is, therefore, given to John Shade being the father of Gradus. The latter's personal catharsis before the denouement and tragedy of the assassination supports an event of real tragedy even if Gradus's limited perception of the situation is limited to an Aristotelian rather than a Cornelian position on tragedy. The description of the character of Gradus is given as "Mere springs and coils produced the inward movements of our clockwork man. He might be termed a puritan. One essential dislike, formidable in its simplicity, pervaded his dull soul; he disliked injustice and deception. He disliked their union—they were always together—with a

wooden passion that neither had, nor heeded, words to express itself. Such a dislike should have deserved praise had it not been a by-product of the man's hopeless stupidity. He called unjust and deceitful everything that surpassed his understanding. He worshipped general ideas and did so with pedantic aplomb. The generality was godly, the specific diabolical... (171)." His appearance over time as an incestuous eunuch (697) eventually guilty of parricide is not an endearing picture of clockwork man. He could be regarded in some light as the dim-witted Heraclius of our story, the true Charles II, outwitted by the manipulative usurper Martian/Kinbote but with blood diluted by adulterous intrigues.

That Charles II/Kinbote is the natural son of Peter Gusev, Duke of Rahl is supported by his close resemblance to Julius Steinmann (b. 1928) who is potentially also the natural son of the Duke (b. 1885; "still spry"—Index), born at a time when John Shade's career was well established in the United States before his visit to Europe in 1933 (433-434). If, therefore, in the table we take the conditions that Alfin is the father of John Shade (**A**₁) and that John Shade is the father of Gradus (**C**₂), it may either be concluded that the Duke of Rahl is the true father of Charles the Beloved/Kinbote (**B**₁), that is to say, that all conditions are known, or that King Alfin appears the father of Charles the Beloved/Kinbote (**B**₀). We define these conditions, rather tentatively, as Cornelian and Aristotelian, respectively.

If we now attempt to constrain the problem further by taking the Voltairean condition from *Candide*—that *Nous sommes tous cousins issus des Germains*—then the most favoured condition of the problem becomes that of **A**₁ - **B**₀ - **C**₂ where the three descendants all appear to have some blood relationship under the Aristotelian condition. The true condition is **A**₁ - **B**₁ - **C**₂ with Charles/Kinbote the bastard son of Blenda and the Duke of Rahl.

One final piece of evidence may be considered. In the commentary to the final line, Kinbote reports,

...and the gunman gave his name as Jack Grey, no fixed abode, except the Institute for the Criminal Insane, *ici*, good dog, which of course should have been

his permanent address all along, and which the police thought he had just escaped from.

And further,

By making him believe that I could help him at his trial I forced him to confess his heinous crime—his deceiving the police and the nation by posing as Jack Grey, escapee from an asylum, who mistook Shade for the man who sent him there. A few days later, alas, he thwarted justice by slitting his throat with a safety razor blade salvaged from an unwatched garbage container. He died, not so much because having played his part in the story he saw no point in existing any longer, but because he could not live down this last crowning botch—killing the wrong person when the right one stood before him.

This is, of course, again, Kinbote's story. Interest lies in the three words "*ici*, good dog." As with the bodkin, there is ambiguity in the italicised *ici*, on the surface representing the Institute for the Criminally Insane. *Ici* is, however, the first person perfect indicative of the latin *icio*, to strike a bargain. Did Kinbote manipulate Gradus into the assassination? It is difficult to see that there could have been collaboration, but we have only Kinbote's story. If the blood succession from John Shade to Jakob Gradus follows the rightful patriarchal line, then their double elimination through assassination and an act of criminality leading to suicide allows Kinbote the lawful succession by right of his mother, Queen Blenda. Kinbote, Charles the Beloved, may be seen to be extremely manipulative. At a more literary level, if Kinbote is also taken to symbolise the role of the critic within *Pale Fire*, we conclude that he is defined as an unproductive (his homosexuality), all-knowing (a Tiresias parody of misinformation), manipulative, winning bastard (illegitimate son of the Duke of Rahl).

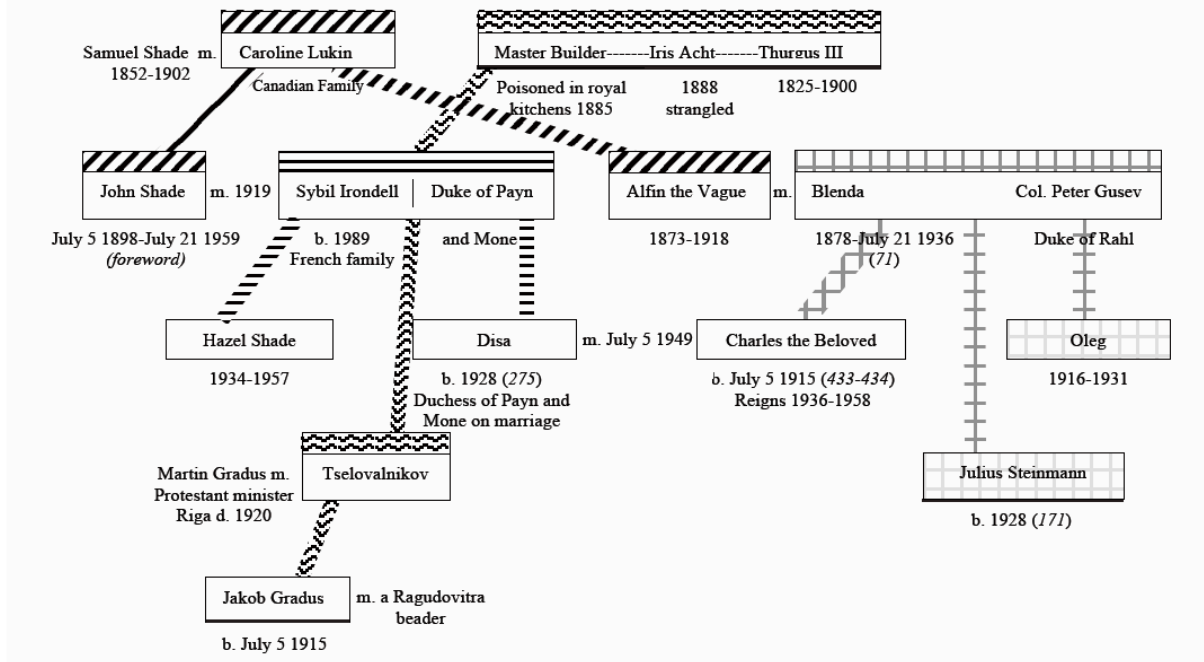
Within the context of the geographical associations, the opening line of the poem can lead to association with Scylla and Glaucus and to Aeneas and his passing of the twin monster with Charybdis at the entrance to the Straits of Messina before reaching Cumae and the path to the halls of Avernus. Gradus was able to enter the nether regions beyond Geneva and Montreux. If the United States may be viewed as rooted in the underworld,

with the modern crossing of the Atlantic as no more than an aerial ferry ride across the marshy Styx, we enter the lowest regions of Hell by entering New York City. This seems a little hard on that vibrant metropolis. Only Gradus passed through this infernal region, starting his catharsis before the uncomfortable denouement and assassination of John Shade in the new found Arcady, New Wye, that classic campus near Charleston, West Virginia. If Gradus is also to be seen as a **Euryalus** figure in the form of an adopted son, suggested by the donning of the gloves of death at 992, the pathetic Gradus may be seen as a true son of John Shade. Gradus is then viewed as a modern Heraclius of slim ability, outwitted by a latterday Martian, the unproductive, manipulative bastard, Kinbote. The association leads back to Pierre Corneille and the Cornelian influence.

The Eliot parody gives support to these relationships. Leaving aside the question of Jack Grey, the negro gardener (*1000*) confirmed that the gunman was shooting at John Shade. The Eliot notes give support to a parricide by an illegitimate through the Karamazov reference at c366-76. The notes also confirm that the likely *tres adulteri* of the web are King Alfin (with Caroline Shade – through the key motif), the Duke of Payn and Mone (with Sybil Shade – the Hironnelle motif), and the young John Shade (with the elusive interpreter Tselovalnikov). The cross-hatched line of the genealogical tree is then linked to our interpreter but extended to include Jakob Gradus.

GENEALOGICAL TREE OF THE ROYAL HOUSE OF ONHAVA

(Potential blood lines shaded)



The coded opening line of the ghost of Alfin might have started with *quaterni* following the evidence for the Duke of Rahl's affair with Queen Blenda, producing the all-seeing Charles/Kinbote, but if we have a parody of Eliot's vision on the road to Emmaus in the *The Waste Land*, we might expect at least one less along the way in the affairs at hand.

Additional potential filaments in the adulterous web

| Condition | John Shade/Charles Xavier Kinbote/Jakob Gradus | | True blood relation | | | |
|--|---|----|----------------------------|------------|--|--|
| A₁B₁C₁ Alfin, father of John Shade | | | | | | |
| A₁B₁C₁ Duke of Rahl, father of CXK: Alfin, father of Gradus | JS | to | CXK | none | | |
| | CXK | to | JG | none | | |
| | JS | to | JG | demi-frère | | |
| A₁B₂C₁ John Shade, father of CXK: Alfin, father of Gradus | JS | to | CXK | father/son | | |
| | JG | to | CXK | demi-oncle | | |
| | JS | to | JG | demi-frère | | |
| A₁B₁C₂ Duke of Rahl, father of CXK: John Shade, father of Gradus | JS | to | CXK | none | | |
| | CXK | to | JG | none | | |
| | JS | to | JG | father/son | | |
| A₁B₂C₂ John Shade, father of CXK: John Shade, father of Gradus | JS | to | CXK | father/son | | |
| | CXK | to | JG | demi-frère | | |
| | JS | to | JG | father/son | | |

| A₁B₁C₁ Alfin, father of John Shade and self-knowledge of one's own father only | True/Apparent blood relation | | | | |
|--|-------------------------------------|----|-----|------------|--|
| A₁B₁C₀ Duke of Rahl, father of CXK | JS | to | CXK | none | |
| | CXK | to | JG | none | |
| | JS | to | JG | none | |
| A₁B₂C₀ John Shade, father of CXK | JS | to | CXK | father/son | |
| | CXK | to | JG | none | |
| | JS | to | JG | none | |
| A₁B₀C₁ Alfin, father of Gradus | JS | to | CXK | demi-frère | |
| | CXK | to | JG | demi-frère | |
| | JS | to | JG | demi-frère | |
| A₁B₀C₂ John Shade, father of Gradus | JS | to | CXK | demi-frère | |
| | CXK | to | JG | demi-oncle | |
| | JS | to | JG | father/son | |

