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*Editor*

Vincent Deane

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## EDITORIAL

"A *Wake Newsletter* began publication in March 1962, having arisen out of conversations between Mr Senn and myself during the Summer of 1961. We planned it as an informal journal in which studies of *Finnegans Wake* might be quickly and easily published, so that information about current Joycean studies could be made readily available to the scholarly fraternity." (Clive Hart and Fritz Senn (eds): *A Wake Digest*. Sydney University Press, 1968, ix.)

The closure of the *Newsletter* has been a great loss: for almost a quarter of a century it shaped and recorded our perception of *FW*. That we are now closer than ever to the ideal of complete exegesis is largely due to the free exchange of information made possible by it, which has enabled us to move from the recording of isolated discoveries to the complete inventories represented by editions of Roland McHugh's *Annotations*. Meanwhile, the need for "information about current Joyce studies" remains just as strong, and it is to meet this that *A Finnegans Wake Circular* has been started.

As we approach the fiftieth anniversary of the *Wake*, two objectives have come into special prominence: (1) The establishment of an accurate text. At present a synoptic version of *FW* is being prepared according to the same principles as the Gabler *Ulysses*, and a discussion of work in progress by its compiler, Danis Rose, will be included in the next issue of the *Circular*; (2) Complete and accurate transcription of the Buffalo notebooks and identification of their sources. To some degree (1) and (2) are interdependent, as the accurate transcription of certain words in *FW* requires their location in the notebook, or MS, source.

The increasing use of the notebooks also poses a number of special critical problems which have not yet been fully resolved, the intentionalist debate notwithstanding. Notebook studies have allowed a very precise account of what has gone into *FW*. Perhaps more importantly, combined with careful study of draft chronology, they have allowed us to say what has *not* gone in, thus providing a useful check against injudicious use of such items as exotic languages, for instance. Of course this need not rule out ludic or fortuitous readings along the lines licensed by Joyce himself, when he made his often-quoted comments on the relation of *FW* to post-Wakean Finnish history, but at least we are in a position to say that such readings *are* ludic. However, there is still a great deal to be written about *Wake* aesthetics: about how these units - especially those without any recognisable allusive, or thematic, purpose - function within the text.

The similarity of form between *Circular* and *Newsletter* is partly dictated by the continuity of content, partly by the exigencies of distribution, but there is no editorial connection between the two journals. I would, however, like to express my gratitude to Clive Hart for his encouragement and support.

- VINCENT DEANE

## ANGELIC WISDOM

Material in notebook VL.B.33, pages 52-7, used on FW 251, derives from Emanuel Swedenborg's *Angelic Wisdom concerning the Divine Love*. The translation is that published by the Swedenborg Society (London) in an early edition. I am using that of 1843, which appears to be adequate, except for one item ('angelhood'), discussed below. Joyce added the material to MS 47477.95 (recto and verso). The B. 33 material is cited with the permission of the Poetry/Rare Books Collection of the University Libraries, State University of New York at Buffalo, and the Society of Authors on behalf of the Trustees of the Estate of James Joyce. It occupies the left column. Deleted units are followed by an asterisk (all deletion is in red). The FW page/line reference for usage appears in the middle column, and the appropriate quotation from Swedenborg, preceded by its paragraph number, in the right column.

p. 52	in the Word		83 'while a man reads of heat and
	he reads heat		light in the Word, the spirits and
	their charity*	251.08	angels who are with him, instead
			of heat perceive charity'
	in his natural*	251.04	85 'the spiritual principle of man
			had sunk so far into his natural'
	3 heavens		85 'the angels of the third heaven'
	influx		88 'influx takes place by corre-
			spondences, but not by continuity'
	disagrees with		90 'Were an angel to draw in the
	him		smallest portion of natural heat and
			light, he would perish, for it entirely
			disagrees with his life'
	thinks from the		92 'every man...is in that world in
	light		the midst of spirits and angels, and
p.53	loves from his		thinks from its light, and
	heat*	251.06-7	loves from its heat'
	Most High		103 'the Most High signifies the
	= Inmost		inmost'
	keeps angels at		104 'The sun...appears distant from
	a distance		the angels'
	time = state*	251.09	104 'instead of times there are in
			heaven states'



	middle altitude attempered		105 'the sun of the spiritual world appears in a middle altitude...so the heat and light...may be...in their just temperature'
p. 54	look to the east*	251.14	105 'the east, thus the Lord, is before the faces of the angels in every turn of their bodies'
	confirmed appearance		108 'all the fallacies which prevail ...arise from the confirmation of appearances'
	all angels have been men*	251.09	114 'all angels have been men'
	proprium of angels is evil*	251.05	114 'the proprium of the angels, which is evil'
	angelhood*	251.10	(see note below)
	will to be wise = sin of Adam*	251.06	117 'Adam, when he was desirous to be wise...fell'
p. 55	the church is in him		118 'a man in whom the church is'
	meridian		120 'the sun in its meridian'
	E = S		120 'the determination of the quarters
	W = N*	251.14-15	in that world [heaven] is not, as in the natural world, from the south, but from the east; opposite is the west, on one side is the south, and on the other the north'
	N = wisdom in shade*	251.15-16	120 'the north [means] wisdom in shade'
	oriented		124 'ORIGINATE'
	eastern quarter		124 'eastern quarter'
p. 56	unreceived		124 'He is not received by one in the same degree as by another'
	see him obliquely		125 'those who are more in wisdom, see the Lord obliquely to the right'
	agreeably to which		125 'diversity of reception, agreeably to which the dwellings of the angels appear'
	pairs in body		127 'there are pairs in all parts of his body'

chambers of heart*	(not	127 'the heart into two chambers'
lung lobe*	located)	127 'the lungs into two lobes'
angels converted		129 'the angels constantly turn their
to Lord	?251.19	face to the Lord'
p. 57 man takes off overcoat		129 'when he [a man] puts off his
& is angl		externals...he becomes a spirit or
		an angel'

There are numerous small differences between the editions published by the Swedenborg Society, and it seems likely that the 1843 one is not quite the same as that Joyce used, but, as noted, it is only the item 'angelhood' which causes a problem. The Everyman edition of 1914, in most points quite distant from the notebook, does include in paragraph 114 'The very angelhood of heaven', which all the Swedenborg Society volumes I have examined render 'That which is essentially angelic in heaven'.

-ROLAND McHUGH

#### THE AGE OF REASON

For Catholics, moral responsibility officially precedes puberty, and the age at which a child is deemed to feel the first prick of conscience is known as 'the age of the use of reason'. Thus we read, for example, in *The Student's Catholic Doctrine* by the Rev. Charles Hart (London 1934): "The precept of confession is binding on all who have come to the use of reason; and as seven is generally given as the time about which children first begin to understand the gravity of mortal sin, it may be said to become binding at that age..." (p246)

So far I have located three references to this concept in *FW*. The first, at 130.16, is not listed in the *Concordance* 'Overtones' under 'reason'. In the second, at 247.05, Joyce seems to have regarded six as the age, although Fr Hart's 'seven' is more usual. At 423.26 it is combined with the 18C Age of Reason, as glossed in McHugh's *Annotations*.

-VINCENT DEANE

## ST. PATRICK'S NIGHTMARE CONFESSION (483.15-485.07)

In the preceding paragraph (482.29-483.14) we hear Mark Lyons from Munster playing Noble the Lion ("Le Père Noble", 184.34) from Caxton's *Reynard the Fox*,<sup>1</sup> as he presides over the animal court at which the cunning fox is accused of a number of crimes and murders ("the point of eschatology our book of kills reaches for now", 482.33). The smell of the fox still hangs over the farm ("He is our sent [scent] on the firm [farm]", 483.11). Before the Lion is "to twist the penman's [in charge of animal pens] tale [tail] posterwise" (483.02), another witness is called - the leopard ("Leap, pard!", 483.14). Before Firapeel the Leopard (Old French *fier a pel*, proud of pelt) can open his mouth, the Goodman Fox-Patrick-Tristram-Yawn-Jacob-Cain (Λ) makes a false confession to save his skin, because he is in a "wrynecky fix" <sup>2</sup> (480.23) and defuses the accusation by diffusing the issue. The lion mentioned his "post" (483.13), which the fox takes to be the letter he received as St. Patrick from the Irish and delivered to him in a dream by a certain Victoricus,<sup>3</sup> an angelic postman. The letter opened with "The voice of the Irish" ("the gist is the gist of Shawm", 483.03. i.e. "the voice is the voice of Jacob..." *Gen.* 27.22). As he read the letter he thought that at the same moment he heard their voice in the Wood of Voclut (Patrick's *Confession*, 23), the voice of the wild Irish men, "the wolves of Fochlut" (479.13; Irish *faolchú*, wolf). The swineherd or shepherd (authorities disagree here) Patrick called "wolf! wolf!" once too often ("Folchu! Folchu!" 480.04; "Vulva! Vulva!" 480.07; "vuk, vuk", 480.31: Serbo-Croatian *vuk*, wolf).

"Fierappel" (483.15) also contains Italian *fiera*, wild beast, and *pelo*, hair. The appeal of the Irish is the *appel* of the wolves: "In his final desperate appeal to his countrymen, he begged them not to throw him as a sop to the English wolves... They did not throw him to the English wolves, they tore him in pieces themselves." ('The Shade of Parnell', *Critical Writings* 228) The fear of a furry beast. Jacob's fear of Esau. Cain's fear of Abel [*fier appel*]. "Fierappel putting years on me." (483.15) alludes to the Four (Matthew, Mark, Luke and John), (German *vier*, four), whose querulousness, (Hiberno-Yiddish *feribel*, quarrel, trouble) makes him old. (St. Patrick wrote his confession at the end of his life.) And the leopard should stop pulling fox's ears!

"Nwo, nwo! This bolt in my hand be my worder" (483.15) is the first of several Japanese allusions inserted in the galley stage of the final version of *FW* (BM 47487.192v), setting the stage for the combat between the Japanese Patrick and Chinese arch-druid at Tara, further elaborated on pp.605-6

("Berkeley the arch-druid and his pidgin speech and Patrick the arch-priest and his Nippon English", *Lett.* i, 406). Patrick's Book of Kells against Bulkely's<sup>4</sup> Book of Kills. St. Patrick is a missionary bringing "gold tidings to all that are in the bonze age" (483.09), anteceding the Jesuits in Japan (bonze, a Buddhist monk). In his hand he wields a crozier, which is his warder, i.e., a symbol of authority. It is a dangerous weapon, which pierced the foot of the king Oengus ("luckat your sore toe", 485.09) during his baptism in Cashel. (The Buffalo notebook VI.B.30, p.73 gives "spear in hand"). Since Patrick's answer revolves around the pun on I-eye, the spear also introduces the motif of blinding by spear (noman's motif from *Ulysses*, the blinding of the Cyclops), such as blinding of Cormac mac Airt in Tara by Óengus Gaíbuaihbtech (= of the poisonous spear)<sup>5</sup>; The bolt in hand is also the thunderbolt of Thor and the spear of Odin. The bolt in hand could also be the *digitus impudicus* gesture (thrusting the thumb between two fingers) or the real thing (Elizabethan bolt, penis). In Japanese, the character for 'writing', 'document', 'book', "worder" (483.16) is 書, interpreted as a hand holding a brush 手 writing on a piece of paper<sup>6</sup>. The Japanese reading of this character, *fumi*, appears as "fumiform" (413.31). "Nwo, nwo'" (483.15), besides imitating the West Munster pronunciation of 'no, no' is Japanese *nao-nao* (more and more).

"I'll see you moved farther, blarneying Marcantonio'" (483.16). The threat was effective and Mark took a step back. Milliken's "The Groves of Blarney" served as a model for "The Bells of Shandon" ("bells of scandal", 483.06) by Father ("farther" 483.16) Prout ("prouts" 482.31; French *prout*, a noisy fart), and both are sung to the same air. Scatology from "eschatology" (482.33). The farting *marc an ton* (Irish, Mark the Arse) is another Irishman, Marcan mac Tomaini, the proto-Mark of the Tristan tale<sup>7</sup>, and the triumvir Marcus Antonius (Octavius appears as "octopods" 484.02 and Lepidus as "leposett" 484.33). However, in *FW*, Tom, Dick, and Harry ("Thugg, Dirke and Hacker", 485.11) are the ABC "Antonius-Burrus-Caseous grouptriad" (167.04) as well, the three sons threatening the old man Noe ("Nwo, nwo!"). Thus, not surprisingly, Brutus and Cassius lay lower down ("buttyr", 483.24; "fromming" 483.28, French *fromage*, cheese). The grandfather of Marcus Antonius was Marcus Antonius, one of the most distinguished Roman orators ("blarneying", 483.16; "worder" 483.16 'a verbose person' according to Webster's *Dictionary*). Marcantonio, *mercatus Antonius*, the merchant Antonio, the Merchant of Venice by Shakespeare. The foxy Patrick shakes the spear against Mark the Lion, as in the Shakespearian essay by Wyndham Lewis: *The Lion and the Fox*.

The next sentence, "What can such wretch [Russian *rech'*, speech] to say to I [me, Japanese *me*, I ("eye")] or how have My [Russian *my*, we; Japanese *mi*, self] to doom with?" (483.17) is also a galley addition (BM 47487.192v).

"We were wombful of mischief" (483.18) brings us to the beginning of the quarrel between the twins, Esau and Jacob ("hairytot on heeltipper", 483.19; hairy Esau and Jacob clutching Esau's heel of *Genesis* 25.25-26) who struggled in Rebekah's ("alpybecca's", 483.19) womb ("And the children struggled together within her", *Gen* 25.22). The twins were much alike ("everliking a liked", 483.19; one "Sameas" [same as] the other, "an ikeson am ikeson" 483.20) (Japanese *aniki*, elder brother, i.e. Esau), both Ike's (Isaac's) sons, and although one was good (am ik...= St. Michael) and the other bad (an ik...= Nick the Devil), they were exchangeable ("unwachsibles", 483.18; German *umwechseln*, to exchange) enough to fool the blind old Isaac. Jacob had to be Patrick's ancestor, because Patrick's baptismal name was Sucat, by which he signs himself off (485.07) and Jacob, the white sheep, on the run from the black wolf Esau, settled in Succoth (*Gen*. 33.17).

Rebecca, the "mother of thousands of millions" (*Gen*. 24.60), the mother of deception (*Gen* 27.5-17), is one of the springs of ALP ("alpybecca", 483.19; *beck*, a small stream) in which dirty linen of all races is washed (Italian *becca*, garter; "unwachsibles", 483.19 [unwashable unmentionable underwear], the beginning of the alphabet. Various beginnings are alluded to by Patrick: birth, the alpha (and omega) of J. C. , the beginning of the Roman Empire, beginnings of Gospels ("initiumwise" 483.18; *Initium evangelii...*, Mk. 1,1; "inprincipially", 483.20; *In principio creavit Deus...* *Gen*. 1. 1; *In principio erat Verbum...* Jn 1. 1; I'm *princeps* [abbot] = I am the alpha, the beginning).

Defending himself, Patrick-Fox accuses the animals of blasphemy by comparing them to leopards (the beast of blasphemy of John's *Apocalypse* "was like unto a leopard", *Rev*. 13. 1-2) and lepers ("my leperd brethern", 483.21), more cunning than himself (Dutch *leperd*, cunning fellow). Patrick arrived in Ireland with a leper<sup>8</sup>, increasing later his leper retinue to twelve<sup>9</sup>, Lepers are unclean, but he is pure ("puer", 483.21), although he hastens to add that, as a boy of fifteen springs ("Puer...of but fifteen primes", 483.21) he committed a sin of sins in his innocence ("ens innocens", 483.21; Latin *ens innocens*, innocent being):<sup>10</sup> The "pure" boy was a stinker (French

*puer*, to stink; "the evilsmeller", 182.17 [the Devil], the sheep in wolf's clothing), a counterfeit J. C. Another beginning, this time from Suetonius' *The Twelve Caesars*, suggests that another J. C. is meant here, too: "Gaius Julius Caesar lost his father at the age of fifteen. During the next consulship, after being nominated to the priesthood..." In the Roman context, the "leperd brethern" could also be the Roman priests "leapers", who danced on the Ides of March. Further pagan practices are indicated by the word "trilustriously" (483.22; *lustrum* = a purification of the whole Roman people after the quinquennial census; note that  $3 \times 5 = 15$ ) and by a pagan baptismal ritual: "to be upright as his match [his twin], healtheous [heal-Theos] as is egg [Isaac], saviour so [German *so*, as] the salt [ "salt has lost his savour", Mt. 5. 13, Lk. 14.34] and good as wee braod" (483.22)<sup>11</sup> [German *wie*, as; wee brat; Dutch *brood*, bread].

Patrick is innocent of introducing pork to innocent Jews. "That innocent did I alter [altar] him towards hogfat?"<sup>12</sup> It was Abel who sacrificed the fat from the firstlings of his flock (*Gen.* 4.4). "Been ike hins kindergardien? I know not " (483.25) identifies Patrick clearly as Cain ("I know not. Am I my brother's keeper?", *Gen.* 4.9.) (Dutch *ben ik*, am I). Hogs also allude to Patrick's miracle at the pirate ship, when in an attempt to convert the hungry crew, Patrick conjured up a herd of pigs (*Confession*, 19). "Hogsfat" (483.25) is of course "the real school" (483.22), i.e. Oxford, but it is not clear who is from Oxford, the four accusers ("Ya all", 483.22; Anglo-Irish *ye*, you, Japanese *yo*, four) or Patrick-Cain (Russian *ya*, I). The phrase "a flare insiding hogsfat" (483.25) is a tautology, as "flare" = "fat inside the hog". Pig's lard is acceptable to the Christian Lord.

"O cashla" (483.26): Cashel, the capital of Mark's province, Munster, echoes Patrick's "O lord", in Japanese (*okashira*, chief, boss; o- honorific prefix) and the Anglo-Irish term of endearment *acushla*. Since *kashl-* is a Panslavonic root for "cough", (cf. "ahem", 484.36; "hastan", 484.06; German *Husten*, cough), Patrick appears to parody John's coughing ("coughan", 482.10; "plucher", 482.14).<sup>13</sup>

Patrick does not pretend to be God ("the first mover", 483.27, "father", 483.28), he is an inhabitant of this earth ("I am sure oft habitand [a candidate for the habit] this undered heaven" (483.26). "This undered heaven"



is a literal translation of the Japanese *tenka* 天下 i.e. "heaven + under", meaning "the world". In the original Chinese, this expression (*tien-hia*) was used for "China" (cf. "under heaven", 110.04, among other names for China).

Still a child ("childehide", 483.31), in his infancy ("meis enfins", 483.27; echoing *mea infantia* from *Confession* 27), the little Patrick already thinks of the esc(h)atological ("scatological past", 483.36) end (French *mais enfin*, finally) when addressing his incredulous audience (French *mes enfants*, my children). First an altar-boy, he became a candidate for novitiate (postulant), before becoming a monk and receiving the habit ("I received the habit". 483.32) after he dropped the sinful habit "I am sure oft habitand", 483.26 [I am off the habit]). His postulancy, however, was imposture. He continued to kiss pilgrims ("embracing a palegrim" 483.33), having no clothes on ("removed my clothes", 483.33; *Sum a fame et nudate*; *Confession* 27), showing his emaciated arse ("meas minimas culpads", 483.35, French *cul*, arse). He baptised the palegrims (pale green is the colour of baptism) and he "verted" (483.32; French *vert*, green) them, making conversion cum perversion a virtue (French *vertu*, virtue, chastity).

This pious fraud Patrick stinks. "I ascend [scent] fromming [from me (Anglo-Irish for 'my'); German *fromm*, pious; French *fromage*, cheese] knows [nose] as I think [stink] (483.28). The phrase is followed by "a self a sign" (483.28), thus linking the nose and I ("self-sign = speaking of oneself", VI.B.30.73). In Chinese, the character for nose is used for 'self'.<sup>14</sup> Another Chinese expression for the first person singular is derived from the sign for 'cocoon' (cf. VI.B.30.73 "cocoon sign and mouth = egoistic").<sup>15</sup> This is the key to "ick (ickle coon icocoon)", 483.35 ("ickle" = "little" in childrens' speech; Old English *ic*, Gothic, Dutch *ik*, I; Irish *caca*, I shit; Japanese *ikko*, oneself; *-kun*, Mr.)

The "counterfeit Kevin" (483.05) is really a sham Patrick, a circumcised Jew ("circumcised my hairs", 483.33) with a tonsure on his head and arse. Patrick's tonsure brought him the nickname 'Adzehead' ("your tripartite and sign it sternly, and adze to girdle", 486.28).<sup>16</sup> As Kevin goes through the Canonical hours of the Divine Office on pp.605-606: "matins", "prime", "third moon hour", "sextnoon", "ninthly", "vesper", "compline"), so does our hero: "Oh laud" (483.34) [the old man is deaf; Lord; Latin *laud*- praise; lauds are sung at dawn, the second, the second, or with matins the first, of the



canonical hours]; "primes" (483.21; prime = the first of the daytime canonical hours); "thrice" (483.31; terce or tierce = the third canonical hour); "sexth" (487.07; the fourth canonical hour); "none" (484.15) the fifth canonical hour); "vespian" (484.17; vespers = the sixth canonical hour); and "comeplay" (484.18; compline, French *complie*, = the seventh canonical hour).

Of the Seven Sacraments, Holy Orders, Baptism, Confirmation, and Penance are particularly important in this passage, but Marriage, Extreme Unction, and the Eucharist are also alluded to. The penitane Patrick weeps ("offering meye eyesalt", 484.05; "my thrain tropps", 483.04; German *Träne Tropfen*, tear drops), hears the Scripture in the presence of *audientes* ("attaching Audeon's", 484.03; *audiens* = a catechumen in training), and prostrates himself ("prostratingwards", 484.04). He beats his breast and cries: *mea maxima culpa* ("meas minimas culpads!", 483.35). The smelly monk ("making so smell", 484.01; Japanese *so*, a bonze) makes himself small.

"smell partaking myself" (484.01) again equates the nose and ego, but it is the dirty linen of ALP, the "unwachsibles", which is brought to the nose as well. From VI.B.15.151 we know that "Mear,  $\Delta$  nose,  $\wedge$  taste,  $\square$  touch,  $\dashv$  sight". All the five senses appear here as "Audeon's" (484.03; Latin *audio*, I hear), "smell" (484.01); "mouthspeech" (484.02), "fingerforce" (484.02) and "meye eyesalt" (484.05; Japanese *me*, eye, female; eyesight; Iseult). After finding Iseult, it is easy to discover Tristram as well. He is the "Nephew" (484.09) of King Mark. Tristram is from Lyonesse ("kalblionised" 483.22) and he was hated by the four Barons at Mark's court. Poor Iseult was thrown to lepers ("my leperd brethern" 483.21). The speaker is therefore Tristram-Patrick, since he defends himself against Mark Lyons.

Another Sino-Japanese pun on the first person singular is hidden in "mouthspeech allno fingerforce" (484.02). Joyce was first thinking about the sign 五 ("five and a mouth = weak and defensive", VI.B.30.73, i.e. 五 five and 口 mouth  $\rightarrow$  語, *ware*, I. However, he had to notice that a more complex character for speech 語, could be decomposed into 四 (four) and 口 (mouth) and 五 (five) and 口 (mouth) and he used both ("fingerforce" = finger four, but also five fingers).

"I (the person whom in [womb; woman] I am now) did not do" (484.05) was

entered in VI.B.12.14 as I (ten persons in whom I am man) alone did it". This entry was followed immediately by a list of various expressions in Japanese for the first person singular, now listed in 486.26, which are discussed below. This missionary of a dubious sex ("Mezsius", 483.32, Japanese *mesu*, female; *osu*, male), mock-meek Mansuetus ("mansuetude", 484.03; British bishop from the 4th century, Mansuetus ("Meek")) pretends to be J.C. "*Ecce rex tuus venit tibi mansuetus, sedens super asinam*" (Mt. 21.5); but he was more likely an Anthropomorphic, Audean, heretic, contemporary to St. Patrick ("Audeon's", 484.03; also alluding to St. Audoen's Church in High Street (482.19) and Aed Donn, the king of Ulster).

The time is between Maundy Thursday and Good Friday. The psalm *Deus, Deus Meus* (Ps. 21) is heard throughout: *...locuti sunt...* ("locutey sunt", 484.07) *...speravit in Domino...* ("*Spira in me Domino*, spear me Doyne", 485.19) *...circumdederunt me vituli multi... quoniam circumdederunt me canes multi* ("circumdeditioned me ", 484.24) during the Stripping of the Altars (and Patrick's). On Good Friday the Mass of the Catechumens takes place ("catachumens", 484.13; catechumens are candidates for baptism. Their head was already tonsured and washed in preparation for their Confirmation on the Easter Sunday ("circumcised my hairs", 483.33; this took place on Maundy Thursday), now the priests and ministers prostrate themselves in prayer before the altar "prostratingwards", 484.04). During the Mass, the prophecy of Osee is read ("he to say essied", 484.06, at least he tried to mumble it aside; French *essayer*, to try). After the Stripping of the Altar, the Washing of the Feet takes place ("Washywatchy..."484.26). The Mass is Black (vestments for Good Friday are black) and sexy ("my sexth best friend", 484.07; Patrick came to Ireland during the first year of Pope Sixtus III) and the celebrant is in his birthday suit ("quoniam you will celebrand my dirthdags quoniam", 484.13; quoniam = female pudend; celebrand = someone to be celebrated, modelled on 'confirmand', i.e. a candidate for confirmation; "quoniam" can also be 'a drinking cup', according to Partridge). Henry VI ["sexth"] is lurking here too (note the contemporary War of Roses in "Rose Lancaster and Blanche Yorke", 485.12) since he was a nephew of the Good Duke Humphrey, ("Humphrey hugging Nephew", 484.09), and in the Roman context, Sextus Pompeius, surnamed Magnus ("Pumpusmagnus", 484.35). Patrick, the celebrant, babbles on ("blabber", 484.08; Old Irish *Báblóir*, a nickname for Patrick < French *babiller*, babble,<sup>17</sup> Anglo-Irish *blather*, to blarney) between sobs (blubber = weep noisily; "snub", 484.11, snub = sob) the "sob story to your lamdad's

[Father of the Lamb = J.C., lamda =  $\Lambda$  = 'man' in Japanese, i.e. Shem's story delivered by Shaun] tale" (486.01).

Originally Humphrey and Nephew was a firm where Shaun was looking for a post, but he was not successful as he was not Irish ("uppish & not mere Irish").<sup>18</sup> Patrick was a blow-in, a bloody foreigner, British and Roman, spreading strange doctrines, such as irredentism ("ersed irredent", 484.09; i.e. seeking Irish unity on an Italian model, and pretending to be more Irish than the Irish themselves (*Hibernis ipsis Hiberniores*, "none meer [German *nunmehr*, by this time; Dutch *meer*, more] hyber [hibernian; hyper; German *über*, above] irish" (484.15). He knows that the four are waiting to run their knives into him.<sup>19</sup> The "mockbelief insulant" (484.15) is afraid of the 4 Irish representatives, 'erse-irredented' into one, Mamalujo (Matthew, Mark, Luke, John; "Momuluius", 484.11; Old Irish *Mumu*, Munster; *Lugh*, who blinded the Cyclopean monster Balor with a spear). This could be his deathday ("dirthdags", 484.14; Good Friday, when J.C. was pierced with a spear; Dutch *dag*, day) "forasmuch as many have tooken [Japanese *token*, spear] in hand to [Japanese *to*, and]" (484.16). Compare with St. Luke's [Lugh's]: "Forasmuch as many have taken in hand to" (*Lk.* 1. 1) or in the Vulgate version: "*Quoniam...*" The Muirchú's 'Life of Patrick' in the *Book of Armagh* also starts with *Quoniam quidem, mi domine Aido* [Aedh, cf. "Aud", 484.21].<sup>20</sup> The obscene meaning of "quoniam" is attested in "her quoniam" (VI.B.17.44) and "the quoniam fleshmonger" (144.30).

"The spear in hand = emphatic" (VI.B.30.73), the pervasive Noman's motif, refers, in fact, also to the first person singular in Sino-Japanese: 我 interpreted as "two lances in opposite direction".<sup>21</sup> (The last entry in VI.B.30.73: "conceal = selfish and private", I cannot identify, though it should be another first person singular in Sino-Japanese characters: this appears after the second 'quoniam' as "concealed a concealer", 484.14).

"Well, chunk your dimned chink" (484.15) refers to the Sacrament of Confirmation. Immediately after confirming the "celebrants", the bishop gives them a slight blow on the cheek ("chunk" → chuck) to give a pat, "dimned chink" → dumb cheek). "Chunk...chink...kinatown [Chinatown]" (484.15-16) parodies 'Chin, Chin, Chinaman (chink = Chinese, but also female slit) with its Pidgin English and the laundry theme: "Washee-washee once me takee washee-washee wrong" <sup>22</sup> (cf. "Washewatchy..." 484.26). The Pidgin Druid is like a wasp

("that vespian", Latin *vespa*: 1. wasp; 2. one who attends the dead, one who carries out the bodies of the poor at night; French *vespasienne*, public urinal, named after the Emperor Vespasian). Patrick gets quite excited and the pockets of his suit ("comeplay", 484.18: French *complet*, suit) are full (French *complet*, full) of 'come'. The four are prancing around him: "ap [Sanskrit *ap*, water] rincer [rinse, prince = Matthew] ap rowler [ruler, prowler = lion = Mark], ap rancer [prancer = calf = Luke], ap rowdey! [rowdy, proud eagle = John]" (484.19).

"Improperial!" (484.20). Improperia (Reproaches) are sung during the Adoration of the Cross on Good Friday. There are nine of them altogether, and they have a common pattern: "I did something good to you and you did something wrong to me in return." Joyce makes up three new reproaches in this mode:

1. "I saved you fore of the Hekkites [Hittites, hekates (witches)] and you loosed me hind bland Harry to the burghmote [Old English *mot*, meeting of town freemen; Japanese *hari*, beam; Blind Harry;<sup>23</sup> Japanese *me*, eye: "Let me pull the mote out of thine eye; and, behold, a beam is in thine own eye?" *Mt.7.4*] of Aud Dub [Oul' Dublin; Aed Dub, king of Ulster, killed Diarmait, king of Tara; another Aed Dub was a bishop of Kildare in the 7th century, cf. "Chelly Derry", 484.33]" (484.20).
2. "I teachet [taught, touched] you in fair [four] time, my elders, the W.X.Y.Z. [? waxies, wax-ears] and P.Q.R.S. [French *piquers*, pricks, piercers] of legatine powers [in both Roman and ecclesiastical senses] and you Ailbey and Ciardeclan,<sup>24</sup> I learn [Bishop Laoirn],<sup>25</sup> episcoping me [Greek *episkopeo*, observe; Latin *episcopus*, bishop] altogether [= naked], circumdeditioned me [Latin *circumdedi*, I have surrounded]" (484.21).
3. "I brought you from the loupes of Lazary [Bishop Lupus accompanied Bishop Germanus of Auxerre<sup>26</sup> to Britain to combat the Pelagian heresy; French *loup*, wolf; a wolf of Lozere;<sup>27</sup> Latin *lupa*, prostitute; Maison St. Lazare in Paris;<sup>28</sup> lupus is a skin disease similar to leprosy; lazars = lepers; Italian *lazaroni*, the mob] and you have remembered my lapsus langways [*lapsus linguae*, a slip of the tongue; Chinese *lang*, wolf]." (494.24)

"Washywatchywataywatashy! Oirasesheorebukujibun! Watacooshy lot!" (484.26) culminates the washing ritual, washing of the original sin by Baptism, washing of the feet and washing dirty linen ("Ir.[ish] wash on Friday", VI.B.14.112; "S.P. [St.Patrick] waterworship", VI.B.14.59). In Japanese, the first expression is composed from the first person singular pronouns, which could all be used by women, while the second expression contains only male first person singular pronouns. The third (*watakushi*) is neutral. There are many more expressions for the first person singular pronouns, some of them listed by Joyce in VI.B.12.14 and VI.B.30.72-75. *Washi* (used by senior or superior), *wachi*, *watchi* (a neutral dialect form), *watai* (used by prostitutes), *watachi* (a neutral form, abbreviation of *watakushi*). *Oira* (a variant of *ore*), *seshe* (archaic, used by samurai), *ore* (neutral or used to inferiors), *boku* (used by children), *jibun* (used by soldiers in Meiji and Taisho eras), *watakushi* (used by both sexes, neutral form).<sup>29</sup> Another form, *temae*, ("temaye", VI.B.12.14) appears in "time thing think [Chinese *tsien sing*, humble name]" (484.27).

"Mind of poison is." (484.27) refers to a poisonous spear, since Old Irish *mind* is a name applied to the relic of St. Patrick's crozier.<sup>30</sup> And it was druid Lucat ("luckat", 485.09) who tried to poison Patrick.<sup>31</sup> French *poisson* also comes to mind, as a symbol of J.C. ("Ichthyan", 485.10; i.e. Iesous Christos theou hyi<sup>os</sup> soter, Greek *ichthus*, fish).

"My ruridecanal caste" (484.28) identifies the speaker as Dean Swift at St. Patrick's Church, the itchy dean ("Itch dean", 485.03). *Decanus ruralis* (rural dean) was in charge of a rural deanery (*plebs*; cf. "Gags be plebsed!" 485.10). Patrick himself was "rural" ("I was once rustic, exiled...", *Confession*, 12) and of an honourable rank ("I am the son of a decurion, but I sold my noble rank..." *Letter to Coroticus*, 10). He likes to reminisce about his Roman origin ("Aye vouchu to rumanescu", 484.29; a pseudo-Rumanian phrase 'I wish to remain'; Italian *romanesco*, Roman). He is "cut above you peregrines" (484.28; *peregrinus*, foreigner, pilgrim; Irish monks were famous by the peregrinations). "See the leabhour of my generations!" (484.29; refers to both the beginning of Matthew's Gospel: *Liber generationis Iesu Christi*, Mt.1.1 and to "Now these are the generations of the sons of Noah", Gen. 10.1; Irish *leabhar*, book; labour).



"The baptismal motive returns with the dove of Holy Spirit ("the spirit is from the upper circle", 484.31; "And Jesus, when he was baptised, went up straightway out of the water; and lo, the heavens were opened unto Him, and He saw the Spirit of God descending like a dove", Mt. 3.16). "And lo, a voice from heaven", Mt. 3.17, is paraphrased as "Theophrastius" (483.30; Theophrastus was a pupil of Aristotle; the name could be translated as 'Divine Speaker'). Similarly, "Spheropneumaticus" (484.30) has both Aristotelian (heavens as series of concentric circles; pneuma = vital spirit) and Christian connotations (to *Pneuma*, the Holy Spirit, in New Testament).

"I am of ochlocracy [= mob rule] with Prestopher ['Presto' was the name of Swift in *Journal to Stella*; presbyter, Christopher] Palumbus [Latin *palumbus*, wood-pigeon; *columbus*, dove, pigeon, St. Columba, Christopher Columbus] and Porvis Parrio [carrion crow, Latin *corvus*, raven, crow; Latin *parvus*, low, humble; 'pariah' = member of a low caste, outcast]" (484.31).

The birds are the birds of Noah - raven and dove - corresponding to the colour of the passage, which is black-and-white (e.g., "Ailbey [Latin *albus*, white] and Ciar...", 484.23 [Irish *ciar*, black] with the Irish iridescent green ("ersed irredent", 484.09; Patrick's green and Noah's rainbow).

"Soa koa Kelly Terry per Chelly Derry lepossette" (484.32) contains Pidginised Paternoster (*sicut in caelo et in terra*, Mt. 6.10) and possibly also "the heaven and the earth" (*caelum et terram*, Gen. 1.1). "Soa koa" anticipates the so-called "Sagart" (485.01: Irish *sagart*, priest) and his invitation 'suck it!' ("Suck at!", 485.07). Several Irish locations are hidden here: Kerry, Derry, Kildare (Aed Dub was the royal bishop of Kildare [Old Irish *Cille Dara*, *Cell Dara*] and Tara, the place of the encounter between the Pidgin Druid and the Japanese Patrick (Japanese *so*, bonze; Chinese *sou*, old man; blind; Japanese *kua*, Chinese *ko*, spear). A Terry Kelly was a Dublin pawnbroker.<sup>32</sup> The Easter bunny is the "lepossette" (484.33; Latin *lepus*, hare). "Chelly Terry" is also the Japanese cherry tree (cf. "japijap cheerycherrily...tree", 031.30-31), in Pidgin pronunciation of Irish *coll-dair*, i.e. hazel and oak. (In Irish, 'hazel' is a symbol of Christ, *an coll cumhra*, the fragrant hazel = Christ.)

The Chinese first person singular pronoun *o* ("Ho", 484.33; cf. "High", 484.34 [I]) was inserted together with Sanskrit *aham*, 'I' ("ahem", 484.36; in earlier drafts "aham") and "watacooshy" (484.26), already around 1926 (BM 47484a.128). The god of postmen, Mercury (also a god of eloquence), identified with the Celtic

god Lugh ("look" 484.33), is alluded to in: "Eggs squawfish ["sacred" pike, i.e. Sacramento pike with Easter eggs for menu] *lean yo nun feed* [?] *marecurious*" (484.36), paraphrasing the Roman proverb: *Ex quovis Ligno non fit Mercurius*, i.e., you cannot make a statue of Mercury from any piece of wood, or, in Hiberno-English 'no making of a wise man'. We could not see the wood for trees. Can we find the Tree-stone [Tristram] in the wood of opposites, between the heaven and the earth, between Kerry and Derry [South and North], with the help of the Easter Rabbit? It sits opposite the tree ("lepossette", 484.33; a *l'opposite de*; Latin *lapis*, stone). The tree from which Mercury-Lugh made his spear (Greek *doru*, spear).

The Gallo-Roman pair, "Pappagallus and Pumpusmagnus" (484.35) is the Father of the Gaels ("primate of the Gaels", VI.B.46.29, i.e. St. Patrick) and Pompeius Magnus, the cock and the hen (Latin *gallus*, cock). The hen (French *poule*, hen) from Guinea (guinea fowl) pulls the pump and fills the pint ("a Guinea, gagag, Poulepinter", 484.18; French *pinter*, to drink immoderately) of Guinness. Thus "Pumpusmagnus" is "Pump-us-a-Guinness Magonius."<sup>33</sup> (And the cock happened to be sacred to Mercury.) Poor Patrick was surrounded with "*pueri Patricii*, the boys who accompanied him, being trained for the clerical state which they wished to embrace".<sup>34</sup> The Gaelic "Pappa" embraced them instead (French *papaout*, pederast). Pump was good but the sucker (*sagart*, priest; "Sagart", 485.01) was dry, as in the old catch-phrase.

Not surprisingly, his original name was 'Sucat' ("Suck at:", 485.07). The druid cannot say r's, and so the Roman Catholic Patrick becomes "Lowman Catlick's" (485.01), i.e. Cothraige, a slave to the four (cf. lowman = servant, slave),<sup>35</sup> though he was a free Roman citizen (*patricius*). In his arms he holds his "thrupenny croucher" [crozier for 3 pennies, but also the three-pin Devil's fork] (485.17), "tripenniferry cresta" (485.02) of three ostrich feathers from the crest of the Prince of Wales, pretending to be Christopher or Christ Himself ("...ferry cresta", 485.02). But the tail itch was the beginning of his end (Latin *cauda*, tail, end, penis) as his "caudal mottams" (485.03; Japanese *moto*, beginning) showed: "Itch dean" (485.03). There was something fishy in his claim to be Christ ("Ichtyan" 485.10), he was neither fish (Prince of Wales - "Eich dyn") nor flesh (King of Bohemia - "Ich diene"), the exile from across the sea (Ictian sea = *Muir n'Icht*, i.e. the English Channel, "fr'over the short sea", 003.04; cf. "Muir n'Icht", VI.B.14.73).



Since "Russian prays to S.P." (VL.B.14.41), the language method of Gaspey, Otto and Sauer (edited by Motti, "mottams"<sup>36</sup>) becomes a Russian gasp: *Gospodi* (O Lord!; "Gaspey otto") and *Tsar* ("sauer"). The 21st Psalm *Deus, meus Deus* resounds in Russian *Bozhe, Bozhe* (O God, God!; "boissboissy". 485.06; cf. "evangelical buzzybozzy and the rusin...", 040.07). His name be praised! ("the first praisonal Egoname", 485.05; the first personal pronoun; I AM THAT AM; Russian *ego*, His; Latin *ego*, I). It was a Russian Adam who was the first to bear arms ("of the first was he to bare arms", 005.05; cf. "He was the first that ever bore arms", *Hamlet* V.1.), Vasilii Buslaev.<sup>37</sup> Here Patrick-Hamlet's Eucharist dilemma is "eat or not eat body Yours" (485.04) ("To be or not to be", *Hamlet* III.1.) Shake the spear. "Hastan the vista" (485.06; Latin *hasta*, spear, penis; Spanish *hasta la vista* = au revoir; *vista*, sight) means 'hurry (hasten) and blind him with the spear!', make a blind Harry of him ("bland Harry", 484.21). Hasten his doom! Down with Cyclops!

"In Moy Bog's domesday" (485.06; Russian *moi Bog*, my God) refers to God's Doomsday, i.e. Good Friday. Pierce His side with the spear! "My God's doom!" was a favourite exclamation of Patrick's.<sup>38</sup>

"Moy Bog's" (485.06) is Ireland (i.e. my bog), specifically *Mag Breg*, the site of Patrick's challenge to Irish druids.<sup>39</sup> God's death on Good Friday secures resurrection of all on Doomsday, when Patrick will judge the men of Ireland.<sup>40</sup>

Here Patrick's nightmare confession and his dream that he reads Shem's letter delivered to him by Yawn ends. "Aye vouchu to rumanescu" (484.29; I wish to remain...), "Yours am" (485.05), "echo stay so" (485.04; Italian *ecco stesso*, here it is the same; I stay = I remain...), *hasta la vista!* In this dream he is both Shem and Shaun (Yawn), as well as their father HCE – the shamrock Trinity, the false unity of False Reynard (= Unitarians in *The Hind and the Panther* by Dryden).

–PETR SKRABANEK

## NOTES

- 1 cf. "Caxton and Pollock" [Castor and Pollux]; Isegrim the Wolf (480 *passim*), Curtois the Hound ("courteous" 480.30), Cuwart the Hare ("couard", 480.27), Grimbert the Dasse ("Grimbarb", 480.24), Bruin the Bear ("Misha, 485.05, Russian *misha*, bear; "Bruin goes to Noble", 488.14 [Browne & Nolan] , etc.

- 2 *Reinecke Fuchs* by Wolfgang v. Goethe ("Wolfgang?" 480.36)
- 3 "Victorinus" in earlier drafts of this paragraph (Hayman *First Draft*, 235.31)  
but later deleted
- 4 Adaline Glasheen ( *Census III*, p. lxviii,) quotes an unpublished letter by  
Joyce to Budgen, mentioning Chinese Archdruid Bulkely meeting Japanese  
St. Patrick.
- 5 F.J.Byrne *Irish Kings and High-Kings*, Batsford, London, 1973, p. 55.
- 6 L.Walsh *Read Japanese Today*, Tuttle, Tokyo, 1969, p. 64.
- 7 F.J.Byrne *op. cit.*, p. 243.
- 8 Whitley Stokes *The Tripartite Life of Patrick*, London 1887, p.448.
- 9 *ibid.* p.228. Stokes comments that the devotion bestowed on lepers in Irish  
hagiography was possibly due to the belief current in the Middle Ages  
that Christ Himself was a leper.
- 10 Patrick's *Confession*, p.27: *in pueritia mea... annos quindecim...*
- 11 "present at birth, match-upright, salt-pure, egg-healthy, bread-good"  
(VI.B.17.12; see R.McHugh *A Wake Newsletter*, XV(6), 89, 1978.)
- 12 D.Hayman *A First Draft Version of Finnegans Wake*, London 1963, p.235.25.
- 13 "plucher (cough)", VI.B.6.46. (language not identified).
- 14 Chinese *tsi* 自 (self); Karlgren: *Analytic Dictionary of Chinese and Sino-*  
*Japanese*, Paris, 1923, p.310. Similarly in Sanskrit, where *atman* means  
both 'breath' and 'self'; cf. "at man like myself" (481.23).
- 15 Chinese *si* 私 private (from a picture of a silk cocoon), Karlgren, *op.cit.*,  
p.241. This character + a character for 'mouth' 口 = 台, meaning 'I, myself',  
and pronounced in Chinese 'i', Karlgren *op. cit.*, p.79.
- 16 W.Stokes *op. cit.* p. clxxxiv.
- 17 *Tripartite Life*, p.569.
- 18 *First Draft*, p.235.29.
- 19 "But don't you remember", said Joyce to Italo Svevo, "how the prodigal  
son was received by his brother in his father's house. It is dangerous to  
leave one's country, but it is still more dangerous to go back to it, for  
then your fellow-countrymen, if they can, will drive a knife into your heart."  
P.Colum, in *The Joyce We Knew*, ed. U.O'Connor, Dublin 1967, p.79.  
Compare a similar sentiment expressed by Joyce in his note to *Exiles* :  
"A nation exacts a penance from those who dared to leave her payable on  
their return. The elder brother in the fable of the Prodigal Son is Robert  
Hand." *Exiles*, ed. P.Colum, Signet, London 1968, p.150.  
cf. *First Draft*, 235.29: "waiting your chances to run yr knife into me."

- 20 *The Tripartite Life*, p.269.
- 21 Karlgren, *op. cit.*, p. 209.
- 22 For full text of 'Chin Chin Chinaman', including the music, see *The James Joyce Songbook*, ed. R. Bauerle, New York, 1982, p.333.
- 23 A 15C Scottish poet (A.Glasheen *Census III*, p.119; + Henry II or Henry VI; "blond hair"
- 24 St. Ailbe of Emly, St. Ciaran of Saigir, and St. Declan of Ardmore, three "pre-Patrician" Munster saints, here presented as 2 names, 3 persons, and 4 letters ABCD. 432 is Patrick's number. In the *transition* draft, Joyce originally used 4 names, including St. Ibar ("Ailbeybar and Ciardeclan", BM 47484a.254).
- 25 "Bishop Loairn, who dared to blame Patrick", *Tripartite Life*, p.40-41.
- 26 "S.Ger.L'Auxerr" VI.B.14.63, i.e. St. Germain of Auxerre.
- 27 Famous wolf of Gevaudon in the district of Lozere, 18C (Larousse).
- 28 A prison for women, originally 'College de Saint Lazare', the HQ of the 'Congregation of the priests of the Mission', known as 'lazarists', plundered by the mob during the French Revolution; also the order of 'Lazarists' (*Hospitaliers de Saint Lazare*), from the time of the Crusades, whose chief duty was to care for lepers.
- 29 I am grateful to Professor Yukio Suzuki from Waseda University, Tokyo, the translator of *Finnegans Wake* into Japanese, for a helpful letter, explaining the subtle nuances of these forms.
- 30 *Tripartite Life*, p. cxiv and 86.
- 31 *Census III*, p.174.
- 32 *ibid.*, p.280; cf. "to heaven through Tirry and Killy's mount of impiety" (206.19; *coelum*, heaven; *Mont-de-Piété*, French pawnbroking establishment).
- 33 "He had four names upon him: "Sucat", his name from his parents; "Cothraige", when he was serving the four; "Magonius", from Saint Germanus; "Patricius", that is *pater civium*, from Pope Celestine." *Tripartite Life*, p.17.
- 34 J.Ryan 'The Two Patricks', *Irish Ecclesiastical Record*, 60, 251 (1942).
- 35 "he got the name "Cothraige", because he served in four households", *Tripartite Life*, p.17.
- 36 *Census III*, p.102.
- 37 Skrabanek, 'Wassail Booslaeugh (of Riesengeborg)', *AWN*, XIV (6), 100, 1977.
- 38 *Tripartite Life*, pp. 139, 225, 235, 467, etc.
- 39 "Now, when the high-tide of Easter drew near, Patrick thought...no place fitter...for celebrating Easter than in Mag Breg...the chief abode of the idolatry and wizardry in Ireland, to wit, in Tara." *ibid.*, p.41.

I owe a special debt of gratitude to my friend, Professor Ken'ichi Matsamura of the Chuo University, Tokyo, for his help in deciphering Patrick's Nippon English.

#### PROTEVANGELIUM

That she seventip toe her chrysming, that she spin blue to scarlad till her temple's veil, that the Mount of Whoam it open it her to shelterer' (562.09-11)

This sentence is based on the *Protevangelium*, or Apocryphal Book of James, which deals mainly with the life of the Virgin Mary up to the time of the birth of Christ. M.R.James' translation (in *The Apocryphal New Testament*, Milford, 1924) tells us (VI:1) that when Mary 'was six months old her mother stood her upon the ground to try if she would stand; and she walked seven steps and returned unto her bosom'. Her mother resolved that she should walk no more upon the ground until she was brought to the temple of the Lord. This happened when she was three (VII:2): the priest 'made her to sit upon the third step of the altar. And the Lord put grace upon her and she danced with her feet'. After a childhood spent in the temple, Mary is recalled (XI:I) when the priests are arranging to have several virgins spin a temple veil. They cast lots for who is to spin what colour, 'and the lot of the true purple and the scarlet fell unto Mary'. The last item refers to Elizabeth, mother of John the Baptist: during Herod's massacre of the innocents (XXII:3) she 'groaned and said with a loud voice: O mountain of God, receive thou a mother with a child. For Elizabeth was not able to go up. And immediately the mountain clave asunder and took her in'.

Ian MacArthur has pointed out to me that Joyce's notes for this sentence are in notebook VI.B.11.25. It is clear from these, and also from the disparity between blue/scarlet and purple/scarlet, that Joyce' source was not James. The translations of Walker (1870), Cowper (1881) and Orr (1903) all give purple and scarlet, whilst Hone (1820) gives *only* purple. Joyce has also deleted (in VI.C.1) the allusion in XIX:2 to the bright cloud which overshadowed the cave in which Christ was born, but I have been unable to place this item in *FW*.

-ROLAND MCHUGH

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### *Editor*

Vincent Deane

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## DEAN KINANE IN VI.B.14

*St Patrick: His Life, His Heroic Virtues, His Labours, and the Fruits of His Labours*, by the Very Rev. Dean Kinane, P.P., V.G. (Cashel), is a major source for notebook VI.B.14. I am using the fifth edition (Dublin: Gill, 1889). The notebook is quoted here with the permission of the Trustees of the James Joyce Estate and the Poetry/Rare Books Collection, University Libraries, State University of New York at Buffalo.

Kinane provides a large collection of stories about St Patrick which are used in many parts of *FW*. Further, the 'Preface' and 'Approbations' at the beginning of the book contribute extensively to the passage on *FW* 356.19-31. These portions were transferred via pages 49-53 of the notebook; the main text (which has independent pagination) via pages 34-49. I shall transcribe 49-53 first.

In the following transcription slashes are used to separate individual lines from the notebook. Each unit is followed by (i) the letter K plus the page number in Kinane whence the material derived, (ii) a transcription of the actual material in Kinane, (iii) the *FW* page/line reference if the material was used and (iv) the volume and page of the British Library MSS where the item first appears. A superscript letter at the beginning of a unit denotes crayon deletion (R = red, B = blue, O = orange, G = green). An asterisk following the letter indicates that the deletion occurs in Mme Raphael's transcription of the notebook (VI.C.12). Editorial comments are in square brackets.

Transcription

49 G irrepressible piety / (Croke) K Preface (by Dr Croke): 'it breathes forth a spirit of what may be aptly styled irrepressible piety and prayerfulness' 470.31 47483.159

But at the same time no / analysis at all compressible / into the far too short space / at my disposal could give / anything like an / adequate idea of its / singularly varied & / edifying- K Preface: 'But, at the same time, no analysis at all compressible into the short space at my disposal, could give anything like an adequate idea of its singularly varied and edifying contents.'

B\* the letterpress is eminently / legible, the paper excel K Preface:

'The letterpress is good, the paper excellent' 356.21 47480.152v .

B\* cd. scarcely be bettered [not in Kinane] 356.22 47480.152v

G & I shall be greatly / mistaken, indeed [end of deletion]

50 if this, ere long ['this' changed to 'be'] K Preface: 'and I shall be greatly mistaken, indeed, if this, the latest, but I trust not the last production of the pious author's pen, be not as popular, ere long' 448.05-6 47483.117

I cannot hope for / absolution from you / for my long omission

K 1 ['Approbations']: 'I cannot hope for absolution from you for my long omission to thank you'

a glance thro it K 1: 'Yet a glance through it convinces me'

how wholly my time / is taken from me K 1: 'Nobody who has not lived under this roof can understand how wholly my time is taken from me'

B\* worthy of previous publicts K 2: 'it is, in every respect, worthy of the previous publications' 356.22-3 47480.152v

interspersed K 3: 'so opportunely interspersed the historical narrative'

B\* It is, I can see, K 2: 'It is, I can see, well worthy' 356.30 47480.152v

Owing to continuing / absence from home K 4: 'Owing to continuous absence from home for a lengthened period'

B\* eagerly seized on K 4: 'Your preceding works were eagerly seized on by a discerning Public' 356.22 47480.152v

it is time I shd thank you K 4: 'It is time that I should thank you for your handsome little book on St. Patrick'

busily engaged K 4: 'I have been so busily engaged since your letter of 1st June'

I cd only open volume here / & there till very lately K 4: 'I could only open the volume here and there, till very lately.'

G I have since tried to run / cursorily thro the /

51 whole of it K 4: 'I have since tried to run cursorily through the whole of it' 447.09-10 47483.117

G open <sup>R</sup>Gillooly [at top of page] K 10: 'L. GILLOOLY Bishop of Elphin' 178.16 47474.28

since much / from home K 5: 'Since it came here I have been much from home'

B\* I augur K 5: 'I wish, and augur' 356.27 47480.152v

engaged in my / visitations & taking it / up from time to / time  
 K 5-6: 'I am engaged in my visitations, so you will forgive...  
 Taking it up from time to time'

G our, as you so often call / him, beloved apostle K 6: 'love of our,  
 as you so often call him, Beloved Apostle' 452.19 47483.118  
 advance copies K 6: 'thank you very sincerely for the advance copy'  
 circumstances prevented me K 6: 'which circumstances prevented me  
 from acknowledging before this'

but these were written for a / more cultured class K 7: 'but they  
 were written for a more cultured and learned class of readers'

B\* reputation coextensive with / its merits K 9: 'heartily praying for  
 it a circulation coextensive with its merits' 356.28 47480.152v  
 what I have read of it pleases / me exceedingly K 10: 'What I have  
 read of it pleases me exceedingly'

it so blends K 10: 'It so blends history with prayer'

52 - and I have read a good / deal of it - K 12: 'Since my return home  
 I have read a good deal of the little volume'

useful specimen K 12: 'giving us another useful specimen'

R the learning betrayed in / almost every page K 12: 'The care, the  
 learning, the deeply religious spirit, betrayed in almost every page  
 of your admirable work' 120.24 47473.36v

R tell once again / [this and the next four entries are all part of  
 the same unit but are separated as they are distinguished by crayon  
 markings]

B\* of the safe and pious hands / into which / have been intrusted  
 such /

a mission / Such virtues & such results / as you / with such  
 patience & / such devotedness /

B\* So edifyingly & loving /

record K 12: 'tell once again of the safe and pious hands into  
 which have been entrusted such a mission, such virtues, and such  
 results as you, with such patience and devotedness, so edifyingly  
 and loving record.' 356.28-9 47480.152v

B\* in the hurry of the times K 13: 'In the hurry of the times I could  
 read but little' 356.27 47480.152v

B\* enough, however, I / have seen of it K 13: 'Enough, however, I  
 have seen of it to know' 356.26 47480.152v

53 G this nice volume K 13: 'that in this nice volume you have given the  
 life of our National Apostle'

R\* command the widest / circulation K 14: 'I feel certain it will  
command a wide circulation' 356.28 47480.152v

R\* I have been reading it K 14: 'I have been reading it' 356.19  
47480.3

R\* written by you K14: 'the "Life of St. Patrick," written by you'

B\* replete in the informations K 15: 'is orderly and replete with  
information concerning the labours' 356.31 47480.164v

My attention has lately / been called K 15: 'My attention has lately  
been called to your "Life of St. Patrick,"

Nicholas Donnelly K 16: 'N. DONNELLY'

34 R reputed father of Jesus ['Jesus' joined by a line to lower entry:]  
son of David K 17: 'Jesus, Son of David, have mercy on me'

R Your servant! (saint J K 17: 'spare Thy servant' K 18: 'St.  
Joseph, pray for me' 174.11 47474.25v

Socket (Succoth) K 23: 'St. Patrick, who was called Socket'

Patrick Pothead (Pothead) K 23: 'Poted was his grandfather's name'

B\* in the extremity of / the world K 26: 'A person born in Great  
Britain could scarcely call Ireland the extremity of the world'  
360.32-3 47480.187

falls in with [illeg. word] barbarians (SP) K 26: 'Among barbarians  
I dwell a stranger and exile'

P. born 377 / capt 393 K 27: 'St. Patrick was born in the year 377,  
hence the date of his captivity was 393'

Sack of Rome / 410 K 27: 'in the year 410, Rome was taken and  
sacked'

snow & flowers K 30: [a blackthorn tree at Church of Tours]  
'flowers, then bears fruit, and is seen covered with snow and  
flowers at the same time'

Horatus [not in Kinane]

Calpurnius / Conces / essa K 31: 'I Patrick...had Calpurnius, a  
deacon, for my father, the son of Potitus, a priest.' His mother's  
name was Conches, or Conchessa'

[rest of p. 34 not from Kinane]

35 Father Roman / Mother Hungarian K 32: 'his father's family were of  
Roman origin...Conchessa...was born in Pannonia, Modern Hungary'  
born in France or Scotland K 20: [discussing Patrick's birthplace]  
'the glory and the controversy lie between France and Scotland'  
slave K 32: 'Conchessa...she was...sold as a slave'

S. Francis gift of tongues / (cause of canonisation) K 36: 'God conferred the gift of tongues upon St. Francis Xavier...In the cause of his canonisation it is stated'

Jocelin & Pills 370 / Lanigan 387 K 41n: [Patrick's birth]

'Ussher writes 372; Jocelyn and Pills, 370; the Bollandists, 377; Lanigan...387'

whelp dream & Irish / mother of Dominic K 41: 'Before his birth, the mother of St. Dominic dreamt that she brought forth a whelp, which carried in his mouth a burning torch, with which he set the whole world on fire'

Assisis, mother delivers / on straw K 42: 'the mother of St. Francis of Assisium...gave birth to her son upon a bed of straw' P. Gormias blind bap K 42: 'The priest, whose name was Gormias, to whom the child was brought for baptism, was blind'

Tigris & Luperta sister / of white wound K 47: 'The two sisters - one named Tigris, and the other Lupita "of the white wound," ' slaves in Louth K 47: [Patrick's sisters] 'were separated from their brother and sold as slaves in Louth'

sold to 4 masters K 47: 'Our holy youth was sold to four masters'

Milcho buys from others K 47: 'one of them...purchased him from his partners. His name was Milcho'

sheep, swine, on K 47: [Patrick] 'suffered much hardship in the wilderness tending swine'; K 48: 'was daily tending sheep'

A repeats [not in Kinane]

learns Irish K 50: 'the captivity was designed, that our holy youth might learn the Irish language'

B\* Milcho sleep with 2 / daughters K 53-4: 'One night, in a vision or dream, Milcho saw...flames...consume his two little daughters, who were sleeping with him' ?366.14-17 47480.159v

R begin to say to me K 57: 'one day the master began to say to me' P. march Sentr et Mens [K 57 describes journey through desert] girls at well [not in Kinane]

R Drunkards shook / hands [not in Kinane]

B\* 2nd captivity. (60 days) K58: 'a second captivity...On the sixtieth night the Lord delivered me' 364.16 47480.189v

B\* 2nd tonsure [end of deletion] monastic / servitude K 67: 'He set out for Tours...that he might receive the monastic tonsure, for hitherto he had only the tonsure of servitude'



Lerins isle Toulon K 68: 'Lerins, an island in the Mediterranean, near Toulon, was probably the most famous sanctuary in Christendom'  
Marmontier K 67: 'the great schools of Auxerre, Lerins, and Marmontier'

P arrives / on Riviera [not in Kinane]

That nobody will be surprised [not in Kinane]

R Pelagianism K 70: 'the Pelagian heresy' 525.07 47482b.88

37 Palladius, relics of Peter Paul K 73: 'Pope...named Palladius, and sent him into the island of Hibernia, giving to him relics of the blessed Peter and Paul'

Scot / Finte (Killfine) / tablets Pallere / Sylvester & Salonus / martyr / Dunlavin [a line connects 'Finte' and 'Dunlavin'; to right of '(Killfine)' is written:] Patrick / (+) K 74: 'Palladius, entering the land of the Scots...built three churches... one which is called *Kill-fine* (i.e. church of Finte: perhaps the present Dunlavin)...the tablets on which he used to write, which, in Irish, are called from his name, *Pallere*...the holy companions of Palladius, viz. Sylvester and Salonus...[Palladius said to have been] crowned with martyrdom'

45th pope [a line connects this to '60', six lines lower; see entry five lines down for source]

manners + customs K 75: 'the language, manners and customs of the Irish people'

man of God K 76: 'the man of God, Patrick'

Theodosius, King of World K 76: 'In the thirteenth year of the emperor Theodosius'

Amatorex K 81: 'in the presence of St. Germanus and Amatorex the Roman, ordained him bishop'

45th + Patrick K 77: 'Celestine was the forty-fifth successor of St. Peter'

or 60 turns his steps K 85: 'consecrated bishop in 432 in the sixtieth year of his age'; K 82: 'Patrick turned aside from his journey'

B\* P sees a man inside / himself K 84: 'I saw one praying within me, and I was, as it were within my body, and I heard that is above the inner man' 364.17 47480.189v

took ship K 86: 'took ship and came into Britain'

R P lands at mouth of Vartry K 86: 'landed at the mouth of the river Vartry' 290.19 47482a.73

- 38 re-embarks K 87: 'resisted our Apostle, and obliged him to re-embark'  
 converts 1 Wicklowman K 87: 'our Saint made one convert at Wicklow'  
 Holmpatrick (isle) K 87: 'put in for some days at a small island, now called Holm-patrick'
- B\* P looks about him to / remember & recall / place & tongue after / 40 years [not in Kinane] 367.10-11 47480.192
- B\* P bribes Milcho to / believe K 89: 'Patrick went to preach to Milcho, and took with him gold to prevail on him to believe' 366.02 47480.203v  
 [remainder of p.38 and first three lines of p.39 not in Kinane]
- 39 fire at Slane K 95: 'at a place, now called Slane...lighted the Paschal fire'  
 staff of Jesus K 103: 'his crozier, "the staff of Jesus"'  
 (isle in Etruscan Sea) K 103n: 'received..."Staff of Jesus," from a holy hermit, who lived in an island in the Etruscan Sea'  
 Lucat Mael K 105: 'Luchat Mael, the chief magician'  
 S.P invert miracle / of druids (paradox) K 105: [Luchat Mael] 'brought darkness over the plains...St. Patrick prayed to the Lord, and immediately a bright sun dispelled the darkness'  
 Benignus in druid's coat / Lucat Mael - B's coat / in the / wet & / dry / house K 105-6: 'St. Patrick offered that the youth Benignus, whom he loved...should be shut up in a house with the magician: that this house should be made one half of dry faggots and the other of green wood; and that Benignus, wearing the tunic of the magician, should be placed in the house of the dry faggots; and the magician, wearing the tunic of the Saint, be shut up in the house of green wood.'
- G unctuous beauty K108: 'We can well conceive with what unction our Saint preached the mercies of Jesus' 476.23 47484a.90  
 Patr tries to convert Leary K 110: 'although he spent a long time in teaching him the faith of the Lord Jesus, he could never bring him [Laeghaire] to baptism'
- G as Leary buried / Leinstermen K 111: 'The body of Laeghaire was ...interred...with his face turned southward upon the Lagenians as it were fighting with them, for he was the enemy of the Lagenians (men of Leinster) in his lifetime' 442.29-30 47483.115
- 40 Teltown (Tailteann) K 112: 'Teltown, Co. Meath'  
 meets Conal & Cairbre / S. of Niall K113: 'At Teltown, St. Patrick

found Cairbre and Conall, brothers of King Laeghaire, and sons of the famous Niall of the Nine Hostages'

Conal RC K 113: 'At the preaching of our Saint, Conall joyfully received the faith' [stroke in NB joins 'Conal' to 'Conal' above]  
Crom Cruach / Moy Sleeth K 114: 'Magh Sleeth where stood the chief off idol of Erin, i.e. Cenn Cruaich'

r. Guthara / loud voice (he shouted) K 114: 'Patrick saw the idol from the water which is named Guthara - (loud voice, i.e., he elevated his voice)'

crossed Shannon at/Clonmacnois K 117: 'the very part of the lordly Shannon where our Saint crossed. The ford is quite near the modern Clonmacnoise'

Cruachan (Roscommon) / Ethne fair / Fieldelm red / d of Leary / McNeil K 117: 'Arrived at Cruachan, the palace of the king, which is near the present town of Roscommon, St. Patrick met two princesses, daughters of his old enemy, King Laeghaire...Laeghaire McNeill's two daughters, Ethne the Fair, and Fieldelm the Red'

P & synod K 118: 'found the synod of clerics at the well'

P speaks to them / of original sin K 119: 'St. Patrick said, 'Do you believe that through baptism the sin of your mother and your father shall be put away from you?'

41 S.P. II / illustrates 7 / sacraments on / corpore vici  
[not in Kinane]

returns to Fochlut / wood (Killala) - vision / in youth

K 120: 'His visit to the wood of Fochlut, near the present town of Killala, where many years ago, as we have narrated, the voice came to him - the vision'

SP Moses K 125: 'Patrick was afterwards with illness of mind in Cruachan...just like Moses, son of Amra, for they were alike in many things'

black birds grow white / sight is bad / angel (depart from C- / I will not dep K 125: 'at the end of those forty days and forty nights, the mountain around him was filled with black birds, so that he could see neither heaven nor earth'; K 126: 'The Angel subsequently...brought white birds about Cruachan...[and said:] "depart from Cruachan." "I shall not depart," said Patrick'

Strike yr bell! K 129: '"Strike thy bell," said the Angel'  
R thro bowels of Thy / Mercy K 134: 'O God, through the bowels of Thy mercy' 185.33 47474.31v

[the rest of p.41 and the first three lines of p.42 are not in Kinane]

42

Prince Aengus of Cashel fort K 139: 'Whilst our Saint preached and baptised at Cashel, the prince Aengus stood by his side'

offering on evy 7th ridge K 140: 'he made an offering on every seventh ridge that he traversed in Munster'

Aengus desc. never die by\ / wound K 140: [Patrick to Aengus:] 'your successors from this day shall not die of wounds'

Hy Cullen (people of K 142: 'all the Ui-Cuanach (the people of Cullen) believed'

sire to son K 145: 'traditions faithfully handed down from sire to son'

R slieves [end of deletion] & peaks K 148: 'A blessing on their slieves and peaks'

Crom Cruach (Cavan) K 149: 'the great idol Crom Cruagh, in the Plain of Adoration, in the County Cavan'

Odran takes P's place / killed K 149: 'The charioteer, Odran, having heard of the plot, resolved to save the life of his master by the sacrifice of his own' [they change places and Odran is killed in place of Patrick]

feigns sickness K 152: 'One of the party feigned sickness' [in another ploy to discredit Patrick]

boat of hide / fettered feet / key in sea / drifts to Man K 152: [Patrick to perpetrator of ploy:] '"when you reach the sea, bind your feet together with an iron fetter, and cast the key of it into the sea, and set out in a boat of one hide"'; [higher on page:] 'the wind and frail bark landed him in the Isle of Man'

Gratzacham! K 157: 'St. Patrick said: "Gratzacham."'

Did you ever see / a bullock K 165: 'like young bulls loosed from their bonds'

R the bosom of the night K 171 [*Confessio*]: '"I saw in the bosom of the night," he writes' 449.22 47483.117

43

R deathday K 174: 'translated to heaven on the seventeenth of March' 186.12 47474.32

Abraham K 177: 'a true pilgrim, like Abraham'

dark & ungentle to / the sons of death K 178: 'dark, ungentle towards the sons of death'

12 nights' wake K 179-80: 'the funeral obsequies lasted for twelve whole days...For a space of twelve nights, that is, whilst the divines were waking him...there was no night'

men of Armagh follow / phantom ox K 181: 'The men of Armagh faithfully followed what appeared to them the real car; [with Patrick's body] but when approaching their city, the oxen and car disappeared, and to their utter astonishment, they discovered that they followed a phantom'

S.P. & O'C against bloodshed K 184: 'St. Patrick converted to Christianity the whole Irish, without the shedding of one drop of martyr's blood'

B\* mass (penal) said on / cromlech K 184: 'the holy sacrifice was offered at night...a rude stone serving as an altar' [under penal laws] 343.31 47480.5v

R wolf or friar 4d each K 184-5: 'The same price was laid upon the head of a wolf or friar' 099.14-15 47472.161  
apostolic man K 195: 'his Apostolic life'

[rest of p.43 not in Kinane]

44 O the bones of the boy that / was ate by the pig K 197-8n: "'the pigs have eaten our son Ailill through savageness." And Ailill said, "I will believe if you resuscitate my son for me." Patrick commanded the boy's bones to be collected' 091.05 47472.160

G with an easy rush K 201: 'with an easy rush he planted the cross' 471.15-16 47483.159

G 200 genuflections K 201: 'he recited a hundred Psalms, making at the same time two hundred genuflections' 519.35 47486b.443

R what exactly is she / doing with the milk [not in Kinane]

G prevenient K 203: 'the prevenient inspiration of the Holy Ghost' 585.09 47482a.27

escaped from Bantry Bay K 205: 'our holy youth travelled "two hundred miles" southward, most likely to Bantry Bay; and there found the "ships ready;"'

Night / prayer / icebath / sleep K 207: 'He divided the night into three parts. During the first he recited a hundred Psalms... he plunged into a vessel of icy-cold water...The third part of the night was given to repose'

G I cannot repeat enough A [not in Kinane]

SP said apoc. every day K 209: 'he every day in the Mass sacrificed the Son to the Father'

preached 3 days long K 209: 'on one occasion...the Saint interpreted the four Evangelists, for three days and nights'



raised 33 from dead K 210: 'raised thirty-three persons from the dead'

R excruciated ?K 215: 'zeal in excommunicating Coroticus'  
192.18 47474.35

[rest of p.44 not in Kinane]

45 I have been tormented/ till I am recompensed K 127: "'I will not depart," answered Patrick, "because I have been tormented, until I am recompensed'  
anything else? K 127: "'Is there anything else granted to me?" asked Patrick.'

B\* There is the great sea/ to come over I - 7 [end of deletion]/ years before doom K 127: "'There is," answered the Angel, "the great sea to come over Erinn seven years before the Judgement'  
347.16 47480.6v

[rest of p.45, all of p.46 and first line of p.47 not in Kinane]

47 S Aengus classes I.saints K 226: 'St. Aengus divides the Irish 'Saints into three classes.'

(432 - 534 / (350 / bishops K 226: 'The first class, extending from the year 432 to 534, begins with St. Patrick, and numbers 350 Saints, all bishops and founders of Churches.'

1 leader 1 mass, 1 mod K 226: 'They had one head, our Divine Redeemer; one leader, St. Patrick; one Mass; one mode of celebration'

B\* 1 tonsure (ear to ear) K 226: 'one tonsure from ear to ear'  
364.14 47480.189v

B\* most holy sun K 226: 'The Saints in this class are called "most holy," and are compared to the sun in its meridian splendour'  
347.07 47480.6

(534 - 600) K 226: 'The second class, extending from the year 534 to 600'

B\* 300 very holy moon / priests K 226: 'counts 300 Saints. The Saints in this class are chiefly priests; are called "very holy," and are compared to the moon' 360.25 47480.186

100 - 600 - 664 holy stars / lay + clerical K 226: 'The third class, extending from the year 600 to 664, numbers 100 Saints, comprising bishops, priests, and laymen. They are called "holy," and their sanctity like "brilliant stars."'

Greek students in Trim K 229: 'So numerous were the Greek students in the great school of Trim'

Aengus Culdee K 224: 'St. Aengus, Celé Dé or Culdeé'



Book of Saints / - Homonyms / - Sons K 231: [St Aengus]

'wrote five books on the Saints of Ireland...the first book tells in three chapters the Saints. The second book is on the Homonymi, or Saints of the same name...The third book is called the "Book of Sons"'

Irish saints / 150 Ger / 45 Fr / 45 Eng / Belg 30 / Italy 13 / Scand 8 / Swiss 1 K 234: 'In Germany are found 150 Irish Saints... In France we find 45...In Belgium 30...In England 44...In Italy no fewer than 13: and Norway and Iceland 8. St. Gall and his companions evangelised Switzerland'

S Ailbe (of Emlý) K 240n: 'The other St. Ailbe was the first bishop of Emlý'

48 S Cumman the Tall/ - - - Fair K 224: 'St. Cumman, surnamed the Tall, to distinguish him from Cumman the Fair, who was abbot of Hy, was abbot and bishop of Clonfert'

Aquinas v Scotus / SP v D K 250-1: 'John Duns Scotus... is second only to St. Thomas, the Angelic Doctor of the Schools'

23 / iv Clontarf (1014) [Joyce's slash] K 257: 'On the 23rd of April, 1014, the foes met face to face'

[rest of p.48 and first three lines of p.49 not in Kinane]

49 lay at my feet are K 277: 'Most humbly and reverentially do we lay at the feet of our great and beloved Apostle St. Patrick this poor offering of love'

The notebook transcriptions above are taken from a complete version of notebooks VI.B.13-15 in my possession. I should like to thank Ian MacArthur and Danis Rose for commenting on this typescript. I should be glad to hear from anyone interested in publishing the entire text.

-ROLAND McHUGH

## 29 PACIFETTES (470.36f)

Explanations of passages in *FW* supplied by Joyce in his letters to Miss Weaver are characteristically superficial, tantalisingly inaccurate, or perhaps even deliberately misleading. After all, *FW*, whether taken as a riddle or a joke, would lose its *raison d'être* by being explained. On August 8, 1928, Joyce informed Miss Weaver (*Letters*, I, 263) that the 29 words for "peace" incorporated into the parody of the Maronite liturgy on p. 470-471 "are modeled on the following tongues and variations: German, Dano-Norwegian, Provençal, French, Greek, French variations, Malay, Echo, Gipsy, Magyar childrens, Armenian, Senegalese, Latin variation, Irish, Diminutive, N. Breton, S. Breton, Chinese, Pidgin, Arabic, Hebrew, Sanskrit, Hindustani and English...This word was actually sighed around the world in that way in 1918." However, as many readers have noticed before me, this list of languages is too short for the 29 words and thus does not quite match the text in *FW*.

The formal structure of "peace" words resembles a similar setting of the 14-pair antiphonal threnody on p. 499. In both "the choir of girls split in two = those who pronounce Oahsis and those who pronounce Oeyesis" (*Lett.*, I, 264) wails over the dead body of Osiris-Jesus-Shaun-Finnegan, one group standing at the head and the other at the feet of the corpse. Issy, the leap-girl, dismisses them by the last, 29th, word. In this context, "peace" is the peace of the dead (as suggested by Mrs Glasheen in *Census III*, p.293) but the peace words are also pieces of dismembered Osiris, bewailed and later reassembled by Isis.

However, as a part of a mock-Maronite liturgy on P.470, the leap-year chorus-girls exchange the kiss of peace, the "pax", symbolised by an embrace at Mass ("exchanged the pax in embrace or pogue puxy as practised between brothers of the same breast", 083.32).

### 1. Frida! 2 Freda!

"Freda" is a plate with an embossed crucifix, kissed first by the priest and then by congregation (1). German *Friede* (peace), Danish and Norwegian *fred* (peace) may possibly also pun on Joyce's own name, since German *Freude* = joy. Cf. "exclaiming one another's name joyfully", (*Lett.*, I, 264). "Frida" suggests "Friday" ("On Good Friday the body of Jesus is unscrewed from the cross...while girls dressed in white throw flowers at it and a great deal of incense is used", *ibid.*)

3. Paza! 4. Paisy!

Provençal *patz* (peace), but Spanish and Portuguese *paz* (peace) is closer. English *peace* and French *paix* derive from Old French and Middle English *pais*, etymologically related to Latin *pax* ('peace', or specifically, 'the kiss of peace'). Greek *pais* = child, virgin (of both sexes). Pidgin *pis* (fish) may allude to *ichthys* = Christ.

5. Irine! 6. Areinette!

Again, the expressions may be read as girls' names. Greek *eirēnē* (peace) is used by ecclesiastical writers for the "holy kiss", "kiss of peace". Irena personified Ireland in Spencer's *Faerie Queene*. French *reinette* alludes to *reine* (queen) (cf. "areine", VI.B.22, back cover recto (2)) and appears as Issy's epithet in "Reinette" (373.22) or "reinebelle" (527.30), the little rainy cloud before it becomes Anna Livia. Peacing (pissing) rain is associated with the rainbow of peace "heptarched span of peace", 273.04) represented by 28 iridescent girls of seven colours ("sevenal successive-coloured serebanmaids", 126.19; "his Arcobaleine forespoken Peacepeace", 175.16). The source of piss is the kidney (French *reine* ).

7. Bridomay! Bentamai!

"My bride, bend to me" is an echo from the 'Song of Songs' of Solomon (see below, abbreviated as Ct.). Malay *berdamai* (at peace, to make peace) is recorded in VI.B.22.150, but VI.B.21.153 has "bridomai", while the margin of the second set of galleys for *transition 13* (BM 47483.211) and VI.B.22.151 have "Birdomay" (2). Joyce preferred at the end a spelling alluding to Issy as a bride Bridget Brinabride. Dead Finnegan, however, looks more like the stuffed corpse of Jeremy Bentham, preserved in University College in London, than a bridegroom.

9. Sososopky! 10. Bebebekka!

This is the first of two successive pairs in which not the sound but stammering is imitated. The spelling "sososopky" could be a printer's error, since Joyce's notebooks and proofs give three times "sòsosokky" (VI.B.21.153, VI.B.22.151; BM 47483.211). Cambodian *sok(h)* (peace); cf. "soc" listed as Cambodian in the preparatory peace vocabulary in VI.B.22.150. Irish *sos* (rest, peace). In death language (Morse and Latin *mors*): S.O.S.

"Soso..." also alluded to Issy and her mirror image (French *sosie* a person's double, twin, as in "sosie sesthers", 003.12, or "I call her Sosy because she's sosity for me and she says sossy while I say sassy", 459.10). The English dialect expressions *sozz* (to fall heavily, a thud) and *sossed* (drunk)

fittingly describe the fall of Finnegan, and the staccato hammering "sososo" echoes the banging of the body against rungs of the ladder during the descent of tongue-tied Finnegan. Hungarian *béke* (peace) is babbled by Hungarian babies and French *bébé* combines with *bécot* (little kiss).

11. Bababadkessy! 12. Ghugugoothoyou!

The kiss is bad – a hug to you. To avoid the dangers of abuse of the kiss of peace, the *Apostolic Constitutions* (viii, 11) ordered strict separation of sexes in church and later, to be safer still, an embrace was substituted for the old kiss (1). Romani (Gipsy) *baxt*, *bacht* {luck, happiness) in "bababadkessy" puns on Anglo-Irish *Bad cess to you* (bad luck to you). "Ghugugoothoyou" is Armenian *xagagawt'yown* (peace) (cf. "khagagouthioun", VI.B.22.150).

13. Dama! 14. Damadomina!

*Dama dama* is the zoological name for fallow deer. This also alludes to the 'Song of Songs', in which the bridegroom is "like a roe or a young hart" (Ct.ii.9; ii.17) and his bride urges the daughters of Jerusalem (i.e., the city of peace, according to etymologists) "I charge you, O ye daughters of Jerusalem, by the roes and by the hinds of the field, that ye stir not up, nor awake my love, till he please" (Ct.ii.7; iii.5).

In a Senegalese language, Volof (or Wolof) *dama* = peace (cf. VI.B.22.150: "volof = senegalais dama"). Latin *Dominus* (the Lord) is here feminised as *Domina* (lady, queen). As the language deteriorates, the dames become blasphemous: "Damn the Lord!"

15. Takiya! 16. Tokaya!

Lithuanian *taika* (peace). VI.B.22.150 has "japonais takiya". This could be Japanese *tokeai* (to restore friendship) but none of the usual Japanese expressions for "peace" fits. It is unlikely that Finnegan got drunk on the Hungarian wine Tokay in Tokyo. In Russian *takaya* (such a ...)

17. Scioccara! 18. Siuccherillina!

Irish *síoth-char* (peace-loving), *síoth* (peace), *cara* (dear), *socair* (at peace, tranquil). "Sugar" (Irish *siúcaire*) may be a euphemism for "sh..". Possibly also Laotian *šuk* (listed among peace words in VI.B.22.150). Italian *sciocco* (fool, foolish), *scioccheria* (foolishness, nonsense), *scioccherellone*

(fool). Cf., "sciuccherellina", BM 47483.211 and "sciocca siucca", VI.B.22 back cover recto).

19. Peocchia! 20. Peucchia!

Breton *peoc'h* (peace). The variant *peuc'h* is recorded from the provinces Tregor (Northern Brittany) and Vannes (Southern Brittany). In slang, *peach* = an attractive girl. In Czech and Slovak, *píča* (pron. peecha) = cunt. Polish *pokoj* (peace), Russian *s pokoem* (in peace), cf. "Spockoya", VI.B.22 back cover recto.

21. Ho Mi Hoping! 22. Ha Me Happinice!

Chinese *ho<sup>2</sup> mu<sup>4</sup>* (domestic peace) and *ho<sup>2</sup>p'ing<sup>2</sup>* (national peace), *ho<sup>2</sup>* (harmony), *p'ing<sup>2</sup>* (peace). VI.B.22.150 has only "chinois hoping". Combined with the preceding pair, we get glimpse of *ecce homo!* from the Good Friday. Pidgin *pinis* (end), hence "happenice" is also "happy end".

23. Mirra! 24. Myrrha!

"Tchequoslovaque mir, bulgare mir, serbe mir" (VI.B.22.150) makes it impossible to attribute a single language for "mirra" and it can be only glossed generally as Slavonic. Entry 24, however, could be Ruthenian (i.e., Ukrainian) *myr* (peace). Myrrh alludes again to the 'Song of Songs': "a bundle of myrrh is my wellbeloved unto me; he shall lie all night...", Ct.i.13) and, according to Joyce, myrrh was used by the Maronite girls for pelting and incensing the body (*Lett.*1, 263). The words 23 and 24 also suggest "mirror", the double image of Issy. Myrrha, like Issy, had an unnatural love for her own father, Phoenix.

25. Solyma! 26. Salemita!

Solomon and Shulamite of the 'Song of Songs'. "Let him kiss me with the kisses of his mouth" (Ct.i.2) and, later: "Return, return, O Shulamite; return, return, that we may look upon thee" (Ct.vi.13). Shelomith from 1 Chr.iii.19 had two brothers like Issy, and Shelomith from Lev. xxiv.11 was the mother of a man who blasphemed the name of the Lord and cursed, like Joyce or his protagonists. Salome was the mother of James and John (Mt.xxvii.56; Mk.xl.40), i.e., of Shem and Shaun. Another Salome asked for the head of John Baptist. Arabic *salaam* (peace), *salaama* (peacefulness), Hebrew *shalom* (peace), *shelomith* (peaceful, love of peace).

### 27. Sain̐ta! 28 Sian̐ta!

The two penultimate languages in *Lett* I, 264 are Sanskrit and Hindustani. Sanskrit *śānti* (peace) and Hindustani *shanti* (peace). VI.B.22.150 gives Bengali "sain̐ta" and Hindustani "sian̐ta".

### 29. O Peace!

"English = O for goodness sake leave off" (*Lett*. I, 264), i.e., "peace off" (piss off!). In slang, *piece* = a sexual partner, coitus, male or female genitals. Isis finally found the missing piece, according to the *Book of the Dead*, the *membrum virile* of Osiris (3), the *pièce de résistance*. The date of the Armistice Day in 1918 was set on November 11. The date duplicates the renewal number eleven.

1. W.E.Addis and T.Arnold, *A Catholic Dictionary*, 10th ed., London 1928, p.505.
2. All references to Buffalo notebooks are transcribed from *The James Joyce Archive* (ed. M. Groden), Garland publishing, New York, 1978.
3. J.S.Atherton, *The Books at the Wake*, New York, 1974, p. 19.

-PETR SKRABANEK

1132

*The Life of St. Laurence O'Toole, Archbishop of Dublin* by the Rev. John O'Hanlon (Dublin: John Mullaney 1857), page 11: 'Laurence or Lorcan O'Toole was born in the year 1132, or perhaps before this date.'

-ROLAND McHUGH



NOTES ON "29 DEATH WORDS" (499.05f.)

The exclamations in 499.05-499.11 are grouped into 14 echoic pairs. They imitate the practice of hired keeners at Irish wakes. "The mourner at the head [of the bed or table on which the corpse was laid] opened the dirge with the first note or part of the cry; she was followed by one at the foot with a note or part of equal length" (E.O'Curry, *Manners and Customs of the Ancient Irish*, London 1873).

Incomplete and scattered notes for this passage can be found in the Buffalo notebook VI.B.4.81-108. The first entry is *Hmvs* on p.81 of the notebook, following a short list of Hebrew words. *Hmvs* are transcribed Hebrew consonants of the word for 'death'. On p.84, Joyce wrote: "29 Hemovs! 28 Hamovs!" He obviously liked the pun of "he moves" contained in a word for 'death' and intended to use 28 expressions for 'death', followed by the 29th "leap" of the corpse. On the following page 85, however, Joyce started to list expressions for 'death' in various languages, but stopped short at no.14, though he already made a column of numbers on the left margin from 1 to 16. Perhaps he already considered the structure of 14 echoic pairs as it appears in the final text. On pp. 104-108 of the notebook there are a number of expressions for 'death' in various languages. Some of them are crossed, but he also used several uncrossed expressions.

The following comments are based on this notebook and notebook gaps are filled by guessing.

1. Mulo mulelo!

Romani *mulo* 'dead' (past participle of the verb *merav*). *Mulo* is also the Gypsy vampire (plural *Mule*). *Melalo* is the dreaded monster of Gypsies, which tears out hearts and lacerates bodies. (Jean-Paul Clebert: *Les Tziganes*, Paris, 1961). In Anglo-Irish *muley*, *mooly* = 'hornless', perhaps alluding to the dead member, or to the missing piece of the dead Osiris, "pending a rouseruction" (499.01). In Swahili, *malale* is "sleeping sickness". Finnegan has a kind of the Sleeping-Beauty disease. *Mulelo* = ? The notebook does not help.

2. Homo humilo!

Latin *humo* 'I bury', *humilis* 'humble' (i.e., literally 'close to earth', 'low', 'earthly'). Hence "homo humilo", 'man of earth', i.e. 'buried man'. *Humus* is decomposed organic matter in earth.

3. Dauncy o deady O! 4. Dood dood dood!

Dance for your (dead) daddy! *Dauncy*, dial. var. of *donsie* 'unlucky'.

Dutch *dood* 'death', 'dead'. In slang, *dead oh!* means "in the last stage of drunkenness" (Partridge). *Dodo* is an extinct bird, also 'stupid'. French *faire dodo* to go to sleep.

5. O Bawse! 6. O Boese!

Irish *bás* 'death'. Flemish *boezen* 'to booze'. *Bowse*, dial. var. of 'booze'. Anglo-Irish *bowsie* 'a layabout'. Also 'obese' (note that Joyce entered both "O Boese" and "adipose" in his revision of a *transition* version, MS 47486a. 104). German *böse* 'bad', 'wicked'.

7. O Muerther! 8. O Mord!

Spanish *muerte* 'death', Hindustani *murdár* 'dead body'. German *Mord* 'murder', in Old High German, *Mord* also 'death'. Also echoes of lamentation - "O Mother!", "O mercy!" and Anglo-Irish expletive *melia murther* (U: 12.1345/329.13).

9. Mahmato! 10. Moutmaro!

Armenian *mah* 'death' (VI.B.4.106: "mah"), Arabic *mamat*, *mout* 'death', Egyptian *m(w)t* 'death', Welsh *marw* 'dead', Breton *marv* 'death', Irish *marbh* 'dead'. Also *mammoth*, like *dodo*, extinct species.

11. O Smirtsch! 12. O Smertz!

Polish *śmierć* 'death', Czech *smrt* 'death', Russian *smert* 'death', Italian *smorzare* 'to die away'. Perhaps also scatologic *smirch*, *smear*, and *merde*. German *Schmerz* 'pain'. (God)'s mercy.

13. Woe Hillill! 14. Woe Hallall!

Valhalla (where Odin receives the souls of the dead), woe, howling, and ululation. Hungarian *halál* 'death', Welsh *hollol* 'dead'.

15. Thou Thuoni! 16. Thou Thaunaton!

Irish *thuit* 'died', *do thóin* 'your arse', Greek *thuō* 'I sacrifice by killing', *thānatos* 'death', Finnish *tunteeton* 'dead', *tuoni* 'death'.

17. Umartir! 18. Udamnor!

Czech *úmrtí* 'death'. VI.B.4.106 has "Pol. umart" (Polish *umarł* 'he died': Joyce or the printer mistook the Polish crossed *ř* for the crossed *t*). Sanskrit *mṛta* (VI.B.4.107). *Damnor* is, according to VI.B.4.104, Cambodian (Khmer), but I did not find it in a Cambodian dictionary. It gave only

*dam* 'to hit with a hammer'.

19. Tschitt! 20. Mergue!

Annamese *chêt* 'to die' (cf. VI.B.4.105 : "Ann. chet"). Persian *merg* 'death'. Also puns on 'morgue' and 'merde!' Japanese *shitai* 'corpse'.

21. Ealumu! 22. Huam Khuam!

Turkish *ölüm* 'death'; old transcription from Turkish written in Arabic letters was *eulüm*). Slang *lumme!* contracted exclamation from 'love me!' Siamese *khuam* 'death' (given thus in VI.B.4.105 together with Laotian *khuamtai*). *How come* (you so) ? = 'drunk' (Partridge).

23. Malawinga! 24. Malawunga!

VI.B.4.108 has Samoan *maliu* (= death) and *maliuga*(= arse). *Wing'd* is a slang word for 'drunk'.

25. Ser Oh Ser! 26. See Ah See!

Chinese *sé* 'death' (VI.B.4.104), in Morse (Latin *mors* = 'death'): S. O. S., Slang *so-so* 'drunk'. Japanese *shi* 'death' (VI.B.4.104, where also Japanese *sei-shi* 'life and death'). *Séance* (of spiritualists to communicate with the spirits of the dead).

27. Hamovs! 28. Hemoves!

Hebrew *hamoves* 'death' (Ashkenazi pronunciation). He moves! The candle of life comes back to life: "Ther's leps of flam in Funnycoon's Wick" (499.13). *Funny* = drunk. "The keyn has passed". "Keyn" = keen, king, key (penis). "Rouseruction of his bogey" ends the cycle. It is both the resurrection of the dead penis and of God (Russian *bog* 'god').

29. Mamor!

One of the keeners notes the movement of the corpse, "Bedad he revives, see how he rises" of the ballad. She exclaims: *Ma mort!*

## ROMANO LAVO-LIL REVISITED

George Borrow's *Romano Lavo-Lil*, in the 1907 text published by John Murray, is somewhat confusingly put together, with the result that Roland McHugh's list in *AWN XV* suffers from an omission as well as some misidentifications, which have also found their way into his *Annotations to FW*, as well as Rose and O'Hanlon's *Understanding FW*, p.47

Borrow lists town names spasmodically in a general glossary at the beginning of his book ('Romano Lavo Lil: Word-Book of the Romany'), but there is a more thorough treatment of them later on, in a chapter specially devoted to them ('Romane Naviour of Temes and Gaviour: Gypsy Names of Countries and Towns'). Here they appear in a slightly different form: viz. with the affix 'eskey', instead of the 'eskoe' of the earlier list. Thus 'Matcheneskoe Gav' for Yarmouth - the "fishfellow's town" of *FW* 056.35 - appears in the special list as 'Match-eneskey gav.' 'Povengreskoe gav' and 'Povengreskoe tem' both appear in the general list as 'Potato town - Norwich' and 'Potato country - Norfolk' respectively, whereas only 'Povengreskey tem: Potato country - Norfolk' appears in the special town list, in which 'Shammin-engreskey gav: Talking fellow's town' (not used by Joyce) is the equivalent for Norwich.

In the town list also appears an entry not duplicated in the general list: 'Paub-pawnugo tem: Appewater country - Herefordshire.' Joyce, obviously taking his place-names from the special rather than the general list, conflated <sup>1844</sup>Norwich and Herefordshire. He wrote 'paubpawngopovengreskey' in a neat hand on the second set of Faber galleys, which his typist, who had the usual difficulties with the letters 'n', 'u' and 'w', transmogrified into the word we find in the printed text at 056.36. ("orfishfellows" is also a corruption: the 'or' should be a separate word).

'Pea-mengri: teapot' appears in the general list, but two lines further down, out of proper alphabetical order, appears 'Pea-mengro: drunkard' - much more appropriate for 171.29.

- VINCENT DEANE

ADDITION/CORRECTION TO *THIRD CENSUS*

\*MICHAEL, Father -- in *FW* he turns up commonly in the Letter from Boston where he gives (or is given) a "lovely present/parcel of wedding cakes" (see Hart, *Structure and Motif*, 232); but *FW* 617.20-25 brings Father Michael and pudding together in a kind of recollection of a letter James Joyce wrote Stanislaus Joyce when James was a hungry young bank-clerk in Rome, 31 August 1906: "We go to a little wine-shop...the proprietor... invited us to dinner...sardines, roast veal and tomatoes, salad, a huge English pudding, melons in rum, wine and cognac and cigars. The pudding was a gift of an old priest from Sicily -- Padre Michele!... I think he meant nothing ill by his mess of pottage -- which was excellent." (*Letters* 11, 154, see also *Letters* 11, 213.)

-ADALINE GLASHEEN

## SONG SENSE

The structure underlying *FW* 117.01-02 stems from the first lines of a once famous parlour song by the German composer Carl Bohm (1844-1920) called "Altdeutscher Liebesreim" ("Ancient Love-Song": an English translation is printed alongside the German text), op. 326, Nr. 27:

*FW*: Thief us the night, steal we the air, shawl thiner liefest, mine!

Bohm: Still wie die Nacht, tief wie das Meer, soll deine Liebe sein!

See also 236.33. For a possible echo see 265.13-14, where "Izalde", alias "insult the fair"(117.02), is once more accompanied by "liefest". As far as I can see, Joyce did not make use of the rest of the song: "Wenn du mich liebste so wie ich dich, will ich dein eigen sein./ Heiss wie der Stahl und fest wie der Stein, soll deine Liebe sein!" ("If thou loveme as I love thee, I will thine own aye be./ Glowing as steel, as rock firm and free, should love, thy love aye be!")

-HARALD BECK

[Editorial note: Bohm's song was recorded in 1927 by Tauber. and is currently available on an EMI recording entitled 'The Art of Richard Tauber'. It was also recorded in English by John McCormack. It also appears to be the source of line 42 of Pound's Canto LXXXIII. The first page is reproduced opposite.]



# "Still wie die Nacht"

"Still as the night" — "Comme la nuit" —

Carl Bohm, Op. 328. No 27.

Tranquillo, ma non troppo lento

Singstimme  
Canto

PIANO

*pa tempo*

Still wie die Nacht, tief wie das  
Still as the night, deep as the  
Com - me la nuit, com - me la

*rall.*

*a tempo*

*mf*

*rall.*

*a tempo*

Meer, — soll dei - ne Lie - - be sein! —  
see; — Should love, thy love ere be! —  
mer, — Que ton a - mour soit grand! —

*rall.*

*a tempo*





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Forthcoming issues will include:

Danis Rose on Douglas *London Street Games*.

Roland McHugh on Jespersen in Notebook VI.B.2.

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NOTES ON ARMENIAN IN *FINNEGANS WAKE*

The transliteration of Armenian which Joyce used in Buffalo Notebooks VI.B.30.19-26 and 46-47, VI.B.45.99-101 and 128-129, and VI.B.47.89-92 is inconsistent and inaccurate. More often it is an approximate phonetic transcription, using a French phonetic system, which would suggest that some expressions were supplied by an acquaintance with a knowledge of Armenian. The transliteration used in these notes follows the French system for Western Armenian in Frederic Feydit's *Manuel de langue arménienne* (Paris: Editions Klincksieck, 1st ed. 1935, 2nd ed. 1969).

The main difference between Eastern Armenian (spoken in Soviet Armenia) and Western Armenian (spoken initially in Turkey, and now also by the diaspora) consists in the exchange of voiced and unvoiced consonants. The transliteration used by MacArthur, Nersessian and Rose in *AWN* XIII.3, 48-51 (MNR 1), and XVII.2, 26-7 (MNR 2) was based on Classical Armenian, which is close in form to Eastern Armenian. Thus, for example, *Տիգին* (VI.B.45.128: digin) is transliterated as *digin* in Western Armenian and *tikin* in Eastern Armenian. See table at end of article.

008.28 arminus-varminus

In the military context, the phrase suggests the war between Arminus and Varus in 9 A.D. *Armina* was the earliest form of Armenia as it appeared in the Achaemenid inscription of Darius Hystapes in 521 B.C. In 1915 the Young Turks planned the mass deportation and extermination of what they called the Armenian "vermin".

038.11 (no persicks and armelians for thee, Pomeranzia!)

*Prunus persica* = peach tree; *Prunus armeniaca* = apricot tree; German *Pomeranze* (bitter orange).

069.08 Ere ore or ire in Aarlund. Or...or

VI.B.45.128: oré or (au jour de jour) ; MNR 1: oré or (day by day) ore or (daily, day by day).

069.08 Dair's Hair

VI.B.45.128: Der (Mr) Hair (Fr) ; VI.B.46.91: hair (père) ;



MNR 1: hayr (father) ;

der (Sire, Lord), hayr (father). Feydit in his *Manuel* writes that *der* is used when addressing *clergé séculier* and *hayr* for *clergé régulier*.

#### 069.09 Diggin Mosses

VI.B.45.128: digin (Mrs) ; MNR 1: tikin (Mrs) ;

*digin* (Mrs); the phrase may echo Franz Werfel's *Die vierzig Tage des Musa Dagh* (1933), the harrowing account of the Armenian persecution by the Turks. Additional Armenian allusions may be to *Moses* of Koren, the "father of history", who was the first Armenian chronicler, and to *Massis*, the higher of the two Ararat peaks.

#### 069.09 horde of orts and oriorts

VI.B.45.125: oriort (Mlle) ; VI.B.46.89: orti (fils) ; MNR 1:

oriord (young woman), ordi (son, young man) ;

*orti*, *oriort*

#### 069.11 down

VI.B.45.129: down (house) ; MNR 1: toun (house) ;

*doun*

#### 069.11 to see for menags

VI.B.45.129: menags (moi seul) ; MNR 1: menak (solitary) ;

*minag* (alone); Joyce intended to convey the sense "to see for myself."

#### 069.12 strikes a lousaforitch

VI.B.45.128: Krikor Lousaforitch ; MNR 1: Lousavorič (Illuminator, title given to St. Gregory) ;

St. Gregory the Illuminator was the first Armenian patriarch, also known as the Apostle of Armenia (c.260 - c. 330). The phrase indicates striking a "lucifer" match.

#### 069.13 baregazed shoeshines

VI.B.45.129: chouchane (Suzy) (baregazed) ; MNR 1: barekeac (living a good life), Šoušan (feminine name) ;

*Chouchan* (Susanna). Gazing at bare Susanna is the subject of the apocryphal biblical book *The History of Susanna*.

069.13 shoodov a second

VI.B.45.129: shoudov (vite) ; MNR 1: šoutov (quickly) ;  
choudov

072.11 Armenian Atrocity

A reference to Armenian massacres by the Turks.

075.02 Ariuz forget Arioun

VI.B.46.92: ariuz (lion) ; 91: arioun (sang) ; MNR 1: aʔuyɔ (lion),  
aʔyun (blood) ;  
aʔiudz, ariun

075.02 Boghas the baregams

VI.B.46.89: Boghos ; MNR 1: Poʔos (Paul) ;  
VI.B.46.90: baregam (ami) ; MNR 1: barekam (neighbour) ;  
*Boghos*; *paregam* (friend) [with one exception - see note on 107.22,  
below - Joyce transcribes the letter *ʔ* always as *b*]

075.03 Marmarazelles from Marmenièr

VI.B.46.90: marmarazan (corporel) ; MNR 1: marmnakan (corporal) ;  
*marmnasēr* (carnal, sensual, voluptuous), *marmin* (flesh, body).  
"Mademoiselle from Armentières" was a song of the British Soldiers.  
(Two gamy versions are printed in *Bawdy Barrackroom Ballads* by H. de  
Witt, London, 1970.) The old whores have bare gums and bare gams (= legs).

107.19 kidooleyoon

VI.B.46.91: kidoutioun (science) ; MNR 1: gidut'yun (knowledge) ;  
*kidouʔiun* (science)

107.19 madernacerution

VI.B.46.89: madenakroutioun ; MNR 1: matenagrut'yun (bibliography) ;  
*madenakrouʔiun* (literature)

107.19 lour

VI.B.46.91: lour (nouvelles) ; MNR 1: lur (news) ;  
*lour*

107.20 so herou from us

VI.B.46.91: herou (loin) ; MNR 1: heŕu (distant) ;  
*heŕou* (far)

107.20 kitchernott

VI.B.46.91: kichère (de nuit) kicher (nuit) ; MNR 1: giŕer (night) ;  
*kicher* (night), *kicheri* (nightly); Italian *notte* (night), Old Norse  
*nōtt* (night)

107.21 hasard

VI.B. 46.91: hasar (1000) ; MNR 1: hazar (thousand) ;  
*hazar*

107.22 Zerogh

VI.B.46.91: zerogh (jour) ; MNR 1: tserek (day) ;  
*zereg*

107.22 pou owl giaours

VI.B.46.89: pou (owl) ; MNR 1: bu (owl) ;

*pou*;

VI.B.46.89: gouir (aveugle) ; MNR 1: kouyr (blind) ;  
*gouyr*; *giaour* comes from Turkish *gâvur* (infidel), a term likely to  
 be applied by the Turks to the Armenians; "pou owl" approximates a  
 drawled pronunciation of "poor old..."

107.23 aysore today

VI.B.46.90: 'aisor (aujourd'hui)'; MNR 1: 'aysor (today)';  
*aysōr*; Joyce's eye was sore when he wrote this.

107.23 Amousin

VI.B.46.89: amousin (mari) ; MNR 1: amusin (husband) ;  
*amousin*; also slurred English *amazin'*

107.36 baroun lousadoor

VI.B.46.89: barun [illegible entry] ; MNR 1: paren (reserve food  
 stock) ;

VI.B.46.89: lousador (lumineux) ; MNR 1: lousavor (bright) ;  
*baron* (Mr), *lousavor* (bright), *lousadarr* (luminous); *lousadour*  
 (the giver of light); i.e. Mr Lucifer

107.36 hallhagal

VI.B.46.89: *hagal* (play) ; MNR 1: *xaɬal* (play) ;  
*khagal* (to play); overtones of Hell and Valhalla

108.17 Kinihoun or Kahanan

VI.B.46.92: *kini* (vin) ; 90: *kahana* (prêtre) ; MNR 1: *gini* (wine);  
*kahana* (priest) ;  
*kini* (wine); *kinedoun* (tavern); *kahana*; it seems the passage refers to  
 Jesus' first miracle at the wedding in Cana, changing water into wine  
 (John 2: 3-10)

108.17 giardarner or mear measenmanonger

VI.B.46.90: *giardar* (habile) ; 91: *misen* (viande) ; 91: *manoug*  
 (garçon) ;  
 MNR 1: *čarter* (clever, able); *misen* (meat); *manuk* (child)';  
*djardar*; *mis-en* (the meat); *manoug*

108.18 darnall

VI.B.46.90: *darnal* (retourner) ; MNR 1: *dafnal* (return) ;  
*tarnal* (to return) [this is the only example of Joyce transcribing ?  
 as 'd']

108.19 all the barbar of the Carrageehouse

VI.B.46.90: *barbar* (langage) ; MNR 1: *barbaɾ* (dialect) ;  
*parpar* (speech, language, voice, dialect);  
 VI.B.46.90: *karagiour* (beer) ; MNR 1: *gareʃur* (beer) ;  
*karedchour* (beer)

108.27 glorisol

VI.B.46.89: *glor* (rond), *sox* (oignon) ; MNR 1: *glor* (round);  
*sox* (onion); *glor*, *sokh*

108.27 Aludin's Cave

VI.B.46.89: *abadin* (refuge); MNR 1: *apaven* (refuge);  
*abaodan* (asylum, refuge); *abauēn* (asylum, refuge)

108.28 cagacity

VI.B.46.89: *cagac* (ville); MNR 1: *k'aɬak'* (town);  
*kaghaɾ*

113.03 Grabar

the literary language, used between the 5th and 19th centuries by the Armenian writers and poets, and retained for use in Church

113.03 old ameanium adamologists

The old etymologists of Armenian were German (French *allemand*, German). Adam of the Garden of Eden was Armenian.

113.04 Dariaumaurius and Zovotrimaserovmeravmerouvian

VI.B.46.92: zov (mer), 91: maserov (hair), 90: merav (il est mort);  
MNR 1: maserov (by the hair); merav (he is dead);  
zov (sea), maserov (with hair); merav (he, she, it is dead).  
Persian *daryā* (sea), *muye* (hair). One of the "old German etymologists", Georg Curtius (*Principles of Greek Etymology*, tr. by A.S. Wilkins and E.B. England, London, 1875, vol. 1, p. 413), makes a connection between "sea" and "death": Latin *mare* (sea), Irish *muir* (sea) with Latin *morior* (to die), Irish *marbh* (dead) etc. In the second edition of *Esquisse d'une grammaire comparée de l'Arménien classique* (1936), A. Meillet thanks Father Mariès ("maurius") who devoted a large part of his life to Armenian. The first time we hear of Armenia (Armina) as the name of the country is in the Persian King Darius Hystapes' inscription on the cliff at Behistun from the 6th century.

181.22 not even the Turk, ungreekable in purscent of the armenable

a reference to foxhunting: "the unspeakable in full pursuit of the uneatable" (Oscar Wilde), and to the hunting of Armenians by the Turks

182.12 a ghinee a ghirk

VI.B.45.128: ghine (price), ghirk (book); MNR 1: gine (price),  
girk' (book);  
kine (the price), kirĕ (book)

190.25 as popular as an armenial with the faithful

a reference to the enmity between the Christian Armenians and the Muslim Turks

240.27 Anaks...centy procent Erserum spoking

Anak was the father of St Gregory the Illuminator. Erzerum was an

important Armenian centre.

Greek *anax* (king, lord) .

241.32 osghirs

VI.B.45.128: osghi (gold); MNR 1: oski (gold);

*osgi*

242.02 Adenoiks

VI.B.45.128: adenok (jadis); MNR 1: atenok' (formerly);

*adenoĸ*

242.09 nerses nursely, gracies to goodness

VI.B.45.128: Nerses gracious; MNR 1: Nerses the Gracious (Arm. poet).

Nerses also the name of the 69th patriarch of Armenia (1098-1173):

11th *EB*, "Armenian Church": "On the death of Nerses the right of saying grace at the royal meals, which was the essence of the catholicate, was transferred...to the priestly family of Albianus, and thenceforth no Armenian catholicus went to Caesarea for ordination."

243.10 zoravarn

VI.B.45.128: zoravar (gen.); MNR 1: zoravar (general, commander);

*zōravar*; cf. VI.B.30.19: saravor (powerful); *zaurauor*

243.33 Hrom

VI.B.45.128: Hrom; 129: Hroma on Kagakik; MNR 1: Hrom (Rome);

*Hrom*; *kaghakik* (small town); cf. 108.28

267F6 All abunk for Tarararat!

an allusion to Noah's landing on Ararat

296.04 by Araxes, to mack a capital

VI.B.45.99: Araxes; MNR 1: Arax (name of river; feminine name);

The river Araxes (Aras, *Eraskh*) is for Armenians what the Liffey is for Dubliners. The Araxes rises south of Erzerum and flows east through Armenia. On an island in the river stood Artaxata, the capital of Armenia from 180 B.C. to 50 A.D.

296.08 Airmienious

Greek *Armenios* (Armenian)



296.19 yaghags hogwarts

VI.B.45.99: Yaghags Hogwatz; 100: Yaghags (soul), hogwatz (illegible word) hogwats (soul); MNR 1: yałags (for, about); yok'voc (for the souls);  
*yaghaks* (concerning, on, upon the subject of); *hokuots* (souls, Gen. Dat. Abl.); "On the Subject of Souls" (an Armenian theological tractate?)

296.20 arrahquinonthiance

VI.B.45.100: arhaqinonthiantz (virtue); MNR 1: afakinout'yanc (virtue);  
*atakinouġiun* (virtue)

296.23 bironthiarn and hushtokan hishtakatsch

VI.B.46.101: bnouthian hrshtakatz (nature of angels); 100: hereshtakatz;  
 99: hereshtakatz; MNR 1: transcribed the entry as "bironthian (nation) hreshtakatz (of angels)", identifying "hreštak" (angel) but failed to find the equivalent for 'nation'.

*Bnouġiun* is the key word in Armenian theology. "The chief, and almost the only cause of the occasional discussions, occurring betwixt the Greeks and Armenians is the ambiguity of the Armenian word *bnoutian* (Greek *physis*, nature)" (Archdeacon Dowling: *The Armenian Church*, London 1910, 61.) The Armenian Church belongs to the Monophysite churches who rejected the definition of the Council of Chalcedon on the two "natures" of Christ. *Hreshtak* (Classical Armenian transcription) was a good spirit in pre-Christian Armenia. The term was later adopted to mean an angel. *Hreshtak-atz* means "of the angels".

296.F3 Thargam

VI.B.45.99: Jacobis thargman; VI.B.45.91: targman (interpreter);  
 MNR 1: targman (interpreter);  
*ġarkman* (translator, interpreter), cf. 340.32 dragoman (i.e., an interpreter and guide in the Middle East).

296.F3 Suksumkale!

VI.B.45.99: suk sumkale; MNR 1: Suk Sum Kale (Turkish 'place name);  
 Sukhumi (Sukhum-kaleh) is a seaport on the Black Sea in what is now Georgia. It had an Armenian population, as also Batum (Batumi), another Georgian Black Sea port (cf. "batom", 296.06).  
 Armenian *souk* (devil), Turkish *kale* (fortress).

321.23 giel as gail

VI.B.46.89: giel (hâte); 92: gail (loup); MNR 1: gayl (wolf);  
 Armenian *djeb* (haste) was probably the word which Joyce copied and  
 transcribed as "gieb", later on mistaking "b" for "l".  
*kayl* (wolf)

321.23 Odorozone, now ourmenian servant

VI.B.46.92: odorazan (étranger); MNR 1: otarakan (stranger);  
*ōdaradzin* (stranger); the Serpent in the Armenian Garden of Eden.

337.32 We want Bud Budderly boddily.

VI.B.30.46: beat/batter (d) budrel badel badrel baderel;  
*badrel* (to tear apart), *bardel* (to beat, conquer)

338.23 Satenik...Siranouche

VI.B.46.91: Satenik Siranouche; MNR 1: feminine names;  
 Sathenik was an Armenian queen in the first century A.D.  
 She has been celebrated by Armenian poets and historians.

339.29 Erminia's capecloaked hoodoodman!

V. Nersessian in a note to MNR 2 suggests that this phrase refers  
 to the hood-like head-dress of *vardapets* (Armenian priests).

340.34 Zaravence

VI.B.46.92: zara (servant); MNR 1: cafa (servant);  
*dzafa*; i.e. "ourmenian servant" (321.23)

344.01 unglucksarsoon

VI.B.46.90: sarsoun (frisson); MNR 1: sarsoun (shiver);  
*sarsoun*; "sarsoun" may allude to the Armenian epic "David of Sassoun"  
 and possibly to the well-publicised Sasun massacre of Armenians by  
 Turks in 1894.

344.31 meac Coolp, Arram of Eirzerum

An Armenian disguise of Finn MacCool. Kulp, in the Ararat region, was  
 a place with famous salt mines exploited from ancient times.  
 VI.B.46.92: Aram; MNR 1: Aram (masculine name);  
 Aram was the sixth in succession from the mythical Haik, the first

to assume the title of King and to assert his authority over the whole of Armenia (see W. St.Clair-Tisdall: *The Conversion of Armenia to the Christian Faith*, London, 1897).

344.32 Deer Dirouchy

VI.B.46.92: Der Dirouhi; MNR 1: Der Dirouhi (expression used in addressing a priest and his wife);

*Der*: see 069.08; *Dirouhi*: the feminine form of *Der*, also a feminine Christian name.

344.33 Saur of all the Haurosians

VI.B.46.92: saur (épée), haur (feu); MNR 1: saur (sword), hur (fire); *sour* (sword); *hour* (fire); Haroutian is a Christian name, e.g.

Haroutioun Vehabedian, Armenian patriarch of Jerusalem, or Harootheun Argerian, the Armenian linguist who taught Lord Byron Armenian. The name means "resurrection".

344.34 arge

VI.B.46.92: arge (ours); MNR 1: arj(e) (a bear);

*ardch*

345.01 my Irmenial hairmaierians ammongled his Gospolis fomiliours

MNR 1: hayrmer (the Lord's Prayer); *hayrmer* (lit. Our Father);

VI.B.46.91: Gospolis Bolis; *Polis* (Istanbul); Church Slavonic *Gospodi pomilui* (Kyrie eleison): Armenian vs Orthodox Church.

345.02 achaura moucreas

VI.B.46.89: axaur (triste); MNR 1: txour (sad, morose);

*dkhour* (sad); Hiberno-English *achara machree* (my darling)

346.20 A hov and az on and off like a gow!

VI.B.46.92: hov (vent), zov (mer), gov (cow); MNR 1: hov (breeze), cov (sea), kov (cow);

*hov*, *dzov*, *gov*

346.23 hay

*hay* (Armenian); Armenians call themselves "Hay" (pl. "Hayk") after their traditional first hero, Haig, son of Togarmah, grandson of Japhet (Gen. X:3)

347.06 hegheg

VI.B.46.89: hegheg (torrent); MNR 1: heŋeŋ (torrent, flood);  
 hegheg; cf. "hooghoog" (069.07)

348.36 ohosililesvienne biribarbebeway

VI.B.46.89: leseu (lesvi) langue; 91: xosel (parler);  
 MNR 1: xosel (to speak), lezou (language);  
 khōsel, lezou (pronounced: lesvi); cf. "barbar" (109.19)

350.02 garerden

VI.B.46.91: garer (tree); MNR 1: dzar (tree); dzar

353.15 Unknun!

oungn (ear); Classical Armenian transcription: *unkn*

354.20 oudchd

VI.B.46.89: ouxd (voeu); MNR 1: uxt (vow); *oukhd*

354.20 astoutsalliesemoutioun

VI.B.46.89: asdouzaliemoutioun; MNR 1: Asdouac (God);  
 Asdouadz (God); this Armenian word remains unexplained

354.21 cococancancacacanoitioun

VI.B.22.150: khagagouthioun (paix); VI.B.46.90: xagagouthioun (paix);  
 MNR 1: xaŋaŋat'yun (peace); *khagaghoutiun*; cf. "Ghugugoothoyou!"  
 (471.02), and "Hagakhroustioun!" (396.19)

387.10 yaghoodurt

VI.B.46.92: yaghoodurt; VI.B.30.46: yaghoodurt (people); MNR 2: *zoŋovourd*  
 (people); *joghovourt* (people); English readings of "yaghoodurt" give  
 "Yahoo-dirt" and "yoghourt". Yoghourt (yogurt) is a Turkish word for  
 fermented cow's-milk. Another type of fermented milk popular in central  
 Asia is koumiss, prepared from mare's-milk, which could be the yogurt  
 of the Yahoos.

387.11 hayastdanars

VI.B.45.128: Haiasdani; *Hayasdan* (Armenia)

388.28 gloriaspanquost

VI.B.30.26: Park glory; MNR 2: p'ark' (glory);

*pārĕ*

388.28 on anarxaquy out of doxarchology

VI.B.30.24: naxaka (president); doxarca (illegible word); MNR 2:

naxagah (chairman);

*nakhakah* (president, chairman); "doxarca" remains unexplained

389.22 gaze, gagagniagnian

VI.B.30.47: gagagnian;

*gagaz* (stammer)

389.32 Mahazar ag Dod'

VI.B.30.20: mahaza (mortal), agdod (dirty); MNR 2: mah (death);

*aĭ* tot (dirty);

*mahatsou* (mortal); *aghdeghi* (dirty), *aghdod*

390.13 Tarpey...23 terpar

VI.B.30.46: terpar (a word illegible); MNR 2: Ter bari (kind lord);

*derbay* (adverb);

*terpar* (an Armenian grammatical category: a term for impersonal verb forms, such as the infinitive, or participles)

391.01 Erminia Reginia'

an allusion to Armenian regalia and regal ermine

391.05 Hohannes'

VI.B.30.46: Hohannes; MNR 2: Hovhannes (John);

*Hovhannēs*

391.08 in chors, with a hing

VI.B.30.47: chors = 4, hing = 5; MNR 2: cors (four), hing (five);

*tchors*, *hink*

392.06 hevantonoz

VI.B.30.21: hivantanoz (hospital); MNR 2: hivandanoc (hospital);

*hiuantanots*

393.29 dthclangavore

VI.B.30.47: ddangavor (terrible); MNR 2: vtangavor (dangerous, noxious);  
vdankauor (dangerous)

395.36 aragan throust

VI.B.30.22: aragan (masculine); MNR 2: arakan (male);  
aragan; hurricane (French *ouragan*) thrust of the male organ

396.03 Alris!

VI.B.30.26: abris/bravo!; MNR 2: apris (bravo);  
abris (French *vives-tu!*); it seems that Joyce read his "b" as "l"

396.06 A mot for amot.

VI.B.30.23: amot (shame); MNR 2: amot' (shame);  
amot; Hiberno-English *mot* (girl), French *mot* (word): A girl for a word.  
Word for word.

396.06 meng, and douh

VI.B.30.47: Meng = We, Douh = you; MNR 2: menk' (we), dou (you);  
*menk*, *tou*

396.16 hairyg

VI.B.30.20: hairig/father; MNR 2: hayrik (father);  
*hayrig* is a diminutive of *hayr* (father). It is an affectionate term,  
used in Joyce's time as an epithet of Meguerditch I, the Armenian  
Church leader.

396.19 Hagakhroustioun!

VI.B.30.24: haga = anti; 20: haigasian (corrected to "haikasian");  
MNR 2: haka (anti, against); haga- (anti-);  
*Krisdonēouēiun* (Christianity), *hayakidouēiun* (armenism): for Haig/Hayk  
see the note on 346.23

397.21 x mell

VI.B.30.46: z mell = x mell = drink; MNR 2: x mel (to drink);  
*khmel*

397.27 magnegnousioun

VI.B.30.24: mag = super; 22: megnoutioun/commentary; 26: meg sin;



26: mega malheur: 47: meg meg; MNR 2: mec (big), meknout'youn (commentary);

megnouṭiun (commentary); medz (big), megh (sin), mega (French *malheur*! lit. *j'ai péché!*); meg meg (one one).

### 530.36 tuckish armenities

an allusion to Turkish atrocities in Armenia

### 559.25 Armenian bole

a colouring clay of bright red colour, used in make-up

[Editorial note: See also p.62, line 11, below]

-PETR SKRABANEK

### WESTERN ARMENIAN: FRENCH transliteration TABLE

Ա	ա	a	Ժ	ճ	dj
Բ	բ	p	Մ	մ	m
Գ	գ	k	Թ	թ	y
Դ	դ	t	Ն	ն	n
Ե	ե	e	Շ	շ	ch
Զ	զ	z	Ո	ո	o
Է	է	ē	Չ	չ	tch
Ը	ը	ə	Պ	պ	b
Թ	թ	t̄	Ջ	ջ	dch
Ժ	ժ	j	Ռ	ր	ř
Ի	ի	i	Ս	ս	s
Լ	լ	l	Վ	վ	v
Խ	խ	kh	Տ	տ	d
Ս	ս	dz	Ր	ր	r
Կ	կ	g	Ց	ց	ts
Հ	հ	h	Ի	ւ	u
Ձ	ձ	tz	Փ	փ	p̄
Ղ	ղ	gh	Ք	ք	k̄
			Օ	օ	ō

Adapted from Feydit, *op. cit.*

## DON QUIXOTE AND THE MOOKSE SALLY OUT

James Atherton in *The Books at the Wake*, has several references to Cervantes' *Don Quixote* (e.g., 234.04-06, 464.11). May I suggest a relatively extended instance?

From Don Quixote:

These Preparations being made, he found his Designs ripe for Action, and thought it now a Crime to deny himself any longer to the injur'd World, that wanted such a Deliverer; the more when he consider'd what Grievances he was to redress, what Wrongs and Injuries to remove, what Abuses to correct, and what Duties to discharge. So one Morning before Day, in the greatest Heat of July, without acquainting any one with his Design, with all the Secrecy imaginable, he arm'd himself Cap-a-pee, lac'd on his illcontriv'd Helmet, brac'd on his Target, grasp'd his Lance, mounted *Rozinante*, and at the private Door of his Back-yard sally'd out into the Fields, wonderfully pleased to see with how much Ease he had succeeded in the Beginning of his Enterprise. But he had not gone far e'er a terrible Thought alarm'd him...

(tr. Ozell/Motteux, Bk I, Chap. 2)

Of the Mookse:

...so one grandsumer evening, after a great morning and his good supper of gammon and spittish, having flabelled his eyes, pilleoled his nostrils, vacticanated his ears and palliumed his throats, he put on his impermeable, seized his impugnable, harped on his crown and stepped out of his immobile *De Rure Albo*... and set off from Ludstown a *spasso* to see how badness was badness in the weirdest of all pensible ways.

As he set off with his father's sword, his *lancia spezzata*, he was girded on, and with that between his legs and his tarkeels, our once in only Bragspear, he clanked, to my clinking, from veetoes to threetop, every inch of an immortal.

He had not walked over a pentiad-pair of parsecs from his azylium...

(FW 152.21-36)

Both Don Quixote and the Mookse are setting out to right wrongs, the Don world-wide and the Mookse in Ireland. Both are prepared to find the worst and both do. Come to think of it, are not Don Quixote/Sancho Panza another Shem/Shawn pair?

-EDWARD J. CRONIN

## THEATRICAL TERMS IN VI.B.44

The list of theatre jargon in B.44.178-184 derives from W.G.Fay's *A Short Glossary of Theatrical Terms* (London: Samuel French, 1930).

Fay<sup>1</sup> was born in Dublin in 1872. Like Joyce, he was educated at Belvedere College. With his brother Frank he formed a small theatre company and in 1904 the Fays joined with Yeats, AE and Lady Gregory in the founding of the National Theatre Society - the basis of the Abbey Theatre. Joyce's ignominious encounter with the Fays at this period, alluded to in *Ulysses* (9.1192/217.17), is recorded in Ellmann's biography.<sup>2</sup> As Ellmann notes, Joyce was eventually reconciled with Fay, who directed the Stage Society production of *Exiles* at the Regent Theatre, London, in 1926.<sup>3</sup> Fay was then working as producer at the Birmingham Repertory Theatre and it was here that he compiled a list of theatrical terms for the use of students. This appeared in the July 1929 issue of *Drama*, the official periodical of the British Drama League. An appeal for additional terms led to a supplementary list which duly appeared in the issue for April 1930. Both lists were combined to form the *Glossary*, a thirty-two page booklet, which appeared the same year.

Although Fay's book has been completely forgotten - it does not appear in any of the standard theatre bibliographies - it is intrinsically of considerable historic interest, for it records many terms not to be found in the O.E.D., or in other theatre dictionaries (see, for example, 'on its dead', 'flickers', and 'vamp' below). This makes it an especially valuable source for the *Wake*, enabling us as it does to define many otherwise enigmatic passages. But there is also a gain in clarity for passages, such as 127.20, that we may well have glossed without it. A particularly satisfying result of applied Fay in this respect is to be found at 590.30, the concluding line of III.4: as the tableaux run their course we cut to the applauding auditorium.

Joyce's notes are clearly drawn from the book, rather than the *Drama* articles, in which the alphabetical order of the terms is reduplicated, as well as being somewhat erratic. Material from the B.44 list was added to the first Faber galleys for Book I (BL Add MS 47476B.436; 47476A.29, 33 and 75) and Book III (47487.2, 4, 5, 18, 67-9, 80, 107, 108, 113, 121

and 129). All notebook deletions are in blue crayon. We are transcribing the notebook entries sequentially on the left. Deletions are indicated by an asterisk. The *FW* page/line reference for used items is given to the right. Matter from Fay, preceded by the letter F, is inset on the following lines. Editorial comments are in square brackets.

We should like to thank Danis Rose for his comments on the typescript. Material from the notebook is published with the permission of the Society of Authors on behalf of the Trustees of the James Joyce Estate, and the Poetry/Rare Books Collection of the University Libraries, State University of New York at Buffalo.

VI.B.44.178

\*act drop

501.07

F: '*Act-drop*. - The painted scene lowered to indicate the end of an act, or the termination of the play...'

advt curt

F: '*Advertisement Curtain*. - A scene hung immediately behind the act-drop or tableau curtains, on which are displayed various advertisements...'

\*argentine

559.04

F: '*Argentine*. - A material used on the stage to give an imitation of glass for windows.'

apron

F: '*Apron Stage*. - An extension to the stage built outside the proscenium.'

\*baby spot

501.14

F: '*Baby Spot*. - A small metal box containing a lens, groove for coloured mediums, and a small power lamp. Used for lighting portions of the stage needing special direct light, and for lighting the faces of the actors from short distances...'

backings

F: '*Backings*. - Exterior, or interior scenes placed behind doors, windows, or any openings to prevent the audience from seeing the unused portion of the stage.'

\*beginners

?407.10

F: '*Beginners*. - The actors who appear in the first scene of a play.'

- \*billpass 407.35  
 F: '*Bill Pass.* - A free ticket given to a tradesman for displaying window bills in his shop window.'
- \*black out switch 560.02  
 F: '*Black-Out Switch.* - The master switch on the stage switchboard which controls every light on the stage.'
- \*blinders 501.07  
 F: '*Blinders.* - A strip of low power lamps placed in front of the footlights in the auditorium to prevent the audience seeing the stage during a black out.'
- \*Armenian bole 559.25  
 F: '*Bole.* - Armenian bole is a fine red powder used on the stage to give the effect of sun burn to the skin.'
- borders [*sic*]  
 F: '*Borders.* - Lengths of painted canvass six feet wide hung across the stage to mask the border lights, the top of the scenes, and those not in use.'
- VI.B.44.179
- \*box scene 559.01  
 F: '*Box Scene.* - A scene built up of flats, forming the back and two sides, so called to distinguish it from a scene made up of a backcloth and side wings.'
- \*bridge 560.05  
 F: '*Bridges.* - Sections of the stage that can be raised or lowered when a scene necessitates the alteration of the level of part of the stage...'
- \*brief (pass 407.35  
 F: '*Brief.* - A free pass to the theatre.'
- \*his business - eat,/letters, smokes, fights 127.20  
 F: '*Business.* - All movements and actions used by actors in playing a scene; such as opening and reading letters, eating or preparing meals, fights, smoking etc.'
- \*overture & beginners 407.10  
 F: '*Call Beginners.* - Direction to the call-boy when the orchestra starts to play the overture, to call on to the stage the actors who open the play. He calls, "Overture and Beginners."'

- \*callboy 559.30  
 F: '*Call-Boy*. - One of the stage managers' assistants whose duty it is to call the artists from their dressing rooms when they are required on the stage.'
- \*chamber scene 559.01  
 F: '*Chamber Scenes*. - An old term for all "room" scenes.'
- \*leads 559.19  
 F: '*Character Man*. - The actor who plays lawyers, doctors, military officers, etc. - Part dealing with character as distinct from leads. (See Leads.)'  
 F: '*Leads*. - The actor and actress who play the two principal parts in a play.'
- \*chamber[end of word illegible] [559.01]  
 [This is almost certainly an inadvertant duplication of 'chamber-scene' above. Joyce, while working his way through the *Glossary*, presumably skipped ahead at the last entry, in order to check Fay's cross-reference to 'Leads', and consequently lost his place. Both entries were crossed to avoid duplication in the text of *FW*.]
- \*juice 501.07  
 F: '*Juice*. - The electric current.'
- \*circus 560.03  
 F: '*Circus*. - "To circus" a scene is to turn it round to get it in the opposite direction to which it was set. It also applies to rostrums, or pieces of furniture if they need a change of direction.'
- VI.B.44.180
- \*corridor 560.03  
 F: '*Corridor*. - A scene painted on a cloth to represent a corridor...'
- \*on its dead 560.07-8  
 F: '*Dead*. - When a cloth is newly hung it is lowered until it hangs level, the bottom batten just touching the stage floor. It is then said to be "on its dead." It is also used to denote that any hanging scene or border is suspended level in its place.'
- \*dead heads 407.36  
 F: '*Dead Head*. - A person who gains admission to a play on a pass.'
- dud  
 F: '*Dud*. - A bad play. It is also applied to an actor who does not know his business.'



- \*effects 503.01  
F: '*Effects*. - All light changes such as sun setting, moon rising, dawn, etc. Mechanical devices on or off the stage to suggest trains, thunder, lightning, church bells, etc.'
- \*false pros 404.16  
F: '*False Pros*. - A temporary proscenium erected inside the real one...'
- \*flickers 501.18  
F: '*Flickers*. - A circular metal disc slotted with different coloured mediums, and revolved by hand in front of an arc or high-powered lamp to flood the stage with a flickering light of various colours for dances.'
- \*dimmers 501.18  
F: '*Dimmers*. - Electric resistences for checking the stage lighting...'
- \*foots 501.07  
F: '*Footlights, or Foots*... '
- scene flow  
nessy  
gauzy power  
[none of these in Fay]

VI.B.44.181

- \*glass crash 044.19-20  
F: '*Glass Crash*. - A quantity of broken glass emptied from a bucket on to a piece of sheet iron used to give the illusion of breaking glass.'
- \*green (curtain) 407.11  
F: '*Green*. - An old name for the front curtain or tabs. It was nearly always made of green baize.'
- \*hand prop/(pipe) 404.16  
F: '*Hand Props*. - The small articles used by actors on the stage such as keys, pipes, cigars, books, letters, whips, sticks, etc.'
- \*linkman 427.01  
F: '*Linkman*. - The attendant in front of the theatre to open carriage doors for visitors or call their conveyances after the performance. In the past he held a lighted torch or link.'

- \*Music Cue 044.23  
 F: '*Music Cue*. - A note on the prompt copy of a play to indicate where music is to be used either on the stage or in the orchestra.'  
 to offer  
 F: '*Offer*. - When fitting doors, or windows to their frames the carpenter "offers them" to the frames to see if they will fit.'  
 pace  
 F: '*Pace*. - The rapidity which a company of actors perform their parts, or the time the acts of a play take in performance.'
- \*scenic artist 560.13  
 F: '*Palette*. - A large board with wooden boxes round the sides and back in which the scenic artist keeps his dry colours...'
- \*horizon cloth 502.36  
 F: '*Panorama*. - A semi-circular cloth stretched at the back of the stage to be used as a horizon cloth or backing...'  
 ['Panorama', not listed here by Joyce, is also at 502.36]

VI.B.44.182

- \*patch 559.25  
 F: '*Patches*. - small pieces of black court plaster cut in patterns and used in plays of the eighteenth century.'
- \*pong 519.17  
 F: '*Pong*. - An actor who does not know his part but invents it as he plays is "ponging it."'
- \*the rag 407.35  
 F: '*Rag*. - The front curtain or tabs is sometimes called "The Rag."'
- \*the rally 519.17  
 F: '*Rally*. - When a portion of a scene is played with increased speed and spoken as rapidly as is consistent with audibility. It is very often used in farces just before the end of a act, or in very dramatic moments in a play.'
- \*- ramp 519.17  
 F: '*Ramp*. - A slope made of planks from a rostrum to the stage when steps are not used.'
- \*- rant 519.18  
 F: '*Rant*. - To over act in a noisy manner.'

## \*Rounds

590.30

F: '*Rounds*. - The applause given by the audience.'

['*Tiers*', which also appears at 590.30, is not listed here by Joyce, but is a headword in Fay, defined as 'The rows of seats in the various circles in the theatre.']

## \*scratch wig

051.06

F: '*Scratch Wigs*. - Rough, untidy, short-haired wigs used for comedy parts.'

## \*the spill of/ her lamp

560.05

F: '*Spill*. - The area of effective lighting of a lamp...'VI.B.44.183

## \*in square cut

051.07

F: '*Square Cuts*. - The skirted coats used by men in plays of the eighteenth century.'

## \*stand by

501.07

F: '*Stand By*. - Direction by the stage manager to the stage staff to be ready to change scenery, or work effects. It also means for the actors to remain in their places for calls at the end of an act or the end of a play...'

## struck

F: '*Struck*. - When a scene is removed from the stage it is said to be "struck."

## \*tails

579.03

[Not a term in Fay. It is very probably a careless transcription of '*Tails*', defined as 'Short pieces of painted canvas hung from the fly rail to prevent the audience in the front seats seeing over the tops of the scenes the working part of the stage.'  
Compare '*tormentors*', below, also at 579.03.]

## \*raindrum

503.01

F: '*Rain*. - A large drum with small shot rolled over the surface gives an excellent rain effect.'

## \*thundersheet

503.02

F: '*Thunder Sheet*. - A long strip of sheet iron hung from the flies and when shaken gives the effect of thunder.'

## \*tormentors

579.03

F: '*Tormentors*. - Painted flats or curtains placed right behind

the proscenium to mask from the audience the prompter, and lighting effects down stage.'

\*pelmit

559.05

F: '*Pelmet*. - The valance or border in front of the act drop or tabs. A valance on the top of a window to mask the curtain pole.'

\*heaven things

566.28

F: '*Heaven*. - A built plaster alcove placed at the back of most modern stages to be used in place of backcloths, and to do away with the necessity of using borders...'

\*vamp

559.05

F: '*Vamps*. - Doors cut in a flat and fitted with rubber springs for an actor to jump through. Used in pantomime.'

#### VI.B.44.184

\*vision

566.28

F: '*Vision*. - To cut out a portion of a cloth and cover it with gauze, and to make a character visible to the audience through it by illuminating the back of it, giving the effect of a vision.'

windmachine [not crossed]

503.02

F: '*Wind Machine*. - A ribbed wooden drum mounted on a metal spindle with a handle attached, and supported on a wooden stand. It is rotated against a piece of stretched canvas to give the effect of wind.'

['snowbox', which also appears at 503.02, is not listed here, but is also a headword in Fay, defined as 'A framed canvas bag with holes pierced in it and filled with paper cut very fine. When swayed gently the paper sifts through the holes and gives the effect of falling snow.']

\*wing part

519.17

F: '*Wing It*. - An actor who learns his part on the stage before he makes each entrance is said to "wing it."

-VINCENT DEANE

-ROLAND MCHUGH

#### NOTES

- 1 See article on Fay in the *D.N.B.*
- 2 *James Joyce* (revised edition, Oxford 1982), 160-161.
- 3 *op. cit.* 161n, 575.

## RECONDITA ARMONIA

Not all Moore's *Melodies* derive from the celebrated contents page reproduced as part of the *Archive*. For a more devious example, see 055.04-05. "Avenging and bright" is straightforward enough, but for the melody we will need to turn to the song itself. Here a footnote informs us that the air, "Crooghan a venee", is "properly written *Cruachàn na Fèine*, i.e., the Fenian Mount, or mount of the Finnian heroes, those brave followers of *Finn Mac Cool*... "

-VINCENT DEANE

## CORRECTION

*Circular* 2, p.41, line 22: for "Norwich" read "Norfolk".

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## PARACHRONIC WAKEING

The following effort is part of a rambling investigation of time in Joyce's works, the time of the telling mainly, and the dilemmas caused by the sequential nature of language. Such questions as succession, simultaneity, the time the reading takes, will be aired there. *Finnegans Wake*, until we have come to a firm grasp of its workings, remains a peripheral culmination of such problems; peripheral because, once we don't have the solidity of a real world outside reflected in something like social language to reassure us, some former questions lose their technical precision. In fact the appropriate questions for *FW* have yet to be conceived.

Distinctions of time, sequential order, simultaneity, then, have lost some of their edge when it comes to *FW*, may be in part futile altogether. Individual episodes, the Fables, showpieces like the Prankquean story, tend to be neatly chronological. But the *Wake* as a whole hardly is, at least not ostensibly, not in a recognisable foreground. Chronology is yet a matter for discovery, not something taken for granted; it has to be extracted (Clive Hart, long ago, worked out a stratification of time successions). The mixing of times may well strike us first as readers. We may glibly repeat that *FW* fuses all time, can engage in simultaneous talk - this still needs serious and detailed qualification.

Often we don't know when a discernible action takes place. Even mini-structures are upside down. Inversions are frequent. In the first sentence Eve precedes Adam in defiance of divine ordainment. The Bible can be disrupted: "a bockalips" puts its final book in front of the initial one: "guenesis" (006.26): this amounts to the revelation of something before anything has yet been created, last things first. Some of the narrative devices are as old as literature, others are not. The book's last word runs counter to common usage: "the" is the type of word that simply cannot ever be in a terminal position, it calls out for its noun, is in need of complementation - *fin(em) negans vicus*, perhaps.

*FW* also appears obsessed with its own *hysteron proteron* comportment: "technologically...plumply pudding the carp before doevre hors" (164.17). The customary order of a meal is inverted; in telling detail even the dish served last by the text is introduced feet foremost: "doevre hors". Technologically, this is putting the cart before the horse, or "why pit the cur afore the noxe",

in variant diction (594.29). Here the emphasis is on "Why?" (with Latin *cur* for support); but if "cur" is a dog being pitted, it is a dog commanding little respect, not one deserving precedence. A dog in front may noxiously get in the way of an "ox" and its path; "yoxen at the turnpaht" should go "furrowards, bagawards", we read (018.32). Natural orders can be transposed as a matter of routine.

The *Wake* favours flux over fixation, movement over stability, process over thing, becoming over being. At times it can almost say as much, as in

In the becoming was the weared, wontnat! (487.20)

How are we to deal with this? There is no prescriptive method, nothing but experimental reprocessing according to hints, cues, inclination, impetus, habit, imagination, feasibility. Some primary clarification can be expected from the context, but Wakean contexts have a way of muddying the issues even more, once, that is, we are not as content as many *Wake* commentators are with the tedious situational paraphrases that are being passed on. Our sentence is part of an extended dialogue in which a few ideas are tossed forward and back and become changed in the tossing. The speakers, like conditioned *Wake* readers, assimilate utterances into their own concerns and hardly listen to what is there. In the speeches preceding, "the next word" changes to "my nexword nighboor's", and one of the next words to follow is "weared" in the quotation given. Such alineation is helpful and confusing. The linking (*nexus*) of words, it would seem, is accentuated, verbal neighbourly connexions, but more threateningly *nex* in Latin is murder or killing: neighbours cannot be trusted, nor words, nor brothers; in the surrounding dialogue the sample pair is Esau and Jacob.

In order not to lose our chancy bearing, we tend to hold on to recurrences, and we get reassuring results: antecedent "word"s help to determine "weared". The risk is that we neglect the intrinsic whatness of the terms, their graphic surface. The *Wake*'s opening beat, "riverrun", almost approximates a meaning like "recurrence" - that of a river's flow, its *ricorso*. Reading *FW* is largely a substitutional recognition of what is familiar, what has occurred before. The irony is that a misfit like "weared" has *not* occurred before, is unprecedented, one of the many *hapax legomena* in need of more than merely reductive treatment. How, as a first question, are we

going to sound it: is it to rhyme with "bared" or with "beard" - or possibly with "heard"?

Habitually we transform a non-sensical unit into one more semantically rewarding by means of phonemic violation. It pays off to consider the sentence as a near-miss of the opening words of St John: "In the beginning was the word." There is something satisfactory in the recognition. The fabrication is delightful and valid. Similarly we may streamline the deviant item to become the lexicologically orthodox noun "weird": weirdness of words is well in evidence. Two divergent dislocutions - a biblical echo, a reverberating, uncanny "weird" - are pleasurable returns, a by no means bad interpretative average for *FW*.

The French translator Philippe Lavergne followed the pattern outlined here by substituting a different term within the gospel matrix:

Au commencement était le vide, n'est-ce pas! (*Finnegans Wake*, Paris: Gallimard 1982, p.510)

"vide" replaces "verbe" (a rendering perhaps more apt for a related echo: "In the buginning is the woid", 378.29). A void in the beginning looks relatively static and almost in accordance with *Genesis*: "And the earth was...void" (1:2), much more fixed than a "weared" "in the becoming". The French surface appears unruffled. It is the ruffling of the surface that will occupy us here, the scrambled chronology, the temporal extrication necessary - or the temporal mechanics of understanding.

The opening of the Gospel according to St John is contextually right and recurrently fitting - but the subsequent "wontnat" is not at all. It has (whatever else we may yet come to see in it) the appearance of a conversational tag in the manner of "won't it?" ("n'est-ce pas!"), and such tags are essentially absent in biblical pronouncements; we cannot imagine an evangelist nudging his audience for popular agreement. The trite lesson is that our sentence validly is "In the beginning was the word" - and multiply *is not*.

It is now time to mention that the preceding speech also ended on a note of being and becoming: "...to be going to become" (487.19). What was and what became is the concern of the *Wake* passage, and of the Old as well as



the New Testament. In Joyce's wording, however, there is temporal discomfiture. Times and senses are mixed: we have present ("becoming"), past ("was"), and future ("won't" - implied); a present participle and a past one (the present one coming *first*). There are no primary nouns (in the original Greek where there were *archē* and *logos*, quietly nominal): the two articles "the" make us expect them, but we are offered verbal forms that can be used instead. This is as though the *verbum* that was in the beginning were taken in its narrower grammatical sense; in the beginning there might have been verbs like "become" or "wear" to be turned - later - into nouns. Verbs are elusive, nouns are easier to handle.

At its face value, "weared" might be what resulted from "wearing" by faulty inflection - an error for "worn". Any historical dictionary will tell us that "weared" was once correct, was - in the beginning - the standard form that has now become obsolete, a morphological casualty. So we have gone back to an aborted origin. Language, in its perpetual act of becoming, replaced "weared" by "worn". If we descend into the semantic past of the verb that is right there in the foreground (but somehow tends to get overlooked), we learn that the prime sense was the wearing of clothes. The wearing of clothes came very early in human affairs, but not quite at the beginning - it was already a consequence, of the fall (*Gen. 2:7*). Latin *ves(tis)* or words like "vestment" are cognates. What we wear may or may not be becoming, though that is not what the syntax of our sentence seems to express. Even so, the saying may in part also be a reply to a foregoing: "...I realise bimiselvies how becomingly I to be going to become" (487.18). All of this amalgamates metaphysical, ontological questions and theology with a care for outward apparel. *FW* is about appearances, graphic sequences, it is also about clothing. In fact the sentence immediately following bears this out: "Hood maketh not frere" (such a proverbial saying could again be traced into a past).

The sartorial tangent is semantically contributive, though hardly central. More central seems the contrast between a certified origin and the attrition of time, the wear and tear of change and conflict. Whatever it was "in the beginning" cannot possibly have been anything ending in "-ed", that is, the result of some process. Someone must actively "wear" before something can be passively "weared", something must move before anything can be moved. The paradox is prefigured in St John's startling proclamation; in our

imagination, or in everyday usage, at least, there must be someone speaking, opening the lips, before we can hear the word/*logos/verbum*; some anterior speaker, some anterior speaking. The Gospel's contradiction has been metamorphosed into the *Wake*'s verbal impossibilities. Note also that we, as readers, experience the meaning "in the beginning" as a *secondary* one; it emerges only, if at all, by an act of transmutation of what is, primarily, on the page: "becoming", illogically, *precedes* "beginning". A basic truth is reversed by the language that tries to come to terms with it. At the beginning, we may be led to believe, was something expressed by a past participle. The difficulty vanishes once we stick to the evangelical translation (but translations are always secondary too). If "weared" is converted to - in other words, *becomes* - "word", we are within the sphere of theology, and not an easy part of theology at that. Nothing, in myth, or science, or the rival religions, is more a matter of disagreement than origins. In St John's *logos*, Greek and Hebrew notions, philosophies of the Hellenic age, merged in complex ways. New meaning was given to what had been sacredly recorded. The opening of his Gospel pointedly echoes and modifies the first beginning in the Old Testament. "In the beginning", it said, "God created...". The creating is now reinterpreted as a divine utterance in a complementary verbalisation - a new turn. As it happens, the word "Genesis" means something like "becoming". St John's beginning devotes two verses to being: "...was the word...the word was with God...The same was in the beginning with God", and then moves on to becoming: "All things were made (*egeneto*) by Him, and without Him was not anything made (*egeneto*) that was made (*gegonen*)" (1:3). The *Wake* variant appears to conflate these aspects.

The potent, creative *Logos* also forms a contrast to the preceding "*nexword*" (487.12) - the word can be creative or destructive.

If, alongside of "word", we read "weird", we get a wholly different view of an initial force: Fate, Destiny, an agency of predetermination, a dark uncanny counterpart of the light of the world in Christianity. It is something that is almost by definition unknowable. A proverbial saying connects the two terms: "After word comes weird" (this also has to do with precedence): the mention of something is followed by its occurrence (this happened, we remember, in *Genesis*). Another link is provided in *Ulysses* when Philip Beaufoy in a Circean transformation accuses Bloom of being "too...weird for words" (*U* 15.833/459.10; this has to do with plagiarism -

the misappropriation of someone else's words).

"weird" is of the same family as German *werden* and Latin *vertere* (to turn), and in the beginning it meant to become (be turned into). So that one basic meaning of our inscription is almost tautological - "In the beginning was what has become", which is temporally odd and circular. Accomodatingly, an Old English variation of the word in the shape of *wyrd* could also designate "time".

In its present day form "weird" is dialectical, a Scottish deviation that has come home to stay. The best-known occurrence is in *Macbeth*, the Weird Sisters, but "weird" was then originally a noun - the sisters took a hand in directing several destinies - and then became functionally the adjective for which it is now taken. Buck Mulligan transferred the phrase to something else: "Printed by the weird sisters" (*U* 1.367/13.01). If we now associate "weird" with "sisters" we are also - gratuitously, perhaps - calling up another beginning, Joyce's, whose first published prose fiction carried that title, and in whose first paragraph alone "word(s)" is featured no less than four times (and whose central character was weird).

To the best of our knowledge Shakespeare never spelled the word the way we now use it: "weird" is an editorial emendation from "weyward" (*Macbeth* II, ii, 20), which seems to have been conflated with "wayward" - such kinds of spelling interferences are of course utilised in *FW* throughout. A Shakespeare scholar who comes across "weyward" and adjusts it to "weird" behaves like a reader of *FW* in search of improved sense.

In all probability one might tease further lexical meanings out of the key terms: most of them, presumably, were not there, initially, in Joyce's mind, but are a consequence of "becoming" in our receptive minds. The aim of my contortions, however, is to trace devious effects of parachronic becomings as they manifest themselves both in near-statement and through verbal twisting and turning. The sentence under scrutiny - whether it came about by mindful authorial contrivance, some comprehensive "*fiat!*", by a weird stroke of genius, or else by fateful coincidence - is also an exemplification of what comparative grammar, historical philology, had unravelled. It was the discovery of Time as a linguistic agent and transformer. Language has turned from a fixed system descended from above (maybe a perfect one once,

but certainly misapplied), from something that could be regulated and legislated, into a live growth, a germinating force – a matter of becoming, of slow, almost imperceptible processes. Some of this germinative urge, on a larger scale and transferred to the conglomerates we call "style", had been parading conspicuously in the "Oxen of the Sun" chapter of *Ulysses*. The shape of words, the sound, the inflection, the syntactical mating, all changed in the course of long periods, and changed differently in various places. Diachronic energies could be described, even explained, in the 19th century. The procedure was to go as far back as the evidence allowed, and even to infer ancestral forms that are nowhere recorded. Philologists wrote their own Genesis: "In the beginning was..."; their labours traced intricate kinds of becoming. Etymology divined a number of putative Indoeuropean roots, from which languages developed in increasing diversification. Strange family relationships were discovered in unlikely guises. Again this is not far from *Wake* exegesis: we try to look behind the metamorphoses and claim, for example, that "weared" is "word". We also claim that "Jhem or Shen" or "Shem and Shaun" or Jacob and Esau or Gracehoper and Ondt or Butt and Taff – in spite of their appearances – are related. The number of Indoeuropean roots is limited, but out of them grew a great many possibilities; in the *Wake*, similarly, a few basic root characters, prototypes, can proliferate in multiple roles. Even on its surface, *FW* is an invitation to comparative lexicology.

By comparing different shapes, etymology goes back to fountainheads. It posits beginnings, monosyllabic roots capable of extension and modification (*FW* continues this with poetic license). Our short sentence enlists four such roots by their later ramifications:

\**WERT* (to turn, become) had offshoots in Sanscrit, Latin (*vertere*, *vortex*); and the Germanic languages: German *werden*; the English cognate is *weird*, also forward.

\**WER* (to speak) spawned derivatives like Greek "rhe-tor" (where the untrained eye would never see it); *verbum* in Latin; *word* in English.

\**WES* (to put on clothes). The Latin witness is *vestis*; the English branch preserved a verb, to wear (in certain positions, sibilant *s*

became the liquid *r*). This root is not to be confused with:

\**WES* (to dwell, live, be). The Roman goddess *Vesta* presided over the hearth; the Greek equivalent is *hes-tia*, or *asty* (city).

The Germanic line developed shades in the sense of being, the past form *was* and its plural *were* (with another change from *s* to *r*).

Joyce's grammatically straightforward sentence of six words is a tangle of inverted chronologies and original meanings. Two of its elements, "was" and "weared", impersonate twice as many roots, similar outward appearances - "root language" indeed, as Shaun complains indignantly (424.17).

In liberal deviation from etymological rules, the *Wake* provokes us into switching from one root to one wholly unrelated, but externally close to its shape. That is how we move freely from "wear" to "word" to "weird", irrespective of their beginnings. If words dress almost alike, they may replace each other in deceptive disguises. Surface resemblances allow synchronic skipping. Historical grammar also concerned itself with inflexion and noted that an originally derivative verb, forming its tense by a suffix, like "wear-ed" might turn into a strong one (modifying its own vowel): thus "wear - wore - worn". This came about, we learn, by analogy with the infectious pattern of old verbs, like "bear" or "swear". Words affect their neighbours. The preceding paragraph in *FW* has "I swear my guts": swearing is a powerful way of speaking words, somehow, swearing by God is related to God's word in the beginning. Oddly enough, the verb "answer" (487.06/24) was, originally, a sworn reply - "answaru" is an Old English ancestor; it is as though Joyce, etymologist (who could have found practically all derivations mentioned here in W.W.Skeat's *Etymological Dictionary of the English Language*), had realigned "answer...and I swear...answering" in a minor thread of word history.

At some earlier stage a form like "worn" must have been wrong; nowadays the once correct, but now ousted, "weared" jars on our sense of propriety and makes us grope for commensurate allied configurations: it is out of temporal and grammatical order. The sentence sports participial and gerundial forms, those volatile hybrids that give so much flexibility to language: they evolved from the verbal system (at a fairly advanced stage) and can now be operated as nouns. They meant actions and have somehow become things.



Joyce in part reverses the process: gerundial energies are released from nominal mass. Matter, as physicists began to point out, is a choreography of processes. Philologists were observing the effects of time, just as Darwin had done, the historians anyway, and Freud. Previous periods became visible in the later manifestations: the *Wake* conflates them in spurious simultaneity, "sametime all" (611.08).

In the reading we discern, in a gradual, anagnostic process of no prefixed order, dynamic contrasts: a divine, perennial *Logos* against time's diversified impacts; the immutability of God against historical causes and effects; word against flesh; sound against spelling; verb against noun; appearances and essences; Christian purpose and heathen superstition; law and chaos; affirmation and subversion - past, future, present.

In all that I almost left out what is least assimilable, this "wontnat" that looks a bit like "wouldn't it" or "want not" (which would imply "Waste not") or something in that line. We may detach "wont" which, *without* an apostrophe, suggests a collective habit, *with* it a negation of will. It implies the future tense, whereas "wont" (which in itself, as a word, is becoming obsolete, on the way out) expresses a customary usage of the past. So much caught up in a bias to uncover temporal contrarities in the sentence chosen, I had been unquestioningly assuming that it is one starting off with a temporal clause and then underscoring "the weared" - that is where our voice would rise, and only there. Such an almost instinctive predisposition is caused by a natural rhythm, a familiar pattern and above all by the habitual pull of a biblical memory, which has also become a *Wake* motif. However, "in" might have an instrumental impact as well. The "weared" - word, *logos*, weird, what is worn - whatever - was what it was, or is, *through* or "in the becoming", through the process of becoming (as in "The proof of the pudding is in the eating"). The significance of *FW* is in the turning: "A collideorscape!" (143.28). In our turning and returning the same few elements will reassemble and display new affinities. It occurred fairly late to me that such an instrumental alternative condenses something that I had been trying to preach all along. *FW* acts out, and celebrates BECOMING - the very transformation that is here, right on the surface, but tends to get packed away in a pertinent gospel echo. So now I argue for a collateral, alternative intonation:

In the BECOMING was the weared, wontnat!

with a tentative stress on the third word.

-FRITZ SENN

Research Centre

Zurich James Joyce Foundation

ZURICH JAMES JOYCE FOUNDATION: FW WORKSHOP

A workshop on the *Wake* will be held in August this year, from the 18th to the 24th. The theme has yet to be announced. Further information may be obtained from the

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FROM THE NOTEBOOKS TO THE TEXT: DISCOVERING NEW LANGUAGES<sup>1</sup>

The analysis of workbook material enables the reader and critic to retrieve in a primal form (*i.e.* once it is stripped of subsequently grafted levels of meaning) a textual unit, whose nature and/or origin is sometimes indicated by the index to which it belongs. This critical method is one of the means by which we can interpret the final text and is particularly relevant for the detection of linguistic elements which Joyce more and more systematically organised into growing clusters in the process of notebook compilation. Their identification by the name of the language heading the index or sequence of units - especially in the 1930s - helps us to discard interpretations grounded on cognate languages and consequently maps out strands of reading through obscure passages or, more "locally", allows for an easier atomisation of textual units into several semantic components. Besides, though at notebook-compilation stage some languages are represented by very few elements (Rumanian, Turkish, Arabic...), or none at all (Cornish, Gypsy...), we may rightly think that this corpus of manuscripts provides us with a sufficiently adequate landmark in order to assess the overall number of languages which Joyce chose to weave into his final masterpiece. At any rate, the Buffalo notebooks are more trustworthy than the list of forty-odd languages kept in the British Museum (MS 47488.180). This document admittedly includes languages which otherwise it would be difficult to track down in the text (Rumanian, Icelandic...); yet it also bears mention of Novial, Jespersen's artificial language, whose actual presence in *Finnegans Wake* remains to be established (it seems to have contributed only to a late generic allusion, in 351.15: "noviality"), while leaving out other languages such as Hindi or Provençal whose insertion in the *Wake* no longer needs showing. The following list of foreign units belonging to so far untraced languages<sup>2</sup> has been drawn up on the basis of notebook evidence:<sup>3</sup>

Khmer:

"Scioccara!" (471.03); from VI.B.22.150: cambodgien Soc ; preceded by a tick, which denotes actual use: Cambodian sok, peace.

Eskimo:

"Live well! Iniividluaritzas!" (572.15); from VI.B.27.87: b inûvdluaritsa / b (live well); "inûvdluaritsa" was read by Joyce as "iniivd-luaritsa/-tza" because the circumflex accent on the *û* was badly

written. Like many elements from little-known languages, the unit comes from the article "Eskimo" in the 11th *EB*: "On leaving a place they sometimes say "inuivdluaritse," *i.e.* live well..." As is his custom, Joyce indicates the presence of this "exotic" language in his work by (at least) one reference to the name of the language, next to the linguistic unit: here "eskmeno" (572. 16) and "elskmes-toon!" (572.17).

Munda languages (with special reference to Santali):

"And dabal take dabnal! And the dal dabal dab aldanabal!"

(186.09-10); from VI.B.45.90: g munda [underlined in notebook] / g samtale g (convers. Ind.) / g dapal (cover) / g danapal [underlined in notebook] (covering); 91: g dal (strike) / g dapal (strike each other). Two examples of infixation in the Munda group of languages: *danapal* (covering): -n- is an infix which turns the verb into a verbal noun or a kind of participle in many Munda languages; *dapal* (strike each other): the infix -p- gives a reciprocal value in Santali and Mundari. "(convers. Ind.)", if my reading is correct, can be interpreted as "conversation Indienne" (Indian conversation), which refers to Dano-Norwegian *samtale* (conversation), behind which we can guess "Santali" in this Munda context. The linguistic keys here are "samtalaisy" (173.15), after "tamileasy" (*i.e.* Santali/*samtale* easy, Tamil easy), and "Munda conversazione" (172.31), which ties up with *samtale*. The following item in VI.B.45.91: g agglomerative Genre" (now 186.10-11: "agglaggagglomeratively") indirectly refers to the agglutinative nature of those languages (the textual form is itself a burlesque infixed version). The units derived from VI.B.45.91 probably come from the 11th *EB* article "Mundās", like others not quoted here. While playing on -p- (-b- in the final text) and -n- and on resulting homographs with different meanings, Joyce also seems to have introduced a further pun on infixation in Munda languages, in "aldanabal"; -al- is an infix in Sora (another Munda language), which is usually prefixed in ordinary conversation. Its meaning is the same as -p-.

Siamese:

"Huam Khuam!" (499.10); from VI.B.4.105: b Siamese khuam [end of deletion]/ tai [I have not traced whether "khuam" is a synonym of

*tai* (death)]; see also Lao *kwamdtai* [same meaning], still in VI.B.4.105: Laotsi~~en~~ Khuamtai [uncrossed].

The rich Uralic index in VI.B.45.84-88 deserves more special treatment, especially the lexical items occupying part of p. 85. The overall characteristic of this index is the frequency with which vocabulary and grammatical points alternate. A closer analysis reveals that the elements are arranged according to two criteria: 1) the point of grammar which they illustrate and 2) the language to which they belong. I have indicated these headings in italics:

*Dual:*

*Ostiak* (an Ob-Ugrian language):

o ostiak (162.25)

o sem (eye) semgen (162.27/28)

*Selkup Samoyed*

Samoye~~de~~

g Kule (crow) Kuleag (2 (178.33)

o hey (eye) heyog (162.26)

*Inessive:*

*Mordvin:*

o mordve [underlined in the notebook] (162.18)

o on (dream) o onsen // o (/l/ in a) (162.18) //

-sem + -γə̃n, the nominative dual ending for nouns whose stem has a palatal vowel (as opposed to stems with a velar vowel)<sup>4</sup>

Both Selkup Samoyed forms are quoted as paradigms by M. A. Castrén in his pioneer work *Grammatik der samojedischen Sprachen*<sup>5</sup>:

*kule* (nominative dual *kuleag*) appears on p.145 § 282 as a paradigm for animate or inanimate nouns ending with -e. ("(2" stands for "dual");

*hey* occurs on pp.146-147 § 285 as *hai* (nominative dual *hajôg*) and is the paradigm of inanimate nouns ending with -i or -u (both examples belong to the first declension). Though Joyce was probably not acquainted with that already very specialised work, the study which provided the basis for this index might have borrowed from Castrén's book.

*mordve*: French for "Mordvin", a Volga Finnic language made up of two dialects: Erza, Northern, and Moksha, Southern. Both the following forms are common to Erza and Moksha:

*on*: dream (but also "sleep") + *-sen*, the clear-vowel inessive ending of singular and plural nouns in the possessive declension, for first-person singular possessor, which seems a mistake for *-son*, the dark-vowel ending which, according to the subtle rule of vowel harmony, should have been added to *on*. *Onson* then means "in my dream(s), sleep", and "[l] in a" may then be read as "1<sup>st</sup> person/ in a", i.e. "in my."<sup>6</sup>

-LAURENT MILESI

#### NOTES

- 1 The gist of this article appears, in a slightly different form, in a lengthy study called "L'idiome babélien de *Finnegans Wake*: Recherches thématiques dans une perspective génétique", in *Genèse de Babel: Joyce et la Creation*, Paris: Editions du CNRS, 1985, pp.155-215.
- 2 Two of the languages discussed here were touched on independently by Petr Skrabanek in his articles on the "Peace words" and "Death words" in *Circular 2* (see p.34 §9/10 and p.40 §21/22).
- 3 The following conventions have been used for transcriptions from notebooks: b: blue, g: green, o: orange. An oblique is used to separate individual lines from the notebooks; two double obliques isolate superscript items. Editorial comments are in square brackets; oblique square brackets are used when (part of) a unit is conjectural.
- 4 See János Gulya, *Eastern Ostyak Chrestomathy*, Indiana University Publications, Uralic and Altaic series, Vol. 51, Bloomington, Indiana University/The Hague, Mouton & Co., 1966, p.23 for the classification of vocalic sounds in Ostiak, p.52 for the dual (endings and use), and p.199 for the forms *sem* and *semʏən*. Karoly Redei gives only

- one ending for the nominative dual, transcribed as *non* (*Northern Ostiak Chrestomathy*, Indiana University Publications, Uralic and Altaic Series, Vol. 47, Bloomington, Indiana University/The Hague, Mouton & Co., 1965, p.35). Besides the Northern and Eastern groups with which these two works are concerned, Ostiak also has a Southern group of dialects. Heikki Paasonen's *Ostjakisches Wörterbuch nach den Dialekten an der Konda und am Jugan*, zusammengestellt, neu transkribiert, und herausgegeben von Kai Donner, Helsinki, Société Finno-Ougrienne, 1926, gives *səm* as belonging to the Konda dialect, from the Southern group (p.214; pp.xiii,xviii tell us that the sign *ə* is used only for the transcription of that dialect) but according to several other studies the form *sem* seems to be common to the xxxx various Ostiak idioms.
- 5 Dr. Mathias Alexander Castrén, *Grammatik der samojedischen Sprachen*, in *Nordische Reisen und Forschungen*, herausgegeben von Anton Schiefner, IV, St. Petersburg, Kaiserliche Akademie der Wissenschaften, 1864 (republished, with a forward by Peter Hajdú, in the Uralic and Altaic Series, Vol. 53, 1966). In his brief introduction to the various Samoyed languages, Castrén observes that the dual is seldom used in Selkup Samoyed, also called Ostiak Samoyed (*op. cit.*, p.107, § 220). Another study by Castrén, *Wörtverzeichnisse aus den samojedischen Sprachen*, also published in the *Nordische Reisen und Forschungen* series (Vol. VIII, 1855), further indicates that the forms *hai* and *kule* are more specifically derived from the Narym idiom (pp.202, 260), one of the most representative in Selkup Samoyed. Let us note in short that the Selkup Samoyed dual ending is usually transcribed *-q*.
- 6 M.N. Koljadenkov and N.F. Cyganov, *Erzyansko-russkii slovar'*, Moscow, Gosudarstvennoe izdatel'stvo inostrannykh i natsional'nykh slovarei, 1949, S.G. Potapkin and A.K. Imjarekov, *Mokshansko-russkii slovar'*, Moscow, Gosudarstvennoe izdatel'stvo inostrannykh i natsional'nykh slovarei, 1949; both dictionaries give the form *on* = Russian *son*, (*COH* in the Cyrillic alphabet). For Mordvin grammar, see in particular F.J. Wiedemann, *Grammatik der ersa-mordwinischen Sprache nebst einem kleinen mordwinisch-deutschen und deutsch-mordwinischen Wörterbuch*, St. Petersburg, Kaiserliche Akademie der Wissen-

schaften, 1865, pp.13-14 §§ 10-12 for the rules of vowel harmony in Erza (which hold true for Moksha) and pp.52-53 § 70 for the dark- and clear-vowel paradigms (singular and plural) in the inessive case of the possessive declension (the inessive is better known as "locative", given just after the Mordvin units (VI.B.45.85: o locatives), before an example in Hungarian). Wiedemann's double glossary also gives on meaning "dream" (pp.139, 242). The corresponding forms in Moksha are indicated in the Moksha-Russian dictionary referred to above, p.334.

#### AASDOCTOR TALOP

his Mistress Mereshame, of cupric tresses, the formwhite foaminine, the ambersandalled, after Aasdoctor Talop's onamuttony legture. (241.14-15)

This line contains two references to famous paintings: Botticelli's *Birth of Venus* and Rembrandt's *The Anatomy Lesson of Doctor Tulp*. Opposites unite: the presentation of Venus rising, doubled ("ambersandalled") with the image of the stretched-out corpse found in the "onamuttony legture" here reinforce the basic death and resurrection theme of the *Wake*.

-ALLEN THIHER



NORMAN DOUGLAS' LONDON STREET GAMES GUESS WHERE<sup>1</sup>

For two decades if not longer it has been common knowledge<sup>2</sup> that while he was writing *Finnegans Wake* James Joyce dipped freely into Norman Douglas' *London Street Games*; in this paper I attempt to specify and to codify Joyce's borrowings. It should be stressed that elements derived from this particular sourcebook by no means exhaust the rich theme of children's songs and games running through the *Wake*. Also, as will be shown, there are some neat points of special interest in Joyce's use of Douglas.

First published in 1916, *London Street Games* was re-issued in a revised and enlarged edition in May, 1931; and it is this later edition<sup>3</sup> that Joyce used. He very probably picked up a copy while in London in the Summer of 1931<sup>4</sup>. As he read it he took notes in the usual way, entering them into a notebook (now catalogued as Ms. VI.B.31 at the University of Buffalo). He subsequently made use of his cullings while revising II.1 - the 'Twilight Games' episode -, and also the first part of Book I (see Index One below).

Some time later while working over 'Shem', he decided to pad out Shaun's amusing catalogue with a few more games and so, for the second time round (see Index Two below), he had recourse to Douglas. On this occasion, however, it should seem that he bypassed the notebook stage and transferred units directly from the sourcebook to the drafts. This was possible (and convenient) because all of the material that he lifted derived not from the main body of the text but from the index to the sourcebook. (As is clear from the heterogeneous mingling of song titles with game titles and from the truncated form of some of the titles themselves; thus, for example, he used the curt index form of *Haberdasher isher* for the more properly and more onomatopaeically named *Haberdasher Isher Asher Om Pom Tosh*. It is impossible to imagine Joyce not using the name in full had he been aware of it.) With the material pre-indexed, as it were, the notebook as postoffice became redundant. Indeed, we find Joyce at much the same game in some other cases, for example with the appendix to *Macalister's Secret Languages of Ireland*<sup>5</sup> and with the contents list to his personal copy of *Moore's Melodies*<sup>6</sup>

Index Three (see below) brings us forward to the terminal point of the compositional process. In the Summer of 1940, while he was staying at Saint Gérard-le-Puy, Joyce, with Paul Leon's assistance, marked in numerous small corrections on an unbound (though dustjacketed) copy of the first Faber and Faber



edition of *Finnegans Wake*. (It is almost certain that the particular copy used was the same one that was despatched to him on January 30, 1939, by the publishers.) While very nearly all of the corrections made were very minor (Joyce described the procedure as 'adding commas'<sup>7</sup>), one was of a more substantive kind. He noted that he had inadvertently included two (though variant) versions of *Ali Baba and the Forty Thieves* in the list of games Shem refuses to play - a list, we note, a good part of which he had looted out of Douglas' *London Street Games* (see above and Index Two below). It was a rare coincidence, then (or was it?), that he found a replacement for one of the *Ali Babas* in the midst of Madame Raphael's transcription (VI.C.9) of the VI.B.31 index of Douglas material (see above and Index One below). By a bizarre stroke of fate, the unit he selected (and it must strongly be doubted that he memoriously realised that the VI.C.9 list was a transcription of his original Douglas list), videlicet 'Piss up your leg and play with the steam', was itself only accidentally included in the transcription, as Joyce had in fact already utilised the VI.B.31 version but had neglected to cross it through. Thus, elimination of all redundancy (his final intention) eluded him. As to when precisely Joyce noticed the two *Ali Babas*, and when he originally composed the replacement<sup>8</sup>, we cannot be certain, except to note that he would certainly have had to have access to his notebooks, which, it should seem, he left behind in Paris when he set out for Saint Gerand-le-Puy on Christmas Eve, 1939.

In the list below the following particulars are cited: notebook page reference, colour lining indicator (r = red, o = orange), notebook reading, FW and Archive draft reference, original draft reading where extant, and source context. (In order to keep this paper as succinct as possible I have not supplied the source context for unused units, citing only the source page reference.) For permission to publish notebook material I am grateful to the Society of Authors on behalf of the James Joyce Estate and to the Poetry/Rare Books Collection of the University Libraries, State University of New York at Buffalo.

INDEX ONE VI.B.31 185-187, 191-199 Norman Douglas, *London Street Games* (London: Chatto & Windus, May 1931)

[Units appear in I.1, I.3, I.4 and II.1. Original notation in manuscripts I.1J2.5, I.3J2.8, I.4J1.8 (marked pages of transition 1, 3 and 4, first set, revised early 1930s) and II.1J2.1+ (retyped pages of the first typescript, prepared probably November 1930 - January 1931 though evidently the present revisions were not added before the Summer of 1931).]

#### VI.B.31 185

<sup>r</sup> Buzz (7)

FW 227.11: II.1J2.1+: δ reading: Buzz. (Ms 47477-56)

Source: 'One player counts one then the next says two and so on. Every 5 the player instead says buzz -' [p.25]

parson's cat [p.25]

piss up your / leg & play with // with the steam

FW 225.06-7: II.1J2.1+: δ reading: make peace in his preaches and play with esteem (Ms 47477-52)

Source: ''Ere, d'ye want a clip on the Kiber-pass? Garn! Piss up yer leg, an play wiv the steam.' [p.20]

#### VI.B.31 186 cont'd

coldmeat [p.40]

<sup>r</sup> muttonchepp

FW 67.17: I.3J2.8: δ reading: muttanchepps (Ms 47475-29)

Source: 'Cold meat, mutton chops, / Tell me where your mother drops.' [p.40] Evey [p.48]/ rusty farthing [p.58]

<sup>r</sup> greenman / rise 0

FW 74.02-3: I.3J3.8: δ reading: of Greenman Rise 0 (Ms 47475-31)

Source: 'Green Man Rise-o, a very old game. A boy has to get don and put some gass [grass] over him and run out and call out geren man rays and he got to fine [find] you.' [p.59]

<sup>r</sup> home

FW 228.02: II.1J2.1+: δ reading: Home! (Ms 47477-57)

Source: [unlocated]

#### VI.B.31 187

<sup>r</sup> Sending a letter / to Canada

FW 228.18-19: II.1J2.1+: δ reading: He wholehog himself care of Pencylmania, Bretish Armerica. (Ms 47477-57)

Source: 'One boy bends down and then you pretend to write on his back then you bang for the stamp and then put it under his coat and push him first leap over his back and say Sending a Letter to Canada' [p.15]  
ghost shirt father [p.24]

#### VI.B.31 191

egg in cap [p.1]/ egget [p.1]

<sup>r</sup> Hee middles

FW 92.29: I.4J1.8: δ reading: Hee's her chap (Ms 47475-38v)

FW 225.20: II.1J2.1+: δ reading: Hee. (Ms 47477-53)

Source: 'Two boys stand at each side of the road and one in the middle, that's Hee.' [p.3]

Wallbouncer [p.3]/ Missings out [p.3]/ Swolo [p.3]

<sup>r</sup> lineup

FW 224.32: II.1J2.1+: δ reading: at next lineup (Ms 47477-51)

Source: [unlocated, but perhaps 'Two lines ... are drorn' on p.4]

#### VI.B.31 192

Touch it run [p.3]/ 1, 2, 3, & a Lairy [p.3]/ Wally [p.3]/ growley top [p.4]/ hullygully [p.4]/ chipstone [p.4]/ Klondykes [p.4]/ magnetic[?]

#### VI.B.31 193

boxer [p.5]/ tomtit [p.5]

<sup>r</sup> window breaker

FW 26.36 [superseded]: I.1J2.5: δ reading: never pegging windowbreakers (Ms 47475-13)

Source: 'window-breakers [tops], which are rather like mushrooms' [p.5]  
dumb bargee [p.5]

<sup>r</sup> deadmen's dark / scenery court

FW 87.33-4: I.4J1.8: δ reading: in Deadmans Dark Scenery court (Ms 47475-37)

Source: 'Dead Man's Dark Scenery or Coat ... is one of these jacket-games, where one party has to hide, covered up in their coats.' [p.5]

touch cap [p.5] / shying o'er the Moon [p.6]

#### VI.B.31 194

Sally round / the jampot [p.28]/ Ominlebus [p.28]/ eker weeker [p.28]

^ suchanever

FW 77.01: I.4J1.8: 6 reading: suchanevver (Ms 47475-33)

?FW 93.20: I.4J1.8: 6 reading: farver (Ms 47475-38v)

Source: probably 'Eaper Weaper, chimbley-sweeper,/ Had a wife but couldn't keep her,/ Had anovver, didn't love her,/ Up the chimbley he did shove her [p.28]

^ I'll tell ma / when I get home

FW 92.30: I.4J1.8: 6 reading: shey'll tell mammas when she gays whom (Ms 47475-38v)

Source: 'I'll tell Ma when I get home/ That the boys won't leave me alone [p.29]

^ slink yr hook / away

FW 233.29: II.1J2.1+: 6 reading: and slink his hook away (Ms 47477-64)

Source: 'If you do not want to play,/ You can sling your hook away' [p.34]

VI.B.31 195

boots of Spanish [p.35]/ judas spain [p.37]

^ bellybone

FW 85.08: I.4J1.8: 6 reading: to your bellybone (Ms 47475-36)

Source: 'I got up a great big stone,/ Hit him on the belly bone' [p.38]

Fr Nimble [p.37]/ p.38 [p.38]

^ sugar de candy

FW 92.20: I.4J1.8: 6 reading: with their dindy dandy sugar de candy (Ms 47475-38v)

Source: 'Charlie likes kissing girls -/ 0 sugar-de-candy [p.40]

excepting [p.40]/ here comes / 3 ~~dukes~~ dupes [p.42]

VI.B.31 196

^ youth, sir, tey

FW 92.29: I.4J1.8: 6 reading: youthsey, beautsy (Ms 47475-38v)

Source: possibly 'Please we've come to marry with a Ransi-tansi-tay./ Marry one of us Sir, us Sir etc.' [p.42]

^ brave news is / come to town

FW (100.09) Ms only: I.4J1.8: 6 reading: brave new world come to town of how (Ms 47475-41)

Source: 'Brave news is come to town / Polly Dawson's married [p.44]

yellow ran down / my legs [p.46]

<sup>r</sup> all all alonely

FW 92.25: I.4J1.8: δ reading: all all alonely, (Ms 47475-38v)

Source: 'Three little children sitting on the sand / All, all a-lonely' [p.47]

<sup>r</sup> her chap

FW 92.30: I.4J1.8: δ reading: Hee's her chap (Ms 47475-38v)

Source: 'That's the way she meets her chap' [p.54]

Δ native W [?]/ [ 6 yr old 'chase [?]

#### VI.B.31 197

wriggly worm [p.74]/ oxencrosses [p.74]/ Maltam on Pursy [?]/ A - G [p.56]/  
M(adam & elle) / went to well [p.55]/ alley gobs [p.70]

#### VI.B.31 198

datestones [p.79]/ beast bird / fish flower [p.23]/ black in topper [p.26]/  
bogey [p.81]/ wand, [p.81]

<sup>r</sup> telling your dream

Unlocated in FW, but see Index Two below

Source: 'Telling your Dream' (a game mentioned but not described; p.81)

<sup>r</sup> bonceye / tears, // marbles

FW 55.21-2: I.3J1.8: δ reading: to bring bounceye tears from marble eyes (Ms 47475-24v)

Source: 'In Bounce Eye each player gave a certain number of marbles which were pooled in a ring. Then one of them held a marble to his eye and dropped it among them; if any others were knocked out of the ring he kept them.' [p.63]

INDEX TWO No known workbook reference. Units by inference taken directly from sourcebook, Norman Douglas London Street Games (London, Chatto & Windus, 1931).

[Units appear in I.7. Original in manuscript I.7J1.(9<sup>m</sup>) (further additions, missing, for the first set of marked pages of transition 7, probably early 1930s).]

FW 176.04-12: I.7J1.(9<sup>m</sup>): δ reading missing

Source: 'Adam and E11, 55 ... American jump, 26 ... Apple-tree, peartree, etc., 47 ... As I was walking, etc., 28 ... Battle of Waterloo, 79 ... Broken bottle, 21 ... Colours, 26 ... Ducking mummy, 72, 88 ... Eggs in the bush, 68 ... Fox come out of your den, 6 ... Haberdasher isher, etc., 55 ... Hospitals, 56 ...

Humble-bumble, 80 ... I know a washerwoman, etc., 32 ... Last man standing, 79 ... Moggies on the wall, 16 ... Nap, 6 ... Postman's knock, 77 ... Solomon silent reading, 16 ... Telling your dream, 81 ... Tip-top is a sweets store, 56 ... Two's and three's, 25, 71 ... What's the time, 79 ... Writing letter to Punch, 15 [pp.89-102]

INDEX THREE VI.C.9 194-200. Transcription of uncrossed units in Index One.

[Units appear in I.7. Original autograph notation missing; a version in Paul Léon's hand appears on page 176 of VI.H.4.a, coded I.7J1.14 (corrections, and in this case a revision, made by Joyce with Paul Léon's assistance on an unbound copy of the first edition of Finnegans Wake during the summer of 1940 at Saint Gérard-le-Puy).]

#### VI.C.9 194

°piss up your legs / & play with / with the steam

FW 176.02-3: I.7J1.14: 8 reading (scribal): Prisson your Pritchards and Play Withers Team (Buffalo Ms VI.H.4.a-176)

Source: [see VI.B.31 185 above]

#### NOTES

(1) in Finnegans Wake.

(2) See, for instance, James Atherton's 'Sport and Games in Finnegans Wake' in Twelve and a Tilly, edited by Jack Dalton and Clive Hart (London: Faber and Faber, 1966), pages 52-64.

(3) published by Chatto & Windus in their Dolphin Books series.

(4) Joyce could not have been referring to London Street Games when he wrote to Harriet Weaver on March 4, 1931, mentioning his reading matter which included 'scores of children's singing games' (Letters, I, 302).

(5) See Danis Rose, The Index Manuscript (Colchester, A Wake Newslitter Press, 1978), page 150.

(6) Joyce's copy of the Melodies survived, and is now at the University of Buffalo (item no. 207 in Thomas A. Connolly's Catalogue). The 'Contents' list was used exactly as a notebook, even insofar as having entries marked off, though not crossed-through, with coloured crayons as they were incorporated into the text of Finnegans Wake. For this reason a photo-replicate of the relevant pages was included in the notebook segment of the James Joyce Archive (volume 40, pages 350-353).

(7) See Richard Ellmann, James Joyce (New York & London: Oxford University Press, 1982), page 731.

(8) As Joyce's most final public comment, to (and on) the world, the phrase must be found felicitous. One should note, however, that he has added to the Douglas unit the obscure referents 'Prisson ... Pritchards ... Withers ... Team'.

-DANIS ROSE

-JOHN O'HANLON



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