

A
FINNEGANS WAKE
CIRCULAR



A FINNEGANS WAKE CIRCULAR

VOL. 2, NO. 1

AUTUMN 1986

ISSN 0267-9612

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Vincent Deane

Editorial Advisors

Danis Rose

Roland McHugh

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A Finnegans Wake Circular is published quarterly at 100 Congleton Road, Sandbach, Cheshire CW11 0DQ, England.

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KELLS-DUBLIN-ROME-TRIESTE-ZURICH-PARIS

By his own account, it should appear that James Joyce's fascination with the Book of Kells was both longstanding and sustained: 'In all the places I have been to,' he reputedly¹ told Arthur Power, 'Rome, Zurich, Trieste, I have taken it about with me, and have pored over its workmanship for hours. It is the most purely Irish thing we have, and some of the big initial letters which swing right across a page have the essential quality of a chapter of Ulysses.' Of course, Joyce did not physically cart this purely Irish thing about with him - it basked, opened, in its microclimate in a case in Trinity College, Dublin. Rather, he toted about with him a photographic reproduction of some kind or other. The celebrated facsimile edition prepared by Sir Edward Sullivan² was published only as late as 1914; hence, if it is true that Joyce pored over the convolutions of the Kells scribes' workmanship while in Rome, he must have had (for the early years at least) some other source of inspiration³. Aside from brief references in the lectures⁴ he delivered at the Università Popolare in Trieste in April and May of 1907, there is scant mention of the Book of Kells in the canon/biography until December, 1922, at which time Joyce sent a copy of the second edition (1920) of Sullivan's opus to Harriet Shaw Weaver as a Christmas box⁵. One year later almost to the day he began the process (described below) of reconstituting parts of Sullivan's Introduction in his own book, especially in I.5 (the Letter or ☐ chapter). While it is true that we cannot from textual evidence alone eliminate the possibility that Joyce had a copy of that first (1914) edition, it is more likely that he purchased a copy of the 1920 edition at the same time and in the same place as he procured his present for Harriet Weaver.

Before proceeding to the main line of this analysis (the Book of Kells at the Wake), a few words might be written regarding Lucia Joyce's so-called lettrines (and here as a shortstanding former boy-scout let me point out the outdoor, chamber-music flavour of Joyce's olfactive neologism). Stuart Gilbert has written⁶ of these that 'three examples of her work in this field are extant: an edition de luxe of Pomes Penyeach (1932) ... The Mime of Mick Nick and the Maggies (1934) and, finally, A Chaucer A B C ... In the last-named work Lucia showed an increased mastery of her means and surer draughtsmanship ... Their kinship with the decorations in the famous

Book of Kells ... is all the more remarkable since Joyce assured me that his daughter had never seen a copy of this work when she designed her initials.' Remarkable indeed - incredible! Are we asked to believe with Gilbert that in the cities of Trieste, Zurich and Paris Joyce hooshed his daughter out of the room whenever he felt compelled to commune with the Kells initials and, further, that when he had suspended his cerebrations he secreted their source away (as were they graphic illustrations to some blue book of smouldering erotica) to mellow in the cucullated cool of an inverted orangekeyed chamberpot or to squat uninspired in the inspissated grime of a kitchen shelf out of harm's way and reach of his daughter's innocent, but eager girlish hands.

In December, 1923, when setting out to draft what is now I.5J4 (FW 113.23 -125) - the bibliographical description of the Letter⁷ - Joyce took as his model Sullivan's Introduction to The Book of Kells. In this first draft we find substantial segments written after the style of Sullivan. What is being detailed, of course, is not the Book of Kells, but the manuscript/book of Finnegans Wake itself (synecdochically - the Letter). It is difficult specifically to isolate at this draft stage just what words and which sentences derive from Sullivan - the effect is more macro-textual parody. The reader is urged to peruse in full both Sullivan's Introduction (or the combined extracts cited below) and the first draft⁸; and posit his own correlations, comparing, for instance, the passage beginning 'Who that in scrutinising marvels' with the opening of Sullivan's Introduction, and the passage beginning 'The original document' with Sullivan's discourse on punctuation.

Once over the stillstanding hurdle of the first draft, Joyce began to dedifferentiate Sullivan as he would any other (less loaded) sourcebook. Index One below specifies this first use when it seems he fractionated units directly from the sourcebook. At this point (we suggest), in early January 1924, he further regularised his Book of Kells usage by jotting down words and phrases in one of his small notebooks (now Buffalo workbook VI.B.6, partly retranscribed later into VI.C.2). The specific use of these units, which extends beyond I.5, is detailed in Indexes Two and Three below.

A few items of previous scholarship which connected the Book of Kells with the Wake are, we suggest, hypothetical and dubious. In an otherwise excellent early discussion⁹, the late J.S. Atherton described FW 50.09f.: 'all the

French leaves unavailible out of Calomnequiller's Pravities' as 'the first unmistakable mention of The Book of Kells in the Wake'. Not only is it not the first allusion (see VI.B.6-57 below), it more likely refers to the 'Prophecies' of Columcille - not the Book of Kells - and the same can be said for two other allusions cited by Atherton: 'to columnkill all the prefacies' (FW 347.21); and 'Hagios Colleenkiller's prophecies' (FW 409.27). Sean V. Golden¹⁰ sees references to the 'Quoniam' and the 'Genealogy of Christ' pages of the Book of Kells in FW 484. In fact, he half-sees allusions to the opening words of all four gospels: 'Quoniam' (in English: Forasmuch as many have taken in hand); 'Liber generationis'; 'Initium'; and, 'In principio'. While it is possible that Joyce's immediate source was the Book of Kells - which is, after all, an edition of the Gospels - it is equally possible that he consulted another edition (there being quite a few). Likewise, the 'Tunc' and 'Quoniam' of FW 611 might refer to the Book of Kells, or (more probably) might not.

In the lists below the following particulars are noted (where relevant): notebook page reference, colour lining indicator (r=red, o=orange, b=blue), notebook reading, FW and Archive draft reference, original draft reading where extant, and source context. (Because of the importance of the Book of Kells to Wake studies, I have not stinted on sourcebook citation. For the sake of completeness, furthermore, I indicate the source page reference to both the first and second editions.)

For permission to publish notebook material I am grateful to the Society of Authors on behalf of the Estate of James Joyce and to the Poetry/Rare Books Collection of the University Libraries, State University of New York at Buffalo.

INDEX ONE No known workbook reference. The Book of Kells, described by Sir Edward Sullivan, Bart.: (London, Paris & New York: "The Studio" Ltd., 1st ed. 1914/ 2nd ed. 1920).

[Units appear in I.5. Original notation in manuscripts I.5J4.*1 (second draft, probably January, 1924) and I.5J4.*2 (Fair copy, probably January, 1924).]

FW 113.32: I.5J4.*1: 6 reading: while all underground (Ms 47471b-44v)

Source: The Book of Kells was stolen in 1006 'and found, after a lapse of some months, concealed under sods' [p.3/p.4]

FW 122.20-28: I.5J4.*1: 6 reading: the cruciform postscript from which 3 basia or smaller & shorter oscula have been carefully scraped away plainly inspired by the tenebrous Tunc page of the Book of Kells (and then it need not be forgotten that there are exactly 3 squads of candidates for the cross awaiting their turn chugged in their 3 in the marginal panels then provided for such hanging parties there when two was then enough for anybody, starting with old Matthew himself, (Ms 47471b-47v, 48v)

Source: 'Plate XI., fol. 124R., exhibits the commencement of verse 38 of the 27th chapter of St. Matthew, "Tunc crucifixerant XPI cum eo duos latrones" ("Then were there two thieves crucified with him").' [p.13/p.18: the facsimile referred to, Plate XI., depicts the Latin words elaborately illuminated, with, in particular, cut into the margins, three small panels each containing the heads and shoulders of five figures - Joyce's 'squads'¹¹]

FW 121.08-14: I.5J4.*2: 6 reading: the curious warning sign before our protoparent's ipsissima verba which paleographers call a leak in the thatch or the Aranman whispering through the hole of his hat indicating that the words which follow may be taken in any order desired (Ms 47473-26)

Source: 'The symbol [C], known in Irish MSS. as "head under the wing" or "turn under the path" - which, as will be seen, occurs three times on this page [fol. 19V., depicted in Plate III.] indicates that the words immediately following it are to be read after the end of the next full line.

[adnuntiavit angelus
 filium ihesum [C] toribus ET acci
 Nativitatem ihesu adnuntiat angelus pas
 pit simeon puerum ihesum]

will therefore read:

adnuntiavit angelus filium ihesum Nativitatem ihesu
 adnuntiat angelus pastoribus ET accipit simeon, &c.'

[p.7/p.10: in later drafts Joyce provided his own examples of this Irish paleographical curiosity: firstly, in June 1927 while revising the pages of Criterion (July, 1925) for the printers of transition 5, he altered 'whispering' to 'ingperwhis' (Ms 47473-99); and, secondly, ten years later, while revising the galley proofs (first set) he added 'hole of Aran man the hat through the whispering his ho' (Ms 47476a-72; an earlier version of which he wrote in on holograph workbook VI.B.44, page 100).]

INDEX TWO VI.B.6 35, 56-58, 61-63 The Book of Kells, described by Sir Edward Sullivan, Bart. (London, Paris & New York: "The Studio" Ltd., 1st ed. 1914 / 2nd ed. 1920).

[Units appear in I.1, I.3, I.5, I.7 and III.3. Original notation in manuscripts I.5J4.*2 (Fair copy, probably January, 1924), I.5J4.3 (1st typescript, probably January, 1924), I.7J1.*2 (Fair copy, early February, 1924), I.7J1.3 (1st typescript, February, 1924, at which time these revisions evidently date, though the draft was further revised in April-May, 1925), IIIJ3A.*0 (1st draft, November-December, 1924), I.1J1.*2 (Fair copy, dated 29 November, 1926), and I.3J1.5 (2nd typescript, probably March-April, 1927).]

VI.B.6 35

Book of Kells

VI.B.6 56

Kells

- goldless

Source: 'The Book of Kells ... Its weird and commanding beauty; its subdued and goldless colouring' [p.1/p.1]

^r spiral

FW 121.24: I.5J4.*2: 6 reading: so spirally (Ms 47473-26)

Source: 'the clean, unwavering sweep of rounded spiral' [p.1/p.1]

Cenondae / Cennanus / Kenlis / Kennansa

Source: 'Kells ... was known in days as early as St. Patrick's in the Latinised form of Cenondae, bearing at a somewhat later date the name of Cenannus and Kenlis. Kennansa was its old Irish appellation.' [p.1/p.2]

550 / Colum / 9/6

Source: 'Of the famous Monastery of Cenannus, or Kells, no trace remains ... tradition ... has ascribed the founding of this vanished monastic institution to St. Columba. Irish historians have fixed the date of its foundation as about the year 550 A.D. Columba himself, otherwise known as Colum Cille ... is commemorated as one of the three patron saints of Ireland on June the 9th, the anniversary of his death in the year 597.' [pp.2-3/pp. 2-3]

pirates S. Finnan's / psalter (fingers light) / Cathach battle

Source: 'During a sojourn with St. Finnan, in Ulster, Columba borrowed his

psalter, and copied it furtively in his church, with the aid of miraculous light in the night time. Finnan demanded the copy, but Columba refused to give it up, and the matter was submitted for judgment to Diarmaid, Monarch of Ireland, at Tara. Diarmaid, with the rough and ready justice of a new Solomon, decided that as to every cow belongs her calf, so to every book belongs its copy. A sanguinary battle was the result; but the copy remained with him who made it. It was known in later times as Cathach, from the Irish cath, a battle [p.2/p.3: Joyce himself provided the extra information that the miraculous light derived from the Saint's luminous fingers.]

Iona / Cellach of Iona exp. / 815 / 2nd Kells

Source: 'Some time between A.D. 802 and 815, when Cellach, the nineteenth successor of Columba, was Abbot of Iona, he fled for refuge to the monastery at Kells, and with his aid a new town of Colum Cille was erected there.'

[p.3/p.3]

Stolen 1006 / found in bog - gold cover

Source: 'in the year 1006 ... "the large Gospel of Colum Cille" in its cover of gold studded with precious stones, "the chief relic of the western world," was stolen by night from the greater church at Kells, and found, after a lapse of some months, concealed under sods, destitute of its gold-covered binding.' [p.3/p.4]

Angel dictates in / days of virgin / Brigid / Gir Cam

Source: 'Giraldus Cambrensis ... in his Topographia Hiberniae ... gives an account of a wonderful manuscript which was shown to him at Kildare. He records that he had seen nothing more marvellous than the book in question, which, according to information given to him at the time, had been written from the dictation of an angel in the days of the Virgin (St. Brigit).'

[p.3/p.4]

VI.B.6 57

Eusebian canons

FW (see Index Three below)

Source: 'eight pages are filled with what are known as the Eusebian Canons. They take their name from Eusebius, bishop of Caesaria, a well-known Church historian. Before his time a Harmony of the Gospels had been constructed by Ammonius of Alexandria, about A.D. 220, in which St. Matthew's Gospel was taken as the standard, and parallel passages from the other Gospels were set out side by side with it. Eusebius improved on his predecessor's plan; his

object being to set forth the mutual relation of the four evangelical narratives, and not merely to furnish illustrations to certain passages from other sources, as in the marginal references in modern Bibles.' [p.5/p.7]
land charters

Source: 'The next few pages ... left blank ... now contain several charters in the Irish language, embodying grants of lands ... to the Abbey of Kells ... dated between A.D. 1024 and the twelfth century.' [p.6/p.8]

r recto | verso

FW 123.34ff.: I.5J4.*2: 6 reading: the verso ... its recto ... foliated (Ms 47473-28)

Source: 'From fol. 20R. to 26V. the text is much varied by the use of black, scarlet and mauve inks. In fol. 23, front and back, the writing is all in mauve, excepting the the last line of the verso and the ornamental initials' [p.8/p.10]

alternation of ground / & colour

Source: '(Plate VI.) ... Note, too, the curious and rarely relied on effect produced by the alteration of the colours in which the ground and the letters of the word 'generationis' are depicted.' [p.8/p.11]

°gap: copyist hurries / away

FW 14.16f: I.1J1.*2: 6 reading: Somewhere in the gap between antediluvius and annadominant the copyist must have fled with his scroll. (Ms 47472-33)

Source: 'The rudely-drawn figure standing in the lower left-hand corner [Plate VI.] is said to represent the Evangelist. The smaller and much more naturally drawn figure at the top may also be intended for him. The difference of execution in the two cases would, I suggest, almost justify the conclusion that the larger figure was a later addition in order to fill a space left vacant when the original artist had touched the Manuscript for the last time. I think, too, that we can almost see from the illumination itself the very place where he was hurried from his work.' [p.8/p.11]

lozenges / 29 V 7 plain circles / 30 R yellow (1 red trace) / 30 V ornamented

Source: 'The Genealogy of Christ follows, extending to five pages. This portion of the Manuscript ... has never been finished. It is nevertheless of extreme interest and great artistic value, as it shows us the very process adopted by the illuminator when at work. Fol. 29V., for instance, gives us the mere text in two columns with seven finely traced plain circles added by way of incipient ornamentation. In fol. 30R. we find the same circles filled

up in yellow as a ground, one only of them having a slight pattern added in red, while traces of lines are to be seen round parts of the page. The back of this leaf shows the decoration in a further state of advance, corner ornaments of winged bird-like creatures being lightly sketched in in pale mauve and yellow, while some of the central circles are ornamented' [p.9/p.12]

corner pieces

Source: 'Plate VII ... evidences of incompleteness will appear on a close study of the exterior corner-pieces of the astoundingly beautiful border.' [p.10/p.14]

curved / knot

^r trumpet

FW 179.22: I.7J1.3: δ reading: septuncial lettertrumpets (Ms 47474-28)

Source: 'the Monogram page (Plate IX.) ... contains almost all the varieties of design to be found in Celtic art. These are usually spoken of as twofold: first, arbitrary or geometrical - of which there occur on the page before us the divergent pattern known as the trumpet-pattern, the triquetra, the interlaced curved bands, the knot, and the designs formed of eight lines; secondly, patterns derived from natural forms - foliage, birds, reptiles, fish, quadrupeds, imaginary or monstrous animals, and man.' [p.11/p.15]

^r uncial

FW 179.22: I.7J1.3: δ reading: septuncial lettertrumpets (Ms 47474-28)

minuscule

^r initial

FW 119.16: I.5J4.*2: δ reading: initials (Ms 47473-25)

Source: 'The text of the Gospel according to St. Matthew follows in large uncial and minuscule combined, initial letters of a highly ornamental character being freely used all through, but without any repetition of design.' [p.12/p.16]

^r Xri Chrismon

FW 119.17: I.5J4.3: δ reading: the meant to be baffling chrismon ... sign **ⲕ**, (Ms 47473-36v: see also Ms 47471b-67v: the curious Krismon sign **ⲕ**)

Source: 'Plate XI., fol. 124 R., exhibits the commencement of verse 38 of the 27th chapter of St. Matthew, "Tunc crucifixerant XPI cum eo duos latrones" ... The "XPI," which seems to belong to the sentence, is, as pointed out by Sir John Gilbert, probably only the mediaeval note-mark composed of the

monogram of "Christi," which was arbitrarily used to call attention to remarkable passages. It was known as the Chrismon.' [p.13/p.18]

^r trumpet

FW and Source: (see above)

VI.B.6 58

^bQui fuit

FW 49.02: I.3J1.5: δ reading: Ei fu. (Ms 47472-227)

49.15: " : " : Booil. (")

49.21: " : " : He was. (")

50.05: " : " : Han var. (Ms 47472-228)

50.17f.: " : " : Bhi she. (")

50.32: " : " : Fuitfuit. (")

Source: 'Five pages are then occupied with the Genealogy of Christ, each line beginning with "Qui fuit" as illustrated in Plates XV., XVI. and XVII. The initials are all through interlaced with birds, dragons, beasts and snakes.' [p.15/p.20]

VI.B.6 61

^r lacertine

FW 121.24: I.5J4.*2: δ reading: lacertinelazily (Ms 47473-26)

Source: 'A singularly beautiful arabesque ... forming a terminal to the Genealogy ... divided into two horizontal panels, the ... right suggesting a vase and vine motif, ... the left containing two eagle-headed serpentine creatures ... the entire composition forms one of the most striking instances of lacertine convolution and colour to be found in the volume.' [p.15/p.21]
Old Ita / ante-Hieronymian

Source: 'Amongst the changes which the Irish Church was slow to recognise was the adoption in the sixth century of St. Jerome's Latin translation of the Bible, commonly called the Vulgate, as the version authorised by the Church of Rome. The more ancient Latin version, then displaced, is termed the Old Italic or Ante-Hieronymian; and to this version, with occasional modifications, the Irish Church continued to adhere until the beginning of the ninth century' [p.17/p.24]

^r red obeli = [illegible, though possibly E o C]

FW 120.14: I.5J4.3: δ reading: all those red raddled obeli cayennepeppercast over the text calling unnecessary attention to errors, omissions, repetitions

and misalignments (Ms 47473-36v)

Source: 'There are a considerable number of errors in orthography in the pages of the Irish manuscript, many of which have never been corrected. One important instance of correction is to be found on fol. 219 R., where the text of the preceding page, fol. 218 V., has been erroneously repeated. Attention is drawn to the error by four obeli in red, running down the middle of the page between the lines, and others round the margins, and red lines about the corners.' [p.18/p.24]

VI.B.6 62

^r zabulus

scandalis

^r chipochritae

FW [location unknown, but possibly 120.16f.: I.5J4.3: δ reading: that (probably local or personal) variant magggers for the more generally accepted majesty (Ms 47473-36v)]

Source: 'Peculiar spellings of words occur also. Amongst the more notable are "zabulus" and "diabulus"; "scandalis" for "sandaliis"; "thensaurus" for "thesaurus"; "Gychenna"; "hipochritae" and "chipochritae"; "cartam" for "quartam," and "beire" for "potum."' [p.18/p.24]

phyllomorphic

Source: 'Hundreds of fine manuscripts must have been carried off, burnt, or otherwise destroyed when the Northmen were ravaging Ireland; and it is quite possible that many of those which perished did not conform to Brunn's views as to the absence of phyllomorphic forms.' [p.20/p.28]

^r trefoil

FW 124.21: I.5J4.*2: δ reading: fourleaved shamrock ... quadrifoil (Ms 47473-28)

Source: 'We do know that the Kells Manuscript is full of foliageous forms such as the trefoil and the vine' [p.20/p.28]

S P load of bells / introduces Latin

Source: 'The same authority tells us that Patrick carried with him to the other side of the Shannon a large number of bells, patens, chalices, altars, law-books and Gospels for use in the churches founded there. Next after his conversion of the Irish Kings, Druids and people, the Saint's greatest achievement was the introduction of the Latin tongue and his making it the ecclesiastical language of Ireland.' [p.23/p.31]

cursive

Source: 'This pointed hand became the ordinary cursive hand of the Irish, which has lasted to the present day.' [p.24/p.33]

^r spiral

FW (see VI.B.6 56 above)

from Scandinavia

^r - amber route

FW 474.20: IIIJ3A.*0: δ reading: along the amber way (Ms 47482b-64)

Source: 'Mr. Coffey assumes that spirals were introduced from Scandinavia, where this motive had penetrated early from the Ægean along the amber route.' [p.27n/p.38n]

anthemion

Source: 'Celtic designs were (after 400 B.C.) influenced by classical anthemion and meander patterns' [p.28n/p.38n]

^r diaper

FW 121.04: I.5J4.*2: δ reading: diapered (Ms 47473-26)

Source: 'Diaper work is occasionally introduced to brighten small apices lying between the larger designs' [p.28/p.39]

rosettes

Source: 'Diaper work ... occurs in the Book of Kells in many varieties, and in conjunction with rosettes, a detail of ornamentation somewhat foreign to Celtic art.' [p.28/p.40]

VI.B.6 63

dialect of art

^r nondescript

^r ferntail

FW 121.09-10: I.5J4.*2: δ reading: a very pure nondescript, by the way, sometimes a palmtailed otter, often the arbutus fruitflowerleaf of the cainapple (Ms 47473-26)

Source: 'Thus a branch of foliage is frequently seen to evolve from between the open jaws of a nondescript, while at the same time the tail of the beast presents the appearance of a trefoil or lance-shaped leaf. And there are other patterns in which zoomorphic forms are intertwined with undulating stems of foliage, much on the same principle as the compositions which, in the previous pages, we have observed in dialects of non-Celtic decorative art.' [p.29/p.41]

^r distant relations

FW 169.06: I.7J1.*2: δ reading: distant (Ms 47474-3)

Source: 'the zoomorphic, or animal, forms introduced in the decoration of the Manuscript ... distant relations, as it were, of the lion, the calf, and the eagle, of the Evangelical symbols, and forced into disnatured anatomies and fantastic posturings only to serve the purposes of the artist' [p.30/p.42]
ophidian

Source: 'The frequently recurring serpentine forms ... are in some way connected with the worship of ophidian reptiles.' [p.30/p.42]

orpiment / malachite

Source: 'The black is lamp black, or possibly fish-bone black; the bright red is realgar ... the yellow, orpiment ... the emerald green, malachite; the deep blue, possibly lapis-lazuli' [p.34/p.47]

^r raddle

FW 120.14: I.5J4.3: δ reading: all those red raddled obeli (Ms 47473-36v)

Source: 'of red haematite of an earthy nature, such as is termed raddle, there is a plentiful supply in the County Antrim' [p.34/p.47]

INDEX THREE VI.C.2 203, 216-218, 220-221 Transcription of uncrossed units in Index Two. (Only the unit crossed through in VI.C.2 is cited below.)

[Unit appears in III.1. Original notation in manuscript IIIJ1A.(12') (2nd set, missing, of pages of transition 12, or, possibly, holograph sheets of additions keyed to the 3rd set; probably 1936).]

VI.C.2 217

^oEusebian canons

FW 409.36: III.J1A.(12'); δ reading missing [but a protonote exists on an extradraft sheet: Λa Eusebian homily canon (Ms 47486a-183)]

Source: (see VI.B.6 57 above)

NOTES

(1) Richard Ellmann, James Joyce (New York & London: Oxford University Press, 1982), page 545.

(2) The Book of Kells, described by Sir Edward Sullivan, Bart., and illustrated with twenty-four plates in colours (London, Paris & New York: "The Studio" Ltd., 1914; 2nd edition, 1920).

(3) Perhaps Celtic Ornaments from the Book of Kells, photographed (in mono-

chrome) by Greenwood Pim (London: Bernard Quaritch, 1892). Curiously, the second, 1895, edition of this work includes a preface by T.K. Abbott, which itself seems to be the direct source of much of Sir Edward Sullivan's, supra., introduction.

(4) See Ellsworth Mason and Richard Ellmann, eds., The Critical Writings of James Joyce (New York: The Viking Press, 1964), pages 153, 173 and 178.

(5) Inscribed 'To Harriet Weaver in token of gratitude and with best wishes, James Joyce, Christmas 1922, Paris', this particular copy is part of the Harriet Shaw Weaver Collection of the Library, University of Tulsa, Oklahoma. It is of interest that this same library coincidentally houses Paul Léon's copy (of the 4th, 1933, edition), which, however, is not inscribed and so probably was not a gift from Joyce.

(6) Letters of James Joyce, ed. Stuart Gilbert (London: Faber & Faber, 1957), page 33.

(7) See Danis Rose and John O'Hanlon, Understanding Finnegans Wake (New York: Garland, 1982), pages 81-86.

(8) See A First-Draft Version of Finnegans Wake, ed. David Hayman (Austin: University of Texas Press, 1963), pages 87-89.

(9) J.S. Atherton, The Books at the Wake (London: Faber & Faber, 1959), especially pages 62-67. For 'More from the Book of Kells' see Jim Murphy, AWN VI (Oct., 1969), page 73.

(10) 'The Quoniam page from the Book of Kells', AWN XI (Oct. 1974), pages 85-6.

(11) For a black and white, mirror-inverse, upside-down reproduction of this page, see Rose and O'Hanlon, page 85.

- DANIS ROSE

HOLY SALTMARTIN (419.08)

A manual Joyce consulted for that sifted science which did so much good to his arts while preparing "Skilly and Carubdish" was J. Dover Wilson's excellent *Life in Shakespeare's England*, 2nd ed., 1913. Its many short modernised extracts from Tudor writers include the following from "A Manifest Detection of Dice-Play", 1532:

Ye know that this outrageous swearing and quarrelling that some use in play, giveth occasion to many to forbear that else would adventure much money at it; for this we have a device amongst us, that rather we relent and give place to a wrong, than we would cause the play, by strife, to cause any company to break; neither have we any oaths in use but lightly these: "of honesty," "of truth," "by salt," "Martin!" which, when we do use them affirmatively, we mean always directly the contrary. (1925 ed., pp 115-6. Boldface mine.)

In Roland McHugh's invaluable *Annotations* there is mention of a mysterious dialectical Italian "saltmartino" which as an insect would be at home in the context of the Gracehoper's mercurial oration. Howsomendeavour, I feel Joyce's debt to Dover Wilson to be manifest.

What else can we say in this connection? Perhaps that, in the arrangements between cheaters at dice we see the oaths used only to signal false asseverations among confederates. Could the Gracehoper be indicating likewise to the ideal reader that his harangue lacks all conviction, filled though it is with a passionate intensity? That the Ondt/Wyndham Lewis/SPACE way of writing is as valid as the Gracehoper/JAJ/TIME one?

-BILL FLEMING

THE SENSE OF A SONG

In a note entitled "Song Sense," Harald Beck correctly identifies the song referred to at FW 117.01-02 and 236.33 as "Still wie die Nacht" by Carl Böhm (whose name in German sources usually begins with an umlaut).(1) It should be noted, however, that Beck is not the first critic to recognize the German song as a transformation matrix. To my knowledge, the identification of the two allusions under discussion was first made by Hodgart and Worthington, whose index of songs contains the following curious entry regarding author/composer information for the Böhm air: "Heine; Schubert or Bohn [sic]."(2) More recently, the two song allusions have been identified with specific reference to John McCormack by Leo Knuth and myself.(3) Beyond the exercise of identifying the identifiers, however, it is perhaps more instructive to examine how the distorted snippets from "Still wie die Nacht" function within the Wakean dream context.

Freud has illustrated how a dream may extract from the dream-thoughts fragments of a song, lift them out of their original context, cut them into pieces (retaining some, rejecting others), and place the detached fragments into a fresh context. He has also demonstrated how a few bars of a song may bring into excitation a whole string of fantasies: ready-made recollections which were waiting, as it were, for a key phrase, a melody, or whatever, to serve as a port of entry.(4) The opening lines of the German song ("Still wie die Nacht, tief wie das Meer, soll deine Liebe sein!") form a syntactical unit, as does their Wakean transform, but the dream has effected various transpositions, accretions, and distortions which invite scrutiny. Further, among the throng of associations surrounding FW 117.01-02 ("Thief us the night, steal we the air, shawl thiner liefest, mine! Here, Ohere, insult the fair! Traitor, bad hearer, brave!"), certain features are also worthy of note. There are repeated instances of the Viconian

quaternity in lines 3-6. Syzygies (dichotomies, antagonistic polarities) abound: god/men (lines 4-5), son/daughter (lines 4-5), man/wife (line 6), lose/win (line 6); these opening pairs are triggered by the dual comparison of the opening line of the song: "Still as ... deep as" Inversion - as instanced by "wife's lot" in line 6 - is an appropriate characteristic of the passage given the fact that metathesis is the essence of the Mark-Tristan-Isolde story. The kind of distortion found in the "wife's lot" inversion is conditioned by what we find in the Wakean version of the opening bars of the song: thief-steal instead of still-tief. From the German Still wie die Nacht, "still" becomes "steal," contaminated with the biblical phrase "Like a thief in the night" (1 Thessalonians 5:2, 2 Peter 3:10 - compare also Revelation 3:3, 16:15) and with the line "The thief cometh not but for to steal" (John 10:10). "Tief" (deep) becomes "thief." The dreaming mind ignores the German meaning and only latches on to the sounds. "Meer" (sea) triggers the rhyming echo "air," but in so doing, effects a semantic inversion when what is below is transposed to what is above. This transposition reflects the wisdom of the Tabula smaragdina (recalled at FW 263.21), which equates the powers above (air) with those below (sea). At the same time, however, the dream retains the sense of song: the word "air" includes the meaning of melody. Somebody (the dreamer) plagiarizes an aria ("steal we the air"). Plagiostomes (sharks) live in the sea. Both the sea and the night symbolize the unconscious, where dreams originate. "Soll" becomes "shawl", a transformation that is phonetically echoic, but which is semantically induced by the chilly "night air." "Thief" and "steal" trigger another pair of words: the mores of the thief invert the mine-thine ethos, and the Wake recalls that Tristan steals from King Mark. The first paragraph of FW 117 provides us with but one of the many examples that could be adduced as evidence of the fact that Joyce had observed and entered into his "night book" the same oneiric phenomena which had preoccupied Freud - in this case, the way the dreaming mind siezes upon and utilizes snippets of song.

A basic tenet of Wakean exegesis - that no line in this vast report of dream experiences can be isolated, that every line is inextricably interrelated with other fragments - will lead to a comparison of FW 117.02 with 398.29 (where variations in the dream memories should be noted: "Hear, O hear, Iseult la belle! Tristan, sad hero, hear!") and 394.33 ("hear, O hear"; Tristan and Isolde appear at 394.24 and 394.30 respectively).(5) For other echoic bits, see FW 068.25, 258.25f, 406.26f and 628.13.

A final point for discussion concerns the editorial note which accompanies Harald Beck's piece. This note quite rightly singles out tenors John McCormack and Richard Tauber when mentioning recordings of "Still wie die Nacht." Since McCormack and his music figure prominently in FW and since the note to Beck's commentary gives no details concerning the Irish tenor's English version of the Böhm song, the following information may prove useful by way of amplification. John McCormack is known to have sung "Still wie die Nacht" in German at concerts, and Joyce may have heard the German version at the McCormack concerts he attended. The tenor recorded the Böhm song in English on 10 June 1915; the title on the winder label of the original ten inch single-sided disc is "Calm as the Night" (issue numbers Victrola 87550/Victor 87233), though the actual words McCormack sings in the first line are "Still as the night." This recording was made with violin accompaniment by Fritz Kreisler and piano accompaniment by Ludwig Schwat; it is currently available on the Pearl six-record album Count John McCormack: The Years of Triumph (Gemm 155-160). For purposes of comparison, Joyceans may wish to listen to the duet version in English of the Goetze setting of "Still as the Night" by McCormack and Maggie Teyte, recorded on 25 November 1941. This take is listed in the McCormack discography as a so-called unpublished recording, but it is currently available on an Arabesque LP (8124). A memory fragment of another McCormack song may linger near the "Still wie die Nacht" allusion: though a tenuous identification, there is possibly a distant echo of the line "... ee-o-lee-ay" from "The Old Refrain" (recorded by

McCormack on 14 January 1916: issue number Victor 64559) in "the old stoliolum" at FW 117.10f.(6)

- CAROLE BROWN KNUTH

NOTES

- 1 A Finnegans Wake Circular, Vol.1, No.2, p.42.
- 2 Song in the Works of James Joyce (New York: Columbia Press, 1959), p.203. The Heine/Schubert entry is most probably the result of Böhm's "Still wie die Nacht" being confused with "Still ist die Nacht," the first line of Heine's "Der Doppelgänger" (number 13 of Schubert's Schwanengesang).
- 3 The Tenor and the Vehicle: A Study of the John McCormack/James Joyce Connection (Colchester: A Wake Newslitter Press, 1982), p.54.
- 4 See The Interpretation of Dreams, trans. James Strachey, (New York: Avon Books, 1965), p.454, n.1, and p.535.
- 5 For a different McCormack link in "hear, o hear," see Carole Brown and Leo Knuth, "More Wakean Memories of McCormack: A Centenary Tribute," AWN Occasional Paper No.4 (September 1984), pp.9-10.
- 6 Tauber lovers will be quick to notice that another melody lingers on in the old stolen story: Tauber's "Das alte Lied," which he sings accompanying himself on the piano. Even here the McCormack/Tauber syzygy persists.

MISWRITING OF OUR TONGUE

The final word of non-final FW, "the", can be characterised as a word that must not, in its nature as a definite article, ever be a terminal one. It needs supplementation, a noun or at least a pronoun: such a need is one reason why the linking with the first word of the book, "riverrun", offers itself as possible. An article, articulum, is also the name for a joint.

There is however, a fairly well-known occurrence of the word in a terminal position and, oddly, it has to do with language. In fact the context might serve to talk about FW. We find the word towards the end of Chaucer's *Troilus and Criseyde*, at a point when honour has been paid to "Virgile, Ovyde, Omer, Lucan, and Stace." Chaucer then turns to his own native language:

And for ther is so gret diversite
In Englissh and in writyng of oure tonge,
So prey I God that non myswrite the,
Ne the mysmetre for defaute of tonge.

Troilus and Criseyde, IV, 1793-6

The word, truly, is not the definite article, "the", but just an identical shape: the pronoun that we now spell "thee." Some editions (1) in fact prefer the doubling of the e, which distinguishes the word from the article. The previous line in FW, a book of odd verbal shapes, has "thousandsthee"; it follows upon "Bussoftllhee, mememormee", in strong emphatic chimes.

As so often, mere coincidence, probably? - except that Chaucer's context is of the great diversity of the English language, to which Wakeese has added new twists, and of "defaute of our tonge" - something Joyce could have been accused of. No doubt, FW is a matter of "myswriting" and "mismetring", as any uninitiated glance will tell us. A Chaucerian alignment would turn the fading breath of the Wake into an appellation of the English language, and

perhaps of language in general, its spelling vagaries, its heterographic misuse. It would be a fitting close.

All of this does not, however, establish a supplementary echo for the last word, but merely expresses the connective urge (2) that accompanies our reading of FW with perturbing frequency.

-FRITZ SENN

Zürich James Joyce Foundation

NOTES

- 1 The wording quoted is taken from the entry in the Oxford Dictionary of Quotations, third edition, Oxford University Press, 1979.
- 2 It is a coincidental fact that the last "the" in the book follows "long" and that the first one precedes "short": "fr'over the short sea" (003.04): "long the" and "the short" - a fact, but probably not a significant one.

A FINNEGANS WAKE CIRCULAR (ISSN 0267-9612)

*Annual Subscription includes four quarterly issues:

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Zurich James Joyce Foundation

Augustinergasse 28
CH-8001 Zurich
Switzerland

Telefon 01 / 211 83 01

Fritz Senn, Director

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Editor

Vincent Deane

Editorial Advisors

Danis Rose

Roland McHugh

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A Finnegans Wake Circular is published quarterly at 100 Congleton Road, Sandbach, Cheshire CW11 0DQ, England.

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FINNEGANS WAKE IN ZURICH

"Our library, he is hoping to ye public."

The opening of the Zurich James Joyce Institute is an important event for Joyce scholars. Situated in the centre of the city, just off the Bahnhofstrasse, and within a few minutes' walking distance of that teleported relic of old Dublin, the James Joyce Pub, it provides an extensive library built around Fritz Senn's own personal collection of Joyce-related material and including special sections (translations, Bloom's bookshelf, rare books on Dublin) as well as the complete Garland *Archive* and a growing documentary compilation of photographs, sound recordings and miscellaneous papers.

In almost monastic contrast to the rich bill of fare on offer at Copenhagen, the six-day *FW* workshop held there last August was devoted exclusively to a single chapter: I.6, the set of questions and answers that constitutes the 'Ithaca' of the *Wake*. Papers were presented by Udo Benzenhofer, Richard Brown, Vincent Deane, Jörg Drews, Georgia Herlt, Lois Staas, Katie Wales, and Michael Warner, but this was decidedly not a 'paper' event and these served merely as starter motors for a series of lively exchanges covering such topics as the textual history of the chapter, its position within the book as a whole, Joyce's use of pre-literary forms, as well as special examinations of the Pisgah parable of 'The Mookse and the Gripses', and the Greek gift to feminism offered by I.6.10. As all meetings took place in the library, the immediate availability of source and reference material for mid-argument consultation, together with the intimate scale of the surroundings, gave discussions a unique fixity of purpose.

Part of each day was devoted to communal close reading. Thanks to the *Annotations* (Roland McHugh had kindly made available pages from the forthcoming second edition) and the accumulation of useful commentaries and reference books, the range of baffling minutiae has already been greatly circumscribed: yet many fundamental problems of interpretation remain.'

Charles Peake, for example, convincingly argued against the still prevailing view that Shem sets the questions (126.07). This is one of those points at which our training as readers of the *Wake* tells against us: because Shaun scores, our expectation that Shem is at the other end of the seesaw is so great that we ignore the cluster of contrary signals given out by the text ("echo", "Jockit Mic Ereweak"). As usually happens there was a marked division into maximalists and minimalists, and much of the discussion hinged on principles of inclusion/exclusion, yet Fritz Senn's discreet chairmanship ensured a sufficient state of truce to get us through to the final "*Semus sumus!*"

It is impossible to overestimate the significance of the Zurich Institute for Joyce studies. Even those who do not use it directly will gain by its boost to scholarship and by the encouragement it offers just by being there.

-VINCENT DEANE

CORRECTIONS

- FWC 2.1*: p.15, line 4: for "begins" read "appears"
 p.16, line 3: for "opening" read "opposing"
 p.16, line 35: for "siezies" read "seizes"

NOTES ON RUTHENIAN IN II.3

A cluster of Ukrainian words in II.3, heralded by "Malorazzias" (338.22) (VI.B.46.37 "malorossia") was added to a 1937 draft (BM 47480.40v - 47480.44v). The Russian *Malorossiia*, literally "Little Russia", was a term used by the Muscovites for the Ukraine from the 13th-14th centuries onwards, to put it in its place beside "Great Russia". In the Wakean literature there is some confusion as to the meaning of "Ruthenian": for example, Louis Mink stated that "The Ruthene language resembles Ukrainian".¹ The Ruthenian language is, in fact, a synonym for the Ukrainian language. *Rutheni* (or *Ruteni*) was the medieval Latin name for the inhabitants of Russia, which was later borrowed into other languages, e.g. German *Ruthene*, French *Ruthène*. While Ruthenia in the narrow sense was a part of the Eastern Ukraine, it also stood for the whole of the Ukraine. The dictionary of the Ukrainian language Joyce most likely used was a German or a French one, either of which would call the language "Ruthenian". Russian and Ukrainian have the same ancestor - old Russian, which was the language of Kiev Rus until the 13th century.

A list of Ukrainian words in VI.B.46.67 was transcribed by Rose.² I have identified many of these words in my Slavonic list,³ without recourse to the Buffalo notebooks, but even with the easily available holograph edition of the Buffalo notebooks,⁴ there remain still a few loose ends to be tied up.

338.35 switches

Rose gives "svitylny (light)", but the correct Ukrainian word is *svichky* (candles, lights). Cf. VI.B.46.67: "switchskes (light)". "switches" is

¹ L. O. Mink *A Finnegans Wake Gazetteer* (Bloomington: Indiana University Press, 1978).

² D. Rose *James Joyce's The Index Manuscript: Finnegans Wake Holograph Workbook VI.B.46* (Colchester: A Wake Newslitter Press, 1978).

³ P. Skrabanek "355.11 Slavansky Slavar, R. Slavyanskii Slovar (Slavonic Dictionary)." *AWN* IX.4, (1972) pages 51-68.

⁴ *The James Joyce Archive* ed. Michael Groden et al. (New York: Garland Publishing, 1977-8).

closer to the Ukrainian *svichy* (candles), given an English plural ending. In the context of 338.35, "switches" could mean candles in Butt's Japanese lantern.

339.31 aleal luský Lubliner

One of the many echoes of "Dear Dirty Dublin", which here hides a lisping allusion to the Ukraine, Little Russia, "a little Russki Lublin". In 1569 the Ukrainian territories became part of Poland by the Act of Lublin Union. This included willy-nilly also Lithuania with her capital Wilnius ("wilnaynilnay", 339.33), White Russia with the capital Minsk ("minsk", 339.34 and "monskt", 339.35), and Volynhia with the capital Lutsk ("luský", 339.31). In 1831 Lublin was taken by the Russians, but is now Polish.

340.01 oukraydoubray

Another allusion to the Ukraine (cf. VI.B.46.63 "rutene, ukrene,") . Ukrainian *dobre* (good).

340.02 lyudsky...fitchid

Rose supplies "lyudsky (human)". Joyce has in VI.B.46.67 "lyudsky wischod" (or possibly ("wischid"), i.e. Ukrainian *lyudskyi vischod* (Origin of Man). *Vischod* also means "germination of seed", which may be relevant in the phrase "so sewn a fitchid" (340.02).

340.03 bogey braggs

Probably not Ukrainian, although added together with Ukrainian words in a 1937 draft. Russian *bog* (God), Ukrainian *Boh* (God); Russian *braga* (home-brewed beer), Ukrainian *braga* (brandy).

340.05 in rutene

Cf. VI.B.46.63: "rutene/ukrene": i.e. in Ukrainian.

340.05 mistomist

Ukrainian *misto* (town, city), *mist* (bridge) suggest "the town of towns" or "the town of bridges", i.e. Dublin. The German *Mist* (dung) brings us back to "Dear Dirty Dublin", and also explains why the famous Irish liqueur "Irish Mist" does not sell well in Germany.

340.06 Lissnaluh

Lyisna and *Luh* are tributaries of the Ukrainian river Bug. Joyce used "lissnaluh" (VI.B.46.67: "lyiss (wood) luhy (meadow)") to represent the country (Ukrainian *lyis* (forest), *luhy* (meadows)) as a contrast to the town Mistomist. *Lisna-* is a common beginning of Irish place names. P. W. Joyce in his *Irish Local Names Explained* gives *Lios-na-Laegh* (the Fort of the Calves) as an example of the Irish form for the village Lisnalee.

340.10 Nye?...Tak!

VI.B.46.67: "tak nyi". Ukrainian *tak* (affirmative "so"), *ne* (not), *nyi* (no).

340.14 widnows

Not in Joyce's list. Ukrainian *vidnova* (renewal).

340.16 selo moy!

VI.B.46.67: "selo". Ukrainian *selo moe* (my village).

340.33 ant's

The Slavs on the shores of the Black Sea in the area which is now a part of the Ukraine were known as *Antes* or *Ants-As*.⁵ In the Wakean warfare, their enemies were the ancient "antians" (343.23).

340.34 on his Mujiksy's Zaravence

Ukrainian *muzhyk*, Russian *muzhik* (peasant), Ukrainian *muzhytskaya charivnytsa* (peasant witch). VI.B.46.92 has "zara (servant)" in the list of Armenian words, which here merges with its opposite, the Czar (Ukrainian *tzar*). Similarly, "Mujiksy" contains the muzhik servant in His Majesty's Service.

341.05 blodestained boyne

Ukrainian *boinya* (slaughterhouse).

⁵ F. Dvornik *The Making of Central and Eastern Europe*. (London: Polish Research Centre, 1949).

341.07 Why the gils he lubbed beeyed him

Ukrainian *lyuba* (love), *by* (fear). This and the preceding entry are not in Joyce's Ukrainian list.

341.11 howorodies

VI.B.46.67: "howorodies". The nearest Ukrainian word is *hovoryty* (to speak), but the joke escapes me.

343.25 after his obras

VI.B.46.67: "obras". Ukrainian *obraz* (image, icon).

343.27 pulversporochs

VI.B.46.67: "poroch". Ukrainian *porokh* (dust, powder).

343.27 stooleazy

VI.B.46.67: "stooleazy". Ukrainian *stolets* (stool), *stolitsya* (capital city, metropolis).

343.30 chorams the perished popes

Ukrainian *khram* (church), *pop* (Orthodox priest).

344.14 with his nitshnykopfgoknob

VI.B.46.67: "nitshnyk". Rose gives "nizhnyk (young man)". The Ukrainian *nichnyk* (night watchman) is more appropriate. (*Nyzhnyk* means a jack in cards). An additional Ukrainian allusion is *nichnyi* (night, adj.) which here becomes a nightcap. Cf. also German *Kopf* (head) and English slang *knob* (head). Nizhny Novgorod was founded in the 13th century. It appears elsewhere as "nudgemeroughgorude" (240.18) and "neatschknee Novgolosh" (346.02).

347.03 plain of Khorason...347.09 Krzerszonese

While Khorosan is a territory in Iran, the main reference is to the Crimean war ("Crimealian wall", 347.10). There was an early Greek Christian colony known as Khorsun, close to modern Sevastopol in the Crimea. The Crimea was known as the Big Chersonese (Chersonesus Taurica or Scythica) to distinguish it from the small peninsula near Sevastopol, known as the

Little Chersonese (Chersonesus Heracleotica). Kherson is a Ukrainian port near Odessa. The earliest inhabitants of the Crimea were Tauri, according to Herodotus. "Ivan the Taurrible" (138.17) was the first to bear the title "the Tzar of all Russia": "the sur of all Russers" (340.35). The Irish "bull in a meadows" (353.13), i.e. Clontarf = Irish *Cluain Tarbh* = Bull's Meadow, meets the Russian Bear ("Ursussen", 353.12; Latin *ursus* = bear) the Russian Brian Boru, in a "victaurious onrush" (353.12). The Irish bull "onrush" on the Russian is victorious (Latin *taurus* = bull). When the Russian Tzar uses the Irish sod to wipe himself ("wollpimsolff", 353.17), the Irish Paddy ("puddywhuck", 353.17) becomes his assassin ("ussur Ursussen" 353.12, i.e. tzar's assassin). The insult to Russian Ireland ("instultt to Igorladns", 353.18) is not only the sacrilegious use of "that sob of tunf" (353.16) but also the blasphemous fart from the royal arse intoning in *exitu Israel de Egypto* (Psalm 113) like a thundering Jupiter ("untuoning his culothone in an exitous erseroyal *Deo Jupto*", 353.17).

347.05 how the krow flees

VI.B.46.67: "krow (blood)". VI.B.46.70: "as the krow flies (cow)". The latter entry appears in the Polish list; Polish *krowa* (cow); *krew* (blood).

348.12 wody

VI.B.46.67: "wody". Ukrainian *vody* (waters), Polish *wody* (waters).

348.27 Raise ras tryracy!

I.e. up Rus, three times! VI.B.46.67: "ras, tryrasy". Ukrainian *raz* (one, once), *try* (three), *razy* (-times).

350.06 ruttengenerously

The Russian General posing as a Ukrainian. In "the bookley with the Rusin's hat" (290.F7), echoing the encounter of the private Buckley with the shitting general (...s 'hat), the general dons a Rusin's hat. Ukrainian, Russian, Polish *rusin* (a Ruthenian, a Ukrainian).

351.09 jisty and pithy af durck rosolun

VI.B.46.67: "jisty, pithy rosolun". The context of "wenches...wined...song" suggests "eat, drink and be merry" (*Lk.* 12.19; *Ecc.* 3, 15).

Ukrainian *yisty* (to eat), *pyty* (to drink). There is no Ukrainian word

"rosolun", but *rosolyanka* is a Ukrainian popular soup with potatoes and sauerkraut. Italian *rosolio* is a well-known cordial. The English reading of the phrase suggests "just a bit of dark Rosaleen", with a bit of the song translated by Mangan (cf. French *manger*, to eat) a few lines below: "blued the air" (351.13), i.e. "I could scale the blue air".

-PETR SKRABANEK

This is to pre-announce a

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For further information please contact the Zurich James Joyce Foundation.

"TURN ON, OLD TIME"

"Turn on, old Time" from *Maritana* by Fitzball and Wallace is a good example of the sort of song that is not important enough to be included in Ruth Bauerle's *James Joyce Songbook*, but which is too important for anyone who is concerned about the detail of *Finnegans Wake* to ignore. This melody has already been located in *Song in the Works of James Joyce* by Hodgart and Worthington, who list four appearances in the *Wake* (408.23, 426.26, 469.10-11, 517.31).

The first is the most interesting. As can be seen by turning to the extract overleaf, the inadequacy of the currently available glosses in *SWJJ* and *Annotations* is in part due to their failure to quote the first line in full, but of course the crucial problem for a terse annotator in this instance would be to demonstrate how the verbal distortion is part reflection of Wallace's setting, part deviation from it. (Why the deviation anyway?) The second appearance follows another piece from *Maritana*: "Alas, those chimes..." The first stanza of this concludes with the lines "Oh! that angels might waft him / To the mansions of the blest"; the second stanza begins "Yes, yes those chimes, so softly swelling, / As from some holy sphere..." This opens Act 2 and leads directly into "Turn on, old Time" for which it prepares the way by offering similarly gloomy reflections on mortality. The third *SWJJ* citation, which quotes *FW* 469.10-11: "I'll travel the void world over", appears to be a mistake, as there are no words of this kind in "Turn on, old Time". Possibly it was the result of confusion with another *Maritana* song: 'All the world over'. It seems very faint in any case, as does the final listed occurrence.

-VINCENT DEANE

TURN ON, OLD TIME.

TRIO.—LAZARILLO, DON CÉSAR, AND DON JOSÉ.

Allegretto.

PIANO.

The piano introduction is in 6/8 time, marked *Allegretto*. It features a treble and bass staff. The treble staff begins with a piano (*p*) dynamic and contains a melody of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes.

DON CÉSAR.

Turn on, old Time,.....

Don César's vocal entry is on a single treble staff. He begins with a rest followed by the lyrics "Turn on, old Time,.....". The piano accompaniment continues in the bass and treble staves.

..... thine hour - glass,..... The sand of life,..... of life why

Don José's vocal entry is on a single treble staff. He begins with the lyrics "..... thine hour - glass,..... The sand of life,..... of life why". The piano accompaniment continues in the bass and treble staves.

stay..... Turn on, old Time,..... thine hour - glass,.....

Lazarillo's vocal entry is on a single treble staff. He begins with the lyrics "stay..... Turn on, old Time,..... thine hour - glass,.....". The piano accompaniment continues in the bass and treble staves.

.... The sand of life,..... of life why stay?.....Quick! let the

The first system of the musical score. The vocal line is in G major (one sharp) and 4/4 time. The lyrics are: ".... The sand of life,..... of life why stay?.....Quick! let the". The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

gold - - grain'd mo-ments pass,..... 'Tis they all debts,.....
Sva.....

The second system of the musical score. The vocal line continues with the lyrics: "gold - - grain'd mo-ments pass,..... 'Tis they all debts,.....". There is a vocal line labeled "Sva....." below the main line. The piano accompaniment continues with the same rhythmic pattern.

..... all debts must pay;..... Quick! let the gold - - grain'd mo-ments
Sva.....

The third system of the musical score. The vocal line continues with the lyrics: "..... all debts must pay;..... Quick! let the gold - - grain'd mo-ments". There is a vocal line labeled "Sva....." below the main line. The piano accompaniment continues with the same rhythmic pattern.

pass,..... 'Tis they all debts,..... all debts must pay.....
Sva.....
rall. a tempo.
rall. a tempo.

The fourth system of the musical score. The vocal line continues with the lyrics: "pass,..... 'Tis they all debts,..... all debts must pay.....". There is a vocal line labeled "Sva....." below the main line. The piano accompaniment continues with the same rhythmic pattern. The system ends with tempo markings: "rall. a tempo." above the vocal line and "rall. a tempo." below the piano line.

A KINGDOM THROUGH A FAULT

When Shem the Penman had lost "a kingdom through a fault" (193.32) he says to his brother or his mother that he is "bewailing like a man that innocence which I could not defend like a woman..." (194.1-2). Shem's situation - a kingship lost by killing a family member - is equivalent to that of Boabdil, last King of the Moors who lost the kingdom of Spain and the City of Granada because he rebelled against his father. Leaving Granada (in a place called "the last sigh of the Moor") Boabdil wept and his mother told him, "you do well to weep like a woman for what you failed to defend like a man".

-ADALINE GLASHEEN

COLLISIONS

One of the best known models for *FW*, that of a kaleidoscope, is implied in a short answer to the long question no.9 in chapter I.6: "A collide-orscape!" (143.28). The question includes the birth of the twins and their prenatal uterine struggle: "the wrestless in the womb" (.21). It seems to combine restlessness with wrestling. Esau and Jacob, prototypical Wakean rivals, before their birth, "struggled in her [Rebecca's] womb" (*Gen.* 25:22).

The Vulgate translation calls this: "*Sed collidebantur in utero eius parvuli*", and perhaps this Latin form of wrestling helps to shape "collideorscape". It needn't; but the form appears more completely elsewhere: "There were some further collidebanter and severe tries to convert" (082.15).

-FRITZ SENN

BOOK REVIEW

Michael O'Shea: *James Joyce and Heraldry*. State University of New York Press, Albany, NY, 1986. 196 pp. \$39.50.

This monograph is based on a doctoral dissertation (directed by Zack Bowen) at the University of Delaware, and is dedicated to the Rev. Robert Boyle, SJ, who first introduced O'Shea, in 1981, to *Finnegans Wake*. The back cover informs the reader that the book "demonstrates that heraldry is an essential key to the symbols of Joyce's major works", and that it is an "indispensable reference work that sheds new light on Joyce's major texts".

Less than half of the book is devoted to comments on heraldic allusions in the *Portrait*, *Ulysses*, and *FW*. The other material includes a general introduction to heraldry and its jargon ("blazon"), an interesting, but somewhat irrelevant chapter on the use of heraldry in English literature (Chaucer, Malory, Spenser, Shakespeare, Defoe, Dickens, Sterne, Thackeray), and a 30-page glossary of heraldic terms, not all of them pertinent to Joyce's use, with others missing, e.g. "wolf" in Joyce's crest.

As a reference book it has a serious drawback in that it does not have an index of discussed passages: this precludes a quick consultation, which is further hindered by information being scattered throughout the main text, glossary, and notes, requiring a piecemeal retrieval. While it is handy to have most heraldic references in Joyce "marshalled" into one volume, little new information is provided which could not be found in other commentaries and exegeses. It is a pity that the primary material in the Buffalo Notebooks is rarely used and not systematically treated. On p.1, the first motto is marred by an apostrophe in *Finnegans Wake*, and in subsequent chapters the opening mottoes carry on the same error (pp.41, 87) besides wrong pagination and misspellings: a minor problem, but a somewhat disturbing sign.

The version of Joyce's coat of arms that Joyce hung in his Paris flats, illustrated in the book, had a wolf in the crest ("demiwolf ducally gorged", in proper blazon), red eagle in the shield, and the following motto: *Mors aut honorabilis vita*, i.e. honourable life or death. While O'Shea failed to locate the motto in *FW*, a fairly good periphrasis appears in Shem's chapter: "in honour bound to the cross of your own cruelfiction" (192.18) - Joyce's determination to stick to his guns and keep to the "Work in Progress", to maintain his artistic integrity to death, in the teeth of rumours that he had become mad. Another version appears in "his part should say in honour bound...no matter what" (253.11).

The red eagle of Joyce's arms is lent to Stephen Dedalus in *Ulysses*: "an eagle gules volant in a field argent displayed" (*U* 15.3948). The emblem of the lion, which is in the coat of arms of Finnegan and Persse O'Reilly, can be traced to Bloom, who, through his first name, Leopold, is also a lion ("You were the lion of the night...*Leo ferox*...Henry! Leopold! Leopold! Lionel..." (*U* 15.447, 712, 753))

The first full coat of arms in *FW* is that of Wassailly Booslaeugh of Riesengeborg: "Of the first was he to bare arms and a name: Wassailly Booslaeugh of Riesengeborg. His crest of huroldry, in vert with ancillars, troublant, argent, a hegoak, puisruivant, horrid, horned. His scutsum fessed, with archers strung, helio, of the second." (005.05-08).

O'Shea notes "oak" in "hegoak" and links it with the oak in the second and third quarters of the coat of arms of O'Reilly of East Breffny: "an oak tree with a snake descendant proper", first identified by Manganiello.¹ The motive of Paradise and the Fall contained in this allusion is paraphrased in *FW* as "aslike as asnake comes sliduant down that oaktree" (100.11) - the tree in which the Serpent appeared to Eve, the Tree of Life and Death, the Tree of Knowledge, leading to Adam's Fall. Adam is introduced through the joke shared by the two clowns in the churchyard scene of the fifth Act of *Hamlet*: "He was the first that ever bore arms".

¹ D. Manganiello 'Irish family names in *Finnegans Wake*' *AWN* XVI.2 (1979), 30-31.

However, Booslauegh's coat of arms is a superimposition of many other arms: Finnegan's, Stephen's, Dublin's and Ireland's. Moreover, it blazons the "crime" of HCE.

Vasilii Buslaev, the Russian hero-warrior, is the prototype of the Crimean Russian General in II.3. Like the other themes on p.3, he has "not yet" risen (cf. German *Riese*, ogre, giant; *Riesengebirge*, the Giant Mountains; "rising gianerant", 368.08). Wassailly Booslaeugh, the Irish hero-warrior (Irish *laoch*, hero, warrior) is the future ruler (Basileus), the young Irish private Buckley who will kill the drunken ogre (note "booze" in the name) as Odysseus killed the Cyclops. The name contains the conflict between the old and the new, between the father and the son, between the master (i.e. boss) and the servant (i.e. vassal), between life (-laeugh) and death (Irish *bás*).²

The first superimposed piece of heraldry is the Irish crest, with a stag springing from a castle. In blazon, "a tower triple-towered or, and from the gateway, a stag springing argent, attired and unguled of the first".³ The bits and pieces of this scene can be salvaged in "horned", "with ancillars" (i.e. a stag with antlers), "pursuivant" (chasing, on the move), "argent" (i.e. on a silver background), the triple tower is perhaps echoed in "troublant" via "treble", "triple".

The second superimposition is that of Dublin's coat of arms, with three castles on the shield, and two female supporters, who are the "pair of dainty maidservants" (034.19), otherwise *ancillae* (Latin for "handmaidens, maidservants"). "Ancillars", in Booslaeugh-HCE's arms, however, suggests the masculine gender, more like "helping" male hands. (As O'Shea correctly notes, *ancile* was one of 12 sacred shields of the ancient Romans.) The girls are "troublant, argent", i.e. alluring, disturbing (French *troublant*), and selling love, asking for money (French *argent*) urgently. The stag HCE chases them (French *poursuivant*, suitor, pursuer) as a satyr chases nymphs, as a he-goat ("hegoak"), half-man, half-goat, the horny

² Skrabanek, P. 'Wassailly Booslaeugh (of Riesengeborg). *AWN* X.3 (1973), 42.

³ A. C. Fox-Davies *The Art of Heraldry* (Edinburgh: T. C. & E. C. Jack, 1904).

Devil, with a horrid erection ("horrid, horned"). He is anxious to tumble with them in the grass (French *le vert*, grass, *vert*, green). A similar use of grass was mentioned in "laid to rust upon the green" (003.23), where "rust" means, besides the rusty colour of the Irish tricolour, to roust, i.e. to coit (Partridge).

HCE is a "hegoak", i.e. he-goak, a male cuckold. In Hiberno-English, *goak* (also spelt *gawk*, or *gowk*) means 1) a cuckoo; 2) a fool, a butt, a buffoon; and in verbal uses, 'to gaze' or 'to peep'. This alludes to one of HCE's misdemeanours: the dirty old man, the Peeping Tom. A graffito in South Main Street, in Cork, runs: "Something in her walk makes me want to gawk". (This is, however, ambiguous, as *gawk* also means "to vomit".) HCE's cuckoldry (half-spelled out in "huroidry", which also contains wenching) is further suggested by the stag-horn image.

More serious, though, is the encounter of HCE with the boys, "the archers". "In vert" in blazon means the green colour, the whores in the green, but it is related to the Crime in the Park through the euphemism "inversion", used by sympathetic sexologists when referring to homosexuality, at the beginning of the century. Joyce uses it in the same sense, for example, when speaking about Wilde: "first offence in vert...at its wildest" (034.25). (The first offence is also that of Adam, in the green, wild Eden.)

We are told that the Crime is linked to the three archers (note that German *Arsch* means arse, and French *les fesses*, the buttocks; *fesser*, to spank, *fessu*, broad-bottomed). With this knowledge we can have another look at "his scutschum fessed": in ordinary blazon, it would mean that his shield (escutcheon) had a wide bar across the middle portion (*fesse*); in the Wakean blazon, it means that a bum is displayed, that his Scots-chum (they are Welsh, or English elsewhere) exposes his "scut" (a tail of a deer, a behind), or that HCE's arse is flashed. ("Fessed", as it precedes "of the second", could be also read as "first"). The three archers peep or watch ("watch warriors of the vigilance committee", 034.04). In *FW* we are never quite told what exactly the crime was, taking place in the Park or in Crimea.

The interesting ending to the description of HCE's arms, "helio, of the second", has never been explained, yet, it is clear, that beside Greek *hēlios* (God-Sun, and Son-God) it is a clue to the colour of the drawers of the two supporting maidens, i.e. of Issy and her mirror image. The colour is - helio, i.e. heliotrope, as transpires later in II.1. But "not yet", they are "of the second", which in blazon means of the colour mentioned as the second, since tradition forbids repeating any colour twice. Thus "of the second" must be "argent" (white), since the first colour mentioned was "vert". (Cf. "withdrewers argent" in another rendering of HCE's arms, 546.06.)

Another important component of the HCE arms, missed by O'Shea, who does not venture beyond Campbell & Robinson and McHugh's *Annotations*, is "he-lio", i.e. he, the Lion, emblematic animal in Finnegans' coat of arms ("the liofant", 599.06) and doubled as a pair of lions in Persse O'Reilly's coat of arms.

"The archers" refer to the archers in Stephen's coat of arms, the Stephen who lived in and around 1132, the son of Henry. He was said to have borne on a red shield three golden centaurs, but this idea may have arisen from the "Sagittary" which was his badge.⁴ In heraldry, sagittarius is a centaur carrying a bow and arrow, hence "archer".⁵ Stephen and Henry; Stephen Dedalus and Henry Flower/Bloom, the son and the father.

Stephen's motto was *Vi nulla invertitur ordo* (By no force is their order altered), another "inversion" allusion. Moreover, Stephen was the first to use a badge of three ostrich feathers, according to one source which would be available to Joyce,⁶ though this must not be connected with the "Prince of Wales's feathers", which have a different origin, according to the same author. The importance of the "tripenniferry cresta and caudal mottams:

⁴ S. T. Aveling, *Heraldry Ancient and Modern, including Boutell's Heraldry*. (London: F. Warne, 1881).

⁵ A. C. Fox-Davies, *op. cit.*

⁶ C. W. Scott-Giles, *The Romance of Heraldry* (London: J. M. Dent, 1929).

Itch dean" (485.02)⁷ lies not in that it belongs to the Prince of Wales, but that it is the badge of the Heir Apparent. The Heir Apparent, Stephen, whose motto is "inverted" from the Black Prince's "Ich deane" to Stephen's (Shem's) "non serviam". An additional snippet of information, gleaned from the *British Encyclopaedia*, is of particular interest: Stephen renounced his hereditary claims in favour of his elder brother Theobald. Back to the familiar pattern of the *Wake*: Jacob and Esau, Shem and Shaun.

O'Shea explains how the coat of arms belonging to the Molloyes became by mistake Finnegan's. As shown by Manganiello,⁸ Joyce took Finnegan's coat of arms from the series on Irish family names, in *The Weekly Irish Times* (July 18, 1936). The editor, who copied his material from O'Hart's *Irish Pedigrees* (which has no coat of arms for Finnegan) found in the index a cross-reference to "The Molloyes", because a Molloy was named Fiongan. However, I doubt that Joyce was unaware of this, since he links Molloy and O'Reilly (both having "lion rampant" in their arms) in "Molloyd O'Reilly, that hugglebeddy fann" (616.01), with Huckleberry Finn/Finnegan thrown in for good measure.

O'Shea glosses the Persse O'Reilly allusion "Prszss Orel" (105.10) as referring to the arms of Joyce of Galway (p. 101), (i.e. a two-headed eagle, while Joyce used a single-headed version) and to the double eagle of the Czars of Russia and the ruling houses of Prussia (p. 118). The connection with Prussia is good, because of "Prszss", but O'Shea misses the point that the phrase is a Polish allusion and thus refers to a Polish eagle, i.e. the single-headed Piast eagle of the Polish kings.

In the second major heraldic statement in *FW* (546.05-546.11), O'Shea is puzzled by the phrase "a tierce of lanciers, shaking unsheathed shafts, their arms crossed in saltire" and he writes "it is difficult to imagine how a terce of lancers could cross in saltire" (p. 130). The problem is not insurmountable if it is accepted that "their arms" does not necessarily refer to three lanciers, or to their three lances. An inspection of the

⁷ P. Skrabanek, 'St. Patrick's nightmare confession', *FWC* 1.1 (1985), 5-20.

⁸ *op. cit.*

arms of Dublin, on which this coat of arms is based, provides a solution: *behind* the arms there are two "arms" (a mace and a sword) *crossed in saltire*.

One of the omissions is a gloss on "he would mac siccar" (586.29). Scott-Giles gives the following explanation: Robert Bruce, the king of Scotland, quarrelled with Red Comyn and "stabbed him in a moment of passion". Bruce's follower, Kirkpatrick, committed the actual murder, saying, "I mak sikker" (I make sure). The motto, "I mak sikker" adorns Kirkpatrick's crest around a gauntlet fist holding a dagger dripping with blood.⁹ Another variant appears as "the Macsiccaries" (228.02). See also Mink's note on the same subject.¹⁰

When discussing the "White Horse" emblem, O'Shea deals only with the "White Horse of Hanover", without mentioning that the first Saxon "White Horse" was that of Hengist (and of Horsa - another name for Hengist), still preserved in the arms of Kent.¹¹

"Or a peso besant to join the armada?" (234.04), sandwiched between Don Quixote ("tristiest cabaleer...donkey schot") and his mate ("Sin Showpanza") seems to relate to the Spanish "invincible" Armada, sunk near the Irish coast in 1588, at the time when Cervantes, who acted as a provisioner for the Armada was excommunicated for the misappropriation of some corn. O'Shea does not comment. It would appear that the coat of arms "or a peso besant" belongs to a penniless knight, since "besant" (or "bezant") in heraldry means a coin-like symbol known as a golden rundle. Since the field is "or", i.e. gold, the Spanish coin peso, equivalent to the English penny, made golden and placed on the shield, becomes invisible.

On p.93, O'Shea doubts that Gough in "the garden Gough gave" (271.29) is a reference to the Gough statue in the Phoenix Park, and he proposes another Gough, an author of a heraldic glossary. O'Shea places too much emphasis on Glasheen's aside in her *Census* ("I do not understand the references to

⁹ C. W. Scott-Giles, *op. cit.*

¹⁰ L. O. Mink 'Schwalby words', *AWN*, IX.6 (1972), 110.

¹¹ C. W. Scott-Giles, *op. cit.*

him")¹² and writes that why Gough should "give" a garden "is a mystery". Gough's statue was erected near the People's Gardens in the Phoenix Park, facing Wellington's Monument. Thus Gough provides a suitable allusion to the site of the FW Garden of Eden.

- PETR SKRABANEK

¹² Adaline Glasheen does not make it clear that the Gough statue is an equestrian one. At Talavera (under Wellington) Gough had his horse shot under him. As the actual statue was cast in bronze, I do not know if the real horse was white, as suggested in "goff stature" (334.13) when "quite hoarse" (i.e., white horse) is mentioned. He died at the age of ninety, which may account for Joyce's description as "decayed and gouty Gough" (211.24). As mentioned recently in *The Irish Times*, in a letter by G. J. I. Costello (August 22, 1986), the Gough statue was one of four equestrian statues in Dublin, the others being William III at College Green, George II at Stephen's Green, and George I at Essex Bridge. The first three were destroyed by "the lunatic element" as the saying goes. (George I escaped via the Mansion House to Birmingham, and now stands at the entrance to the Barber Institute of Fine Art there.) The Gough Statue was unveiled in 1880, beheaded at Christmas 1944, restored, and finally assaulted on July 23, 1957 by an explosion which was heard all over Dublin, according to a news item in *The Irish Times* on August 15, 1986 in connection with the current sale of the remains to a private buyer in Britain. The inscription on the plinth said: "In honour of Field-Marshal Hugh Viscount Gough, KP, GCB, GCSI, an illustrious Irishman, whose achievement in the Peninsula War, in China, and in India, have added lustre to the military glory of this country, which he faithfully served for 75 years. This statue (cast from cannon taken by the troops under his command and granted by the Parliament for the purpose) is erected by his friends and comrades."

A FINNEGANS WAKE CIRCULAR (ISSN 0267-9612)

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Zurich James Joyce Foundation

Augustinergasse 28
CH-8001 Zurich
Switzerland

Telefon 01 / 211 83 01

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FINNEGANS WAKE
CIRCULAR



A FINNEGANS WAKE CIRCULAR

VOL. 2 NO. 3

SPRING 1987

ISSN 0267-9612

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Editor

Vincent Deane

Editorial Advisors

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Laurent Milesi

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A Finnegans Wake Circular is published quarterly at 100 Congleton Road, Sandbach, Cheshire CW11 0DQ, England.

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ADAM-MAN

In 1903, Webster Edgerly (1852-1926) published *The Adam-man Tongue: the Universal Language of the Human Race*, using the pseudonym Edmund Shaftesbury. Although directed in the first place at an American audience, his suggestion for an artificial language based on English appeared simultaneously in Washington, DC, and London. Rarely discussed in histories of artificial languages, it was nevertheless noticed by Joyce, who named it at *FW* 267.18: "Adamman, Emhe, Issossianusheen and sometypes Yggely ogs Weib." As has long been understood, this sentence names the five vowels plus W and Y, which are combined immediately afterwards in the cry "Uwayoei!" (267.19). While Joyce did not, as far as I can tell, make great use of Edgerly's book, the linguistic context of II.2 gives some relevance to its general drift. The messianic zeal of Edgerly's project may be gauged from the Preface, reproduced here in full (5):

PREFACE

It is hardly necessary to say that the Adam-man tongue is intended to take the place of present English among all English-speaking people as the first step in its new progress, and, when this shall have been accomplished, to go to all the nations of the world as the permanent language of the human race. Such is its mission.

Present English will be known as a classic tongue. It will be used only for reading as a pleasure, and for historical reference; and, in those channels, it will flow on alongside the Adam-man. The latter will not displace the former, for the two are nearer to each other than are the dialects of England, one to another. A Londoner is not able to understand his own language a few

miles out from the metropolis unless he has taken the trouble to learn some new words and sounds; for there are parts of England where there are dialects that vary considerably from the speech of the great metropolis.

The first duty of America is to make Adam-man a general language by adoption. This can be accomplished in an incredibly short space of time if a concerted movement is inaugurated in all the States and carried vigorously on to a triumphant end.

There is no real difficulty to be encountered in the study - the only drudgery being the memorizing of words, and this is a valuable means of strengthening the mind. To the man or woman who is in earnest every page of this volume will prove interesting and even fascinating.

In an "Introductory Talk", subtitled "One Tongue for All Mankind", Edgerly comments on the illogicalities and inadequacies of the English alphabet and spelling system, condemning as "barbarisms" the sounds of "G soft, J, TH and DH (as in thin and then), and CH WH, as in when is also a barbarism" (9). He announces a new alphabet of "thirty-three sounds and as many characters" (10), after which he plunges straight into Lesson One, in which he develops the idea of the fall of language (11-12):

LESSON ONE

The Adam-man Tongue

EXPLANATION OF THE NAME ADAM-MAN

1. The adoption of the name given to the Universal Language came about so gradually that it

can hardly be regarded as the result of a fixed purpose. In the development of the work no name was sought until the one now in use had become familiar and could not easily be discarded.

2. A language is pure when its alphabet is free from defects, its sounds uniform and its words regular in construction. It makes no difference whether it contains a thousand, a hundred thousand, or a million words.

3. Tracing the ancestry of English in the direction of its origin as far as it is possible to go, a steady tendency sets in toward a perfect alphabet and a pure tongue. The roots that form the basis of modern speech are as old as the race.

4. This fact is well known to students of philology. Max Müller says: "Many words still live in India and England that witnessed the first separation of the northern and southern Aryans, and these are witnesses not to be shaken by any cross-examination. The terms for God, for horse, for father, mother, son, daughter, for dog and cow, for heart and tears, for axe and tree and other words, identical in all the Indo-European idioms, are like the watchwords of soldiers."

5. These primitive roots and terms form the elementary structure of the Adam-man tongue, and hence arose the use of the most primitive name in history - Adam. This name includes, in the Hebrew language, not only the specific man, Adam, but also the race itself of which Adam was a member.

6. In the Universal Language the only purpose in employing the word Adam as a part of its name is because it is symbolic of its primitive foundation.

7. The word man stands for the race or the human family as well as for the individual.

8. These explanations are made in anticipation of inquiries as to the reason why the word Adam-man is used, and they will enable students to answer the same inquiries elsewhere.

9. In brief, the Adam-man tongue is the language of man (the human race) founded upon the primitive (Adam) roots and terms that are the watchwords of universal speech.

10. While the vocabulary is vastly larger to-day than in the early era, its elementary sounds are unchanged. They admit of unlimited expansion.

The new alphabet, a modified form of Roman, is explained and then given in summary form (17):

Capitals: S, I, Q, E, Δ, A, U, Q, O, S, 4, Φ, Θ, B, P, M,
W, V, F, D, T, N, L, Z, S, J, C, R, Y, G, K, H, X.
Small letters: s, i, q, e, Δ, a, u, q, o, s, 4, φ, θ, b, p, m, w,
v, f, d, t, n, l, z, s, j, c, r, y, g, k, h, x.

A chapter is devoted to the pronunciation of the alphabet, of which the following is the guide to the principal vowels (20):

1. S, E as in meet; remove *m* and *t*.
2. I, I as in mit; remove *m* and *t*.
3. Q, A as in mate; remove *m* and *t*.
4. E, E as in met; remove *m* and *t*.
5. Δ, A as in mat; remove *m* and *t*.
6. A, A as in mar; remove *m* and *r*.
7. U, U as in up; remove *p*.
8. Q, O as in bond; remove *b*, *n* and *d*.
9. O, O as in bold; remove *b*, *l* and *d*.
10. S, OO as in boot; remove *b* and *t*.

Adam-man is little more than a regularised version of English, with such simplifications as "good, gooder, goodest". The most noticeable change, as Edgerly himself points out, is found in the

list of personal pronouns. The forms for "he" and "she", pronounced "heek" and "heck" respectively, may perhaps be reflected in the "Hek" form of HCE (42):

SINGULAR	PLURAL
1st person, IK (I)	NS (We)
2d person, YS (You)	VS (You)
3d person, H3K (He)	VQ (They)
HEK (She)	
IT (It)	
Common, VQ	

Adam-man is a book of 620 pages, comprising fifty-two lessons, a "Great Lexicon", a "Lexicon of Special Names", and "Directions for Organizing and Conducting 'Adam-man Meetings'" in which the new language will be spread abroad by the application of "earnestness and persistent energy" (611). It is written with deadening solemnity, is unintentionally very funny, and is all extremely childish. It is, in fact, an unusually well developed example of the kind of secret-language game commonly played by children and is in that respect entirely fitted to the context of *FW II.2*.

-CLIVE HART

CORRECTIONS FOR *FWC 2.2*

- p.23, line 2: for "malorossia" read "malarossia"
- p.24, line 10: for "monskt" read "monkst"
- p.24, lines 13, 25: for "rutene, ukrene" read "rutene ukrene"
- p.26, line 17: for "nizhnyk" read "nyzhnyk"
- p.26, line 25: for "Khorosan" read "Khorasan"

BACKPROCESSING

"recollection by rintrospection" (445.29)

In recent years I have become more and more intrigued by the semantics of looking back and changing what we found on an earlier passage ("passage" meaning where we already passed). *FW* is particularly dependent on such re-semanticifications.

In a fourfold list of HCE's attributes the first item is

basidens (133.36)

which would easily lend itself to meaningful resolution. If we had nothing but this form alone, we might puzzle over what kind of Latin-looking participle this might contain, or whether there is a Greek *basis* or, for that matter, a Latin tooth (*dens*). Not that we are likely to stop for too long - reading is essentially a going forward. An analysis of the subsequent items

ardree, kongsemma, rexregulorum

will at some time, but in a probably reciprocal, zigzagging, chain of illumination, uncover a common strain of Royalty. It is clearly spelled out in Latin *rex*, then perhaps extracted from "*kong*" = almost "king", and someone will be sure to remember that "*ree*" in Irish means king, *ardri* is high-king. The gradual revelation need of course not at all proceed in this particular order, but is is likely to *proceed* somehow, and this in part backwards.

With such a kingly triad emerging, it becomes easy to transform a cryptic "*basidens*" into "*basileus*", Greek for king. If the

pattern were not established so compellingly by numbers 2 to 4, we would hardly force "-dens" into "-leus". We might now take a cue from a Norwegian "kongsemne" - which seems to mean a "pretender" - and argue that, perhaps, "basidens" only pretends to be kingly. There was some misleading French lowness (*bas*) in a king that the next word also pronounces high, and the later "high" makes an earlier "low" a little bit more plausible. Such manoeuvres, however, only testify to our own human semiogenetic bias - on which of course *FW* relies. Some rule seems to demand the metamorphosis. Perhaps "regulorum" is right: kings, in any case, rule and force subordinates into compliance. It is satisfactory to find that nonconformant (at first blush) "basidens" is a king in disguise and toes the line that we have already noticed. Disguises take time to be uncovered, reading time.

The point here is that interpretation is also hindsight reapplication, and this literally so. A series of "ree, kong, rex" is so powerful that it turns the letters "d-e-n" into "l-e-u", not because of any phonemic similarity, but on account of a semantic field. On the other hand, "e-n" and "e-u" often look alike, especially in hasty handwriting like Joyce's, and a glance at the textual genesis will indeed confirm what we may have suspected all along, that Joyce wrote down "basileus" when he expanded his long list; it is easy to see how the word could have been misread (*JJA* 47, 270).

So we have been barking up the wrong graphemes, and a transmissional error takes the rug from under our argument? It doesn't; on the contrary it validates the insight that this is how we read, and read the *Wake* in particular, by semantic assimilation that is often delayed. As astute and critical a reader as Roland McHugh - on the basis of processes like the ones described above - gives us "Gr basileus: king" in his *Annotations*; the *Classical Lexicon*, by devious speculative paths, comes to the same conclusion (O'Hehir/Dillon p. 96). So did most

of us independently, including me. In this case we even assimilate what Joyce never wrote and fortuitously arrive at what he *did*. The anagnostic mechanics are the same, they have become a Wakean habit of which we are hardly conscious. This note - section of an examination of anagnostic readings - is meant to make us aware of the procedure which is also a retro-cedure.

-FRITZ SENN

Zürich James Joyce Foundation

WITH ALL MY BAWDY DID I HER WHORSHIP

The rhyme words *lark*, *dark* and *Park* (383.04-7) in that song sung by seaswans which opens II.4 may possibly allude to the same as yet unlocated source as the song Bloom remembers Corny Kelleher singing at the beginning of "Lotus Eaters" *U* 5.13-14): "Met her once in the park. In the dark. What a lark." Judging from Bloom's verbal abstinence and the immediate context of these words at *FW* 383, this source seems to be of a bawdy nature, but "the unfacts ... are too imprecisely few to warrant our certitude".

- HARALD BECK

BROCKENDOOTSCH AND THE CASE OF GINGER

A recent article by Geert Lernout on Dutch in *FW* presents an interesting fallacy which, when opened for closer scrutiny, provides useful insights into the *FW* reading experience.¹ Discussing "Dose makkers ginger" (*FW* 535.13-14), Lernout quite rightly dismisses Mrs Christiani's Scandinavian gloss and, building on a Dutch identification originally made by Leo Knuth and adopted by Roland McHugh in his *Annotations* ("Du makkers: friends"), he states:

How do we know McHugh is correct? In this case it is easy: in a fairly early typescript for this passage (47484a-237), Joyce added: "Dose makkers! Gindger" and in workbook B.26 we find on pages 4-5 and 6-7 "compagnons = makkers" and "là-bas = ginder" with in both cases the Dutch form struck out. Neither Knuth nor McHugh mentions the second word. (p.46)

Later, in an appendix of emendations to McHugh's *Annotations*, he notes that *FW* 535.14 should include the gloss: "Du ginder: over there". This conclusion is premature and the premises are debatable. The fallacy consists in the mechanical application of a rule of thumb to the effect that material expunged in Joyce's workbooks must have been incorporated into the final account - namely, *FW* as we have it. In addition, Lernout fails to discriminate between substitution and transformation (or distortion). The errors, however, are not too obvious and lend

¹ Geert Lernout, "Dutch in *Finnegans Wake*", *JJQ*, 23 (Fall 1985), 45-66. The article contains several fallacies (cf. "Letter to the Editor", *JJQ*, 23, Summer 1986, 511-518), but my comments are concerned with one specific instance.

themselves to discussion. It should be noted from the outset that Lernout does not regard "ginger" as a misprint for "ginder", nor does he suggest a textual emendation of any kind; he accepts "ginger" and simply assumes that it means, or should be taken to mean, the same as Du *ginder*. I do not share his assumption. In the first place, "ginger" is not a portmanteau word, as "gindger" was - at least optically.² Instead it is a lemma in its own right and part of the regular English vocabulary. And, although graphically the distinction between English "ginger" and Du *ginder* involves the change of only one letter, the phonetic

Whosaw dares at handgripper
 thisa breast? ^{Dose Shakers} ginger. ^{Some one} ^{we was with us}
 Adversarian. ^{those} First liar in all fours.
 And that medley! Sulk c'en taarts.
 Man sicker at I are bluffit kon-
 servateve? Shucks'. Such bughouse

Detail from BM Add MS 47484a-237

difference is considerable. No one can pronounce the two g's in "ginger" in such a way that they begin to resemble the sound-shapes of the vastly different Dutch *g* and *d* in *ginder*, and Joyce was sufficiently familiar with spoken Dutch to appreciate this fact. Inasmuch as *FW* is literature, its medium is audio-visual, but Joyce has more than once stressed the acoustic

² The disadvantage of "gindger" is that its motoric-acoustic potential is minimal. It cannot be articulated in such a way as to suggest both the Dutch and the English words simultaneously. We should note that "gindger" appears only once, as a handwritten insertion, in *FW* drafts, typescripts and proofs (see reproduction above and *JJ Archive*, vol. 58, p.398). Materials in the *Archive* vol. 58 prior to p.398 do not contain the passage under discussion, while subsequent drafts in the *Archive* vol. 59 are in typescript and all have "ginger" unambiguously spelled.

dimension of the medium: "If anyone doesn't understand a passage, all he need do is read it aloud" (Ellmann *JJ*, rev. ed., p.590). No doubt Joyce overstated his case, but there is no mistaking the point he was trying to make. To Miss Weaver he wrote, apropos of a specific passage, "These are the words the reader will see but not those he will hear" (*Letters I* 216). In other words, the intentionalist approach requires recognition of the acoustic primacy: in doubtful cases the sounds determine the sense and the graphic aspect is semantically minimized.

In the second place, we must consider the fact that *Du makkers* and *ginder* are struck out in VI.B.26. In the workbook, the two words do not appear in juxtaposition as they do in *FW*; they are separated by fifteen other items. Lernout is silent about this fact, as he is about the fact that *ginder* also occurs in VI.B.22 - this time *not* expunged. A comparison of the workbooks with *FW* affords several examples of this sort of inconsistency.

Effacement of workbook material does not guarantee inclusion in the final version of the *Wake*, and conversely, incorporation in *FW* is not always accompanied by erasure of workbook entries. In the former case, subsequent revision has led to annulment or deletion of the material; in the latter case, there could have been all sorts of reasons why the workbook items were not struck out. Let us assume that *ginder* was originally meant to go into the text. If so, the final text proves that the Dutch word was replaced by English "ginger", and Lernout's addendum is beside the point.

Semantically, *ginder* ("yonder") would have offered no problem in wideawake discourse. Perhaps this is the lingering vestige of an earlier draft. But we should bear two things in mind: (a) the phonetic dissimilarity between *Du ginder* and English "ginger" argues against Lernout's equation, and (b) *Wake* is *not* "wideawake language, cutanddry grammar and goahead plot" (*Letters III* 146), and Joyce told us why it is not. The reason why it isn't is important because it is constitutive for the *raison d'être* of *FW*, which militates against holding too simplistic a view of the book. The fact that "over there" makes sense in broad

daylight is precisely the reason why it is suspect in a Wakean context. "In writing of the night, I really could not ... use words in their ordinary connections"; "the night world can't be represented in the language of the day" (Ellmann, *JJ*, rev. ed., pp.546 & 590).

"Ginger" is not a case of distortion (which, at least in one-word transforms, would have yielded an amalgam) but of *substitution*. Distortion, as we know, is the staple device of Wakeese, and it results in a jabberwocky blend of different words, or more rarely in some weird concoction masking a foreign language. An example of such a concoction, screening a Dutch word which is not in Leo Knuth's glossaries, nor in Lernout's addenda, is "in taken deal" (*FW* 570.16). As soon as the words are read aloud, the strange conglomeration of familiar-looking morphemes becomes recognizable as *Du integendeel* ("on the contrary") - a perfect illustration in vindication of Joyce's claim that the acoustic impression should be the final arbiter. While the eye is Philip Drunk, the ear is Philip Sober. "Gindger" - ghostword or experimental portmanteau - went by the board as it failed to satisfy Philip Sober, and, instead, "ginger" came to stay.

Bearing in mind that Wakeese was designed to express the strange and numinous quality of dreams (this, after all, is the only reasonable reason for the medium's existence), we see how the noun "ginger" can function in ways in which the colorless local adverb *ginder* cannot. Both Freud and Jung have repeatedly stressed the predilection of the dreaming mind for all kinds of wordplay, varying from juggling with etymologies to puns and jingles based on echoic association. We can list the following observations. As a nickname for a red-haired person, "ginger" contrasts with the "hairs hoar" (535.30) of Mr Whitehead (535.22, .23, and .26). The Sanskrit prototype of "ginger" means "hornshaped one"; thus the word harmonizes with the allusions to the devil (535.14 and .15). On another level, "ginger" alludes to the "Ginger Group" during Gladstone's second administration (at the time when Joyce was born). The group consisted of four members of the Conservative opposition: "all fours" (535.14) and

the Ibsen quote (535.17) acquire added significance when read in this historical context. Two of the members were Henry Drummond-Wolff and Randolph Churchill: observe the "Wulv!" at 535.15.³ The third member was Arthur Balfour: note the "all fours" at 535.14. Number four was John Gorst, whose father had taken the additional name Lowndes: "gore" (535.16) and "Londsend" (535.15) become relevant in this context.

We should not forget that Joyce's medium attempts to recreate the dream sensation of peripheral vision. The semantic field is greatly enlarged *but nowhere in focus*. The dreamer always sees more than his eyes focus upon. Peripheral vision allows him to be aware of shapes, colors and motion simultaneously present on both sides of his line of direct vision. What happens in dreams happens here, in the text, too. The allusions to the Ginger Group are scattered among material that is unrelated to this topic.

The details pertaining to the Ginger Group, together with other historical references in *FW*, remind us of what Joyce told Miss Weaver: he wanted to write a "history of the world" (Ellmann, *JJ*, rev. ed., pp.537 & 544). Absorbing historical allusions in his simulacrum of dream experiences, Joyce came close to Jung's idea of the Collective Unconscious, which, to quote the Swiss psychologist, "contains, or is, an historical mirror-image of the world."⁴ In this connection we should remember that Joyce, too,

³ Readers not completely ignorant of onomastics will know that the second syllable of Randolph means "wolf" (the first part means "shield", denoting protection).

⁴ C. G. Jung, *Two Essays on Analytical Psychology*, *Collected Works* VII (Princeton: Princeton Univ. Press, 1966), para 507, p.298.

stressed the collective dimension: "Really, it is not I who am writing this crazy book. It is you, and you, and you, and that man over there, and that girl at the next table."⁵

The *Wake's* opening words clearly indicate how closely Joyce's view of the dreaming mind coincided with Jung's. The image of time as a river can be compared with Jung's definition of archetypes, those primordial imprints stored in his Collective Unconscious: "Archetypes are like river-beds", and each is "like an old water-course along which the water of life has flowed for centuries, digging a deep channel for itself."⁶ *FW* incorporates not only Eve and Adam's "riverrun" (carrying the sediment of racial experience), but also the artist's own soul. That is why "riverrun" can be read not merely as an allusion to the time-honored theory of Thales that all life comes from water, but also as an arcanum stating that a work of art is *de die natali*. Whose? The artist's. And consequently "riverrun" is the verbal replica of Joyce's birth-sign, the rippling waves of water that govern the Aquarius symbol. The paradox is that a dream is both the most individual of personal experiences (the only witness being the dreamer himself) and the most universal (an individual's dreams recapitulate the myths of his race).

It is in this context that "ginger" (I am thinking of the rhizome) meshes with the web of associations that characterize the fabric of *FW*. "The psyche is not of today; its ancestry goes back many millions of years. Individual consciousness is only the

⁵ Eugene Jolas, "My Friend James Joyce", *James Joyce: Two Decades of Criticism*, ed. Seon Givens (New York: Vanguard Press, 1963), p.13. Note the use of the word "crazy": the Lucia tragedy cast a cloud over much that Joyce did and said at the time.

⁶ C. G. Jung *Civilization in Transition, Collected Works, X* (Princeton: Princeton Univ. Press, 1964, 2nd ed. 1970), para 395, p.189. A similar definition for an archetype is given by Jung in *The Spirit of Man, Art, and Literature*: "It is like a deeply graven river-bed in the psyche." *Collected Works, XV* (Princeton: Princeton Univ. Press, 1966), para 127, p.81.

flower and the fruit of a season, sprung from the perennial rhizome beneath the earth."⁷ Why else does Jarl von Hooter wear a "broadginger hat" (FW 022.34)?⁸

-CAROLE BROWN KNUTH

⁷ Joseph Campbell, ed., *The Portable Jung* (New York: The Viking Press, 1971), xxi. Cf. Jung, *Collected Works*, Vol 5, Foreword.

⁸ The gingerbread hat goes with the name of the owner. "Hooter" hints at *hoed* (pronounced "hoot"), which is Dutch for "hat". The jarl is one of the manifestations of the book's archetypal *homo maximus*, but at the same time he represents the dreamer, who remembers his college nickname "the (mad) hatter" (Ellmann, *JJ*, rev. ed., p.90).

THE FOUR OF US

The drinking song known variously as *Glorious, One more Drink for the Four of us*, and *Drunk last night, Drunk the night before* is, like other songs in the orally transmitted tradition, very familiar to some readers of *Finnegans Wake* and, to others, not only unknown but difficult to track down in print.

In *Finnegans Wake* it acts as a kind of theme-song to the Four: Hodgart and Worthington¹ list eleven occurrences; in his 'Index of Motifs', Clive Hart,² under 'the four of them', gives 'II.4 *passim*' and also lists eleven allusions or possible allusions, although these differ somewhat from Hodgart and Worthington's list. Zack Bowen³ follows *SWJJ* in proposing an earlier reference in *Ulysses*:

- Ah, well, says Joe, handing round the booze. Thanks be to God they had the start of us.

But the resemblance is rather faint: one might have expected 'Glory be to God' at least. Bowen also quotes some lines of the song:

Glorious, glorious, one more drink for the four of us.
Sing glory be to God that there are no more of us
For one of us could kill it all alone.

¹ M. J. C. Hodgart and M. P. Worthington *Song in the Works of James Joyce* (New York: Columbia University Press 1959), 197.

² *Structure and Motif in 'Finnegans Wake'* (London: Faber and Faber 1962), p.224.

³ Zack Bowen *Musical Allusions in the Works of James Joyce* (Albany: State University of New York Press, 1974), p.215.

That seems somewhat garbled: there would be little to remark on in the ability to 'kill' just 'one more drink': the usual alternatives, 'one crate of beer' or 'one keg of beer', both make better sense.

The printed version given here also differs from the versions usually sung. It omits three sections normally included: the rhythmic chant, 'Drink, drink, drink, drink, Drunk, drunk, drunk, drunk', used as an introduction to the song proper; the elaborative material following 'the Souse family' -

Now the Souse family is the best family
That ever came over from old Germany.
There's the Highland Dutch and the Lowland Dutch,
The Rotterdam Dutch and the Goddam Dutch;

and the link-word, 'Singing' before 'Glorious'. More seriously, the printed tune has many important differences from that usually sung; therefore a transcript closer to the sung version is added.

It seems likely that the song was originally a student's song, but it was adopted by soldiers during the First World War, and a number of parodies resulted, including *Bombed Last Night* and *Gassed Last Night*.

-CHARLES PEAKE

Moderato

Arr. by C. STANBRIDGE

Drunk last night, Drunk the night be - fore,

Go-in' to get drunk to - night, If I nev - er get drunk an - y more, When I'm

drunk I'm as hap - py as can be, For I am a mem - ber of the Sou - se fam - i - ly,

Glor - i - ous, Glor - i - ous, One keg of beer for the four of us,

Glor - y be to all, There are no more of us, For, one of us could drink it all a - lone.

GLORIOUS ! GLORIOUS !

Handwritten musical score for the song "Glorious ! Glorious !". The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The melody is simple and repetitive, consisting of eighth and quarter notes. The lyrics are written below the notes, with some words underlined. The song is in 4/4 time, as indicated by the '4' in the first staff.

Drink, drink, drink, drink, Drunk, drunk, drunk, drunk,
Drunk last night, Drunk the night before. Going to get drunk tonight as I've
never been drunk before. When I'm drunk I'm as happy as can be For
I am a member of the Souse family. Now the Souse family is the
best family that ever came over from Old Germany. There's the
Highland Dutch and the Lowland Dutch, the Rotterdam Dutch and the
Goddam Dutch. Singing Glorious ! Glorious ! One crate of beer for the
four of us, and Glory be to God that there are no more of us for
one of us could drink it all alone.

CORRESPONDENCE

THE EDITOR

A Finnegans Wake Circular

Sir,

I thank the *Circular* for publishing Mr Petr Skrabanek's review of my book, *James Joyce and Heraldry*. In his first paragraph, Mr Skrabanek states that Father Robert Boyle "first introduced O'Shea, in 1981, to *Finnegans Wake*." The astute reader, noting that a scant 5 years later, I had in print a book dealing with the *Wake*, might suspect me of haste. I therefore write to indicate that although my acknowledgement of Father Boyle's contribution does mention his 1981 *Wake* seminar at the University of Delaware, I nowhere mention a "first introduction"; perhaps I should have. The credit (and perhaps the blame) for introducing me to the *Wake* goes to Mr Michael Mott, poet, novelist, and recent biographer of Thomas Merton, who kindly tolerated my presence in his Joyce seminar at Emory University in 1974.

Michael J. O'Shea
Drexel University
Philadelphia, USA

A FINNEGANS WAKE CIRCULAR (ISSN 0267-9612)

- * Annual Subscription includes four quarterly issues:

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Europe	Single Copies £1.75; one year £7.00
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Roland McHugh: Jespersen in Notebooks B.2 & C.2
Petr Skrabanek: Cushitic Cant: Kant in Afar
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Zurich James Joyce Foundation

**Augustinergasse 28
CH-8001 Zurich
Switzerland**

Telefon 01 / 211 83 01

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A
FINNEGANS WAKE
CIRCULAR



A FINNEGANS WAKE CIRCULAR

VOL. 2 NO. 4

SUMMER 1987

ISSN 0267-9612

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Laurent Milesi

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A Finnegans Wake Circular is published quarterly at 100 Congleton Road, Sandbach, Cheshire CW11 0DQ, England.

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JESPERSEN'S LANGUAGE IN NOTEBOOKS VI.B.2 AND VI.C.2

Material on pp. 57-67 of Buffalo Notebook VI.B.2 derives from Otto Jespersen's *Language: its Nature, Development and Origin* (London: Allen and Unwin, 1922). Joyce used some of these items for *FW*, deleting them with crayon in the process. The remaining matter was transcribed, not always accurately, by Mme Raphael, into Notebook VI.C.2, pp. 51-9. This transcription formed a further source for *FW* entries.

I am providing here an annotated transcription of both the B.2 and C.2 lists. Following each B.2 item, the corresponding portion of Jespersen (preceded by the letter *J* plus the page number) is quoted. For the C.2 list only used material has been transcribed. Here I have not repeated the Jespersen but instead given the appropriate B.2 page number. Crayon deletion is indicated by a superscript letter (g = green, r = red, o = orange, b = blue). If material from either list is used in *FW*, the *FW* page/line reference is given, followed by the *James Joyce Archive* coding,¹ indicating the section and level at which notebook material has been entered, and the British Library volume/page reference. The point-of-entry reading is given where it differs significantly from the published text of *FW*. Editorial comments are in italic square brackets.

This Buffalo Notebook matter is reproduced by permission of the Trustees of the James Joyce Estate and the Poetry/Rare Books Collection, University Libraries, State University of New York at Buffalo. I am also grateful to Danis Rose for reading my TS and offering useful emendations.

¹ For a detailed account of coding conventions, see Danis Rose's introductions to the relevant *JJA* volumes of *FW* drafts, typescripts and proofs.

VI.B.2

56 in 1882 he reproaches Paul

J 161: [Henry] Sweet. In 1882 he reproaches Paul
[Hermann Paul, another linguist]

(katioi) / - kosios (konta) / 100 (110 childn)

J 163: In Ionic, Attic and Lesbian Greek the words
for 'hundreds' are formed in -kosioi (*diakósioi*,
etc.), while elsewhere (in Doric and Boeotian) they
appear as -*kátioi* ... [The 'o'] comes from *o* in the
'tens' in the termination -konta. Can it be children
who have formed the words for hundreds on the model
of the words for tens...?

mi farò il Zimadori

[not located in J]

to go to Begge

[not located in J]

Is lisps

[not located in J]

Goodness alone knows

[not located in J]

FW 118.10 I.5:4.*1 (Ms 47471b-45v)

57 Very nature of the coz

[not located in J]

She writes <chookens>

[not located in J]

She denies it is her face

<She> He - - his voice (20 yrs)

J 166: But no one knows if he pronounces his
mother-tongue in every respect in the same manner as
he did twenty years ago. May we not suppose that what
happens with faces happens here also?

fru / fick / wiv / muvver

J 167: when(*þ*)as in E. *thick* becomes (f) ... forms
like *fru* for *through*, *wiv*, *muvver* for *with*, *mother*

ᵀpedwar cathair [uncrossed]

J 168: *pedwar* [Welsh] = Ir. *cathir*, 'four'

FW 403.02, 04 III.1:1A.*O/1D*O//2A*O/2C*O

(Ms 47482b-3)

equus *hippos*

J 168: Gr. *hippos*, corresponding to Lat. *equus*

puisine *cuisine*

J 168: In France I have heard children say (*pizin*)

... for *cuisine*

babybib

[not located in JJ]

he assed her

J 168: or [when] *k* [is lost] in *asked*.

hangerchief / ᵀhankerchi

J 168: when English *handkerchief* is pronounced with
(ᵀk) instead of the original (ndk).

[not located in FW]

58

(*amita*) / *tante* / *porpentine*

J 169n: Fr. *tante* from the older *ante* (whence E.

aunt, from Lat. *amita*) and *porpentine* ... for

porcupine

ᵀomni / bus - children

J 169: [of stump words] If it is the end of the word
that is kept, while the beginning is dropped, it is
probable that the mutilation is due to children;

J 171: *Bus*, which made its appearance immediately
after the first omnibus was started in the streets of
London (1829), probably was thought expressive of the
sound of those vehicles and suggested *bustle*.

Goldy & Sherry / (Goldsmith)

J 169: Sheridan, *Sherry*; and Goldsmith, *Goldy*

Nap / *Boney* / *Dizzy* / *Labby* / *hip* / *Cri* (terion)/

Pavy / *sov* / *spec* / *div*

J 170: Napoleon Bonaparte was generally called *Nap* or
Boney; later, we have such shortened names of public
characters as *Dizzy* for Disraeli ... *Labby* for

Labouchere, etc. ... other clippings ... such as
 ...*spec* for speculation, *sov* for sovereign ... *divvy*
 for dividend, *hip* for hypochondria, the *Cri* and the
Pav for the Criterion and the Pavilion

Percival Valentine

J 171n: *Val* for Percival

startnaked / (tail)

J 172: *stark-naked*, formerly *start-naked*, from *start*,
 'tail', confused with *stark*, 'stiff'

chine

J 173: *chine*, 'rim of cask,' from *chime*

milt

J 172: the *milt*, 'the spleen.'

to curry favour / (*favel* = fallow horse) / *den fahlen*

Hengst reiten

J 173: the phrase *to curry favour* was substituted for
 the former *to curry favel*, where *favel* means 'a
 fallow horse,' ... cf. G. *den fahlen hengst reiten*,
 'to act deceitfully.'

Portuguese

J 173: Cf. also the vulgar *Chinee*, *Portuguese*, etc.

59

Vouchsafe

J 174: cases in which formerly separate words
 coalesce into one ... cf. *vouchsafe* ... instead of
vouch safe

FW 424.15 III.1:1A*2/1D*2//2A*2*/2C*2

(Ms 47482b-23v)

God annoyed by prayer

[not located in J]

butcher's meat

J 174: one kind of food (butcher's meat)

button bead (*beten*) [G. *beten*, to pray] / boon

J 175: *bead*, from meaning a 'prayer' ... another word
 which also meant 'prayer' ... viz. *boon* ...

orient

J 175: *orient* became an adjective meaning 'shining.'

60

born on her birthday

J 176: A little girl of six asked when she was born.
 "You were born on the 2nd of October." "Why, then, I
 was born on my birthday!" she cried, her eyes beaming
 with joy

James Rathgar

J 176: Paul Passy [linguist]

We take medicin

study medicine

J 176: [pseudohypothesis of] two pronunciations of
 the word *medicine* ... they take (medsin), but study
 (medisin)

Docter / Doctor

J 177: He did not know the difference between Doctor
 and Docter

I'll be dood (good)

J 179: saying *dood* and *tum* for 'good' and 'come,'
 etc.

A waps stinged me

J 179: If he says 'A waps stinged me'

shooshoo (fly)

J 179: nursery language ... *shooshoo* for 'a fly'
 showed her his bird

J 180: English *bird* ... displaced *fowl*

61

Right hand (Is looks / at wart)

J 180: The distinction of right and left ... some
 children ... only know which is which by looking at
 some wart

Men remain away / settlers & corpses

J 181: men leave home and remain abroad, either as
 settlers or as corpses

monosyllabic / aglutinative [sic] / flexional

J 181: three stages of linguistic development, the
 monosyllabic, the agglutinative and the flexional

follows a long description / Need we wonder

J 182: California. Its wonderful climate (follows a long description).... Need we wonder that, in such a mild and fruitful region, a great number of separate tribes were found, speaking languages which a careful investigation has classed in nineteen distinct linguistic stocks?

Spoilt twins' lingo

J 183: the children seem to have been [linguistical-ly] 'spoilt'

lip, lop, dop

J 186: children's pronunciations ... *lip* (Elisabeth), *lop* (Charlotte) ... the doctor was called *dop*

nina enaj una enaj haena / mad enaj

J 186: [artificial childrens' language; meaning:] 'we shall not fetch food for the young rabbits'

Hos ia bov lhalh

J 186: *Hos ia bov lhalh*, 'brother's trousers are wet, Maria.'

62

Now we must wash the / little face

J 142: habit that mothers and nurses have of repeating ... "Now we must wash the little face

Is hypnotised repeats / French phrases /

learnt in childhood

J 143: hypnotized persons can sometimes say whole sentences in a language which they do not know

Is's 1st words / What ails wee Jock?

J 145: Carlyle ... after eleven months of taciturnity ... saying 'What ails wee Jock?'

^rPop stammers

J 146: far more stammerers ... among boys and men than among girls and women

[not located in FW]

just recognisable

[not located in J]

3rd child learns to / speak faster

J 147n the second or third child ... will ... learn
to speak more rapidly

Luxemburger

J 148: few Luxemburgers talk both languages perfectly
[Fr. & Ger.]

~Roman~ / 3 souls trilingual

J 148: the three souls which the ancient Roman said
he possessed, owing to his being able to talk three
different languages

bestemor / hestemor

J 149: curious knack of twisting all words into
rimes: bestemor hestemor

talk Jap

J 149: "Do you know Japanese?"

63

M gibberish / goming

J 150: 'M-gibberish' ... consist in inserting *m* ...
as in *goming mout tomdaym*

Marrowskying or / hospital Greek / renty of plain
flutterby

J 150: 'Marrowskying' or 'Hospital Greek' transfers
the initial letters of words, as *renty of plain* for
'plenty of rain,' *flutterby* for 'butterfly'

javanai / je de que / vai dai quai / bien den quen

J 150: In France such a language is called *javanais*;
'je vais bien' is made into *je-de-que vais-dai-qai*
bien-den-qen

Ziph Hypernese / breeches / wareechepes / pegennepy

J 150: 'Ziph' or 'Hypernese' (at Winchester)
substitutes *wa* for the first of two initial
consonants and inserts *p* or *g*, making 'breeches' into
wareechepes and 'penny' into *pegennepy*

64

quack quack / can can

J 150: E. *quack-quack*, F. *cancan* ... etc.

^ɾgagag (hen)

J 151: a little girl ... said ... *gagag* for 'hen

FW 482.20 III.3:3A.*1+

(Ms 47482b-69)

vakvak (duck)

J 151: Frans ... had coined the word *vakvak*

bom (broken)

J 151: *bom*, used by two children ... for anything
broken

made figure with / bricks

J 151: when he has made a figure with his bricks
(*traliklua*)

J 151: Frans invented many words ... *traniklualalilua*
I want to <go> *bala* a doll

[not located in JJ]

balu = pogo

[not located in JJ]

googla = water to drink / *pluplu* = water wash

J 152: *gōn* 'water to drink, milk' (kept apart from
the usual word *vand* for water, which she used only
for water to wash in)

Is rides horse

J 152: (dɛ'dɛtʃ) for 'horse, wooden horse ...'

afomeme / (lovely)

J 152: *a-fo-me-me* ... is applied to anything that is
rare and funny and worth rejoicing at

65 *eischei* (1, 2) = walk

J 153: *Eischei* ... meaning 'go, walk' ... originated
in the words *eins*, *zwei*

smoke & dust

He stood in red och damm

red (*kordam*)

J 154: "Han stod i rök och damm" ("He stood in smoke
and dust"), and taking *rök* to be the adjective meaning
'red,' imagined the remaining syllables, which he
heard as *kordamm*, to be the name of some piece of
garment

<Abap> Abama (mother) / <Anab> / Anamabapa

J 154: the baby lies and babbles his 'mamama' or 'amama' or 'papapa' or 'apapa' or 'bababa' or 'ababab'

^{12 3 4 5}Amānābāpāmo / ^{1 2 3}Adātāpazafa

heehee (girl) / hoho (boy)

J 156n: Manchu ... *haha* 'man,' *hehe* 'woman'

66

mum[↑] (vo' hungry)

J 157-8: the word *mum*, meaning 'something to eat,' invented ... and often uttered with a rising intonation

bupabambuli / bupabepibambuli / nyamyam / (good)

J 158: breast ... obsolete E. *bubby* ... Inseparable from these words is the sound ... which expresses the child's delight over something that tastes good; it has by-forms in the Scotch *nyam* or *nyamnyam*

suck (mar)

J 158: In Greenlandic we have *ama-ma* 'suckle'

out a tata / (walk, hat)

J 158n *Tata* is also used for 'a walk' ... to go out ta-tas) and for 'a hat'

bisch bisch

J 159: *bischbisch* ... is evidently ... imitative of the sound used for hushing

adieu, sleep

J 158: French *adieu*; 159: words for 'bed, sleep' which clearly belong to this class

Baby says da / Eng = there, thanks, / that /

Gem = there //

67

Ital = to (togli) / French = tiens!

J 159: [if child says] *da*, it will be taken by its parents and others as a real word ... in England as *there* or *thanks* ... in Germany as *da* 'there', in France as *tiens*, 'hold' ... in Italy as *to* (= *toglie*) 'take'

VI.C.2

- 51 Ein 1882 as reproaches Paul [VI.B.2.56]
 FW 274.06-7, 11 II.2:1.6/2.4/3A.6
 reading: -(as reproaches Paulus)-
 (Ms 47478-200)
- Ela faró il Zimadou [VI.B.2.56]
 [not located in J or FW]
- Eto go to Bigge [VI.B.2.56]
 FW 262.F7 II.2:1.6/2.4/3A.6
 (Ms 47478-186, 214)
- EIs lisps [VI.B.2.56]
 FW 265.18-19 II.2:1.6/2.4/3A.6
 reading: tho if it theem tho and yeth
 if you pleathe (Ms 47478-189)
- Eshe denies it is her face [VI.B.2.56]
 FW 271.15 II.2:1.6/2.4/3A.6
 reading: She'll confess it by her figare and
 still deny it to your face. (Ms 47478-196)
- 53 Estartnaked / (tail) [VI.B.2.59]
 FW 264.F1 II.2:1.6/2.4/3A.6
 (Ms 47478-188, 228)
- 54 EI'll be dood (good) [VI.B.2.60]
 FW 264.F1 II.2:1.6/2.4/3A.6
 (Ms 47478-188, 228)
- 55 ENow we must wash / the little face [VI.B.2.62]
 FW 265.F1 II.2:1.6/2.4/3A.6
 (Ms 47478-189, 227)
- 56 Oflutterby [VI.B.2.63]
 FW 262.13 II.2:1.3
 [Ms missing]
- 57 wareechepe [not cancelled] [VI.B.2.63]
 FW 275.F1 II.2:3BC.*5//9Σ6┐
 reading: a pengeneepy for your
 war-a-cheekpies (Ms 47478-231, 236)

pegeunepy [not cancelled] [VI.B.2.63]

[see last entry]

°googla = water and / °plaplu = wate wash [VI.B.64]

FW 265.F4 II.2:1.6/2.4/3A.6

(Ms 47478-189, 229)

58 A bama (mothers) [not cancelled] [VI.B.2.65]

Anab [not cancelled] [VI.B.2.65]

£Anamabapa [VI.B.2.65]

FW 267.F4 II.2:1.6/2.4/3A.6

(Ms 47478-191, 229)

£heehee (girl) / £hoho (boy) [VI.B.2.65]

FW 305.F2 II.2:9.5

(Ms 47478-202)

59 £bupabepibambuli / £nyamnyam/(goood) [VI.B.2.66]

FW 306.F5 II.2:9.5

(Ms 47478-203)

°baby says da / °Enj = there, thanks [VI.B.2.66]

FW 273.F8 II.2:2.4⁺/3A.6+ reading: Yes there, Tad,
thanks give from Tathair, look at that now!

(Ms 47478-224)

^bGun = there [VI.B.2.66]

[see last entry]

^bFrench = tiens [VI.B.2.67]]

[as above]

-ROLAND MCHUGH

CUSHITIC CANT: KANT IN AFAR

Afar is an Eastern Cushitic language, spoken by the nomadic, camel-rearing tribe of the Danakils, who live along the coast and on small islands between Adulis Bay and the Gulf of Tajura, opposite to Bab-el-Mandeb, "The Gate of Tears" (cf. "A babbel men dub gulch of tears", 254.16).

Shem ran away, when the "Irish eyes of welcome were smiling daggers down their backs" (176.23), as far as he could, "to stay in afar for the life" (176.31). "And aye far he fared from Afferik" (320.27). Shem, the bad boy, is black. The Afar/African theme is introduced by "Darkies never done tug that coon" (175.30) and embellished with "piccaninnies" (175.33). "Zip Cooney Candy" (176.14), "noyr blank" [French *noir*, black, *blanc*, white] (176.24), "black fighting tans" (176.24), "bach bamp him and bump him blues" [i.e. his back black and blue]¹ (176.34), "nigger bloke" (177.04). "His back life will not stand being written about in black and white" (169.07)

¹ "Bach and blues" stands for the white and black music, just as white and black music is an allusion to the piano keyboard; Joyce "boxed around with his fortepiano till he was whole bach bamp him and bump him blues" (176.34). As Albert Schweitzer, an African missionary, was a well-known interpreter of Bach, he is mentioned as "Schwitzer's" (176.35). In the 1938 galleys the original "Switzer's" was changed to "Schwitzer's". In the Dublin department store Switzer's one could buy a "bedtick" - i.e. a case in which stuffing is put for a bed - or perhaps, batik bed covers. Other musical allusions, besides various Irish songs, include the *Marseillaise* ("the marshalaisy", 176.22) and Beethoven's Sonata Op. 13 No. 8 in C minor, the *Pathétique* ("pettythicks", 176.21), to match the French and the German colours (see note 2). "pettythicks" echoes "bedtick" and Paddywhack, which is one of Tom Moore's melodies and also a synonym for a shillelagh-wielding Irishman, the sort of Paddy Joyce was escaping from.

In VI.B.45.84 a list of exotic languages starts with "Kush afar". The term "Cushitic" is derived from Cush, the first son of Ham (*Gen.* 10.6). "Shem was a sham" (170.25) and in French Ham is *Cham*. "in chems" (177.10) combines Shem and Ham, two of the three sons of Noah, here impersonated by Tom ("weltingtoms", 176.21), Dick ("pettythicks", 176.21) and Harry ("harrily", 176.20).

"Kush afar" is followed by a sentence in Afar, all crossed out in green pencil and added to the *Finnegans Wake* galleys in 1938 (47476b-399) as "kushykorked" (misprinted as "kuskykorked", 176.30) and "in afar" (176.32), together with the Afar sentence in parentheses: "(pig stole on him was lust he lagging it was becaused dust he shook)" (176.29).

The VI.B.45.84 entry runs as follows:

ala y ok bata
 camel I had was lost
 wah ani-k ramili yo
 I lack I am because sand I
 utuk
 jette? [illegible]

At the same time as the Afar entry, Joyce added "categorically unimperatived by the maxims" (176.25), alluding to Kant, the Black and Tan massacre at the Croke Park on the Bloody Sunday ("bludgeony Unity Sunday", 176.19) on Nov. 21, 1920, and cant. The Afar sentence lost "camel" which was substituted with "pig", which in cant means "sixpence". Other cant expressions (all listed in Partridge's *Slang Dictionary*) are *lag* (to deport a convict), *dust* (money) and *shook* (stole). In cant, "have you shook?" means "have you stolen anything?" *Lagging* means a term of penal servitude, and *to lag* means also "to urinate", which fits the scatological content of the passage, when "a rank funk" was "getting the better of him" (176.25) and when "his cheeks and trousers" were "changing colour every time a gat croaked" (177.06), i.e. each time Shem heard the retort of a gun (cant *gat*, gun) his gut opened and he beshit himself in fright diarrhoea. The simple Kant/cant reading of the Afar sentence is

"the lust of money made him steal a sixpence, and because of his theft he was put in prison". The scatological overreading changes "pig stole on him was lust" to "big stool he lost" from the "large ampullar" (177.03), i.e. *ampulla recti*.

The colour-changing Shem² took refuge in Switzerland ("Schwitzer's", 176.35), trying his luck first in the Zürich Berlitz school ("for his bare lives, to Talviland", 176.27; cf. "ensign the colours by the beerlitz", 182.07), as Thalwil is a little town on the shores of the Lake of Zürich.³

² "Changing colours" is a reference to the hesitancy of the deserting Shem as to which colours he should choose from between the warring nations - he opts for the neutral Switzerland. The colours mentioned are the German (1867-1918) (in French): "noir blank and rouges" (176.24); the French (in German): "roth, vice and blause" (176.23), and the Irish (in English): "grim white and cold" (176.24; i.e. green white and gold). The American colours, the Stars and the Stripes, are desecrated by Shem who uses them as a blanket, since "bedtick" is a U.S. sailors' slang expression for the American flag; according to Partridge, because of the resemblance to striped mattress covering. This harsh treatment could be Joyce's revenge for Samuel Roth's ("roth vice", 176.23) pirating *Ulysses*. "The bedtick from Schwitzer's" serves Shem as a macintosh under which he hides himself as an unknown dead soldier ("his face enveloped into a dead warrior's telemac", 176.35).

³ "Talviland, ahone ahaza" (176.27) was inserted into the 1938 galleys with the Afar material. Milesi, in his superb analysis of Ugro-Finnic elements in *Finnegans Wake* (L. Milesi. *L'idiome babélien de Finnegans Wake: Recherches thématiques dans une perspective génétique*. In *Genèse de Babel: Joyce et la Création*, C. Jacquet, ed. Editions du CNRS, Paris 1985, pp. 155-215) traced *talvi* as Finnish for "winter", and *hon* and *haza* as Hungarian for "at home" and "homewards", respectively, explicating the VI.B.45.84 entries, crossed out in green pencil. It may be added that "Talviland, ahone ahaza" has also an Irish reading: *talamh*, land, *ochón ochón* (*Talamh na h-Éireann*, The

The puzzle of Afar was solved for me by my wife, a professional linguist. When I asked her whether there is any language "Kush Afar", she thought of Cushitic and produced a little book of the grammar of Afar by G. Colizza: *Lingua 'Afar nel Nord-Est dell' Africa* (Vienna: A. Hoelder, 1887). On p.108, Colizza has the following sentence: "alá yōk bāta wāh aník rāmili yō utúq", which he translates as "*poichè non posso trovare la cammella che ho perduta, gettami arena!*", i.e. because I cannot find the camel I have lost, throw me some sand! A word-by-word translation of the peculiar Afar syntax, closely followed by Joyce in his interlinear translation in VI.B.45.84, is as follows: alā (camel) yōk (to me, belonging to me) bāta (was lost) wāh (I lack, I miss, I cannot find) aní-k (I-because) rāmili (sand) yō (to me) utúq (throw). Colizza explains that "sand-throwing" was a kind of divination by sand used for recovering lost objects and animals.

- PETR SKRABANEK

Irish Soil, The Irish Sod, and *ochón*, the Irish wailing at the Wake), i.e. the wailing of the Irish exile for the lost country. Furthermore, in Hungarian, the Hiberno-English *ochone ochone* (alas, alas) becomes the first part of a Hungarian proverb: *ahány ház annyi szokás*, as many countries, as many customs. While *ház* and *hon* in Hungarian both mean 'house', 'home', *haza* and *hon* are also used as equivalents for "native land, fatherland", *hon* being more archaic and poetic.

MUTANT UNITS IN THE C NOTEBOOKS

Over twenty years ago, in what I still regard as one of the finest essays ever,¹ Jack Dalton commented on a mistranscription of a B notebook unit by Mme Raphael and Joyce's use of the mutant. He concluded that there was no reason to think that Joyce was aware of the change. However, examination of just one B notebook, B.11, reveals other mutants (units are followed by page numbers in parentheses):

B.11	C.1	FW
rash act (7)	rusty Oct (80)	410.09
pawnshop Czd (30)	pennyshop lad (101)	479.27
she has a few drinks	she has a few diables	
in her (31)	in her (103)	439.05
swallowed cud (fasted)	swallowed air (footed)	521.05
(35)	(106)	
right cheek dimple (70)	right cheek disciple (141)	411.13
in his hand a banjo (135)	in his hand a boug (187)	489.23
some portion of this	some patron of this	
answer appears to be	answer appears to be	
taken from the writings	taken from the writings	
of S [Augustine] (156)	of S Synodia (199)	487.35

I think there is sufficient evidence for us to be fairly certain that Joyce *was* aware of the corruption that had occurred. Some mutant C units (not listed above) were corrected by him, either from memory or by consulting the original, we cannot say. I

¹ Jack Dalton 'Advertisement for the Restoration' published in *Twelve and a Tilly* (London, 1966)

believe that he deliberately used other units, aware that they had been mistranscribed and that they had no remnant of external meaning except for the remote compositional connexion.

Where do we go from here? Firstly we need a complete listing of mutants: I leave this to someone who has easy access to Archive material. Secondly we need to think about the implications. Some of these are profound and raise questions about the nature of art. Surely this must be a unique compositional method and can certainly be interpreted in both a positive and a negative way. I prefer to concentrate on the former. I suggest that it is one of Joyce's techniques following the commonplace idea that dreams are distortions of everyday life. The notebook units represent such life. At first (during the early stages of composition) Joyce is content to rearrange them. Later he distorts them more and more, making them less easy to recognise. Finally he uses the accidental mistranscriptions.

-IAN MACARTHUR

KATEY'S LETTER

The following song, not listed by Hodgart & Worthington, is quoted in the forthcoming new edition of Roland McHugh's *Annotations to Finnegans Wake* as the source of 379.01-2: the original identification was made by Adaline Glasheen.

KATEY'S LETTER.

The Poetry by LADY DUFFERIN.

Andante con espressione.



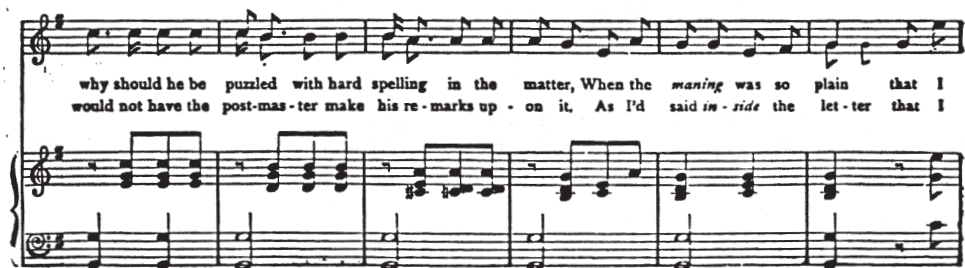
1. Och, girls dear, did you ev-er hear, I wrote my love a
2. I wrote it, and I folded it, and put a seal up-



let - ter, And al - tho' he can - not read, sure I thought 'twas all the bet - ter, For
on it; 'Twas a seal al - most as big as the crown of my best bon - net; For I



why should he be puzzled with hard spelling in the matter, When the maning was so plain that I
would not have the post-mas-ter make his re-marks up - on it, As I'd said in - side the let - ter that I



love him faith - ful - ly? I love him faith - ful - ly, And he
lov'd him faith - ful - ly. I love him faith - ful - ly, And he

p

knows it, oh! he knows it, with - out one word from me.
knows it, oh! he knows it, with - out one word from me.

p

My heart was full, but when I wrote I dar'd not put the half in, The
Now, girls, would you be - lieve it, that post-man so con - sat - ed No

neighbours know I love him, and they're migh - ty fond of chaff - ing; So I
an - swer will he bring me, so long as I have wait - ed; But

dar'd not write his name *out - side* For fear they would be laugh - ing, So I
may - be there *mayn't* be one, for the *re - son* that I stat - ed, That my

wrote, "From lit - tle Kate to one whom she loves faith - ful - ly."
love can nei - ther read nor write, but he loves me faith - ful - ly.

I love him faith - ful - ly, And he knows it, oh! he
He loves me faith - ful - ly, And I know, wher - e'er my

knows it, with - out one word from me.
love is, that he is true to me.

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Zurich James Joyce Foundation

**Augustinergasse 28
CH-8001 Zurich
Switzerland**

Telefon 01 / 211 83 01

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