

A

FINNEGANS WAKE CIRCULAR



Woman the Inspirer

SPECIAL MUSIC ISSUE

Vol. 6

1990-91

CONTENTS

| | | |
|--|----------------------|-----------|
| <i>Woman the Inspirer: Wagner in VI.B.3 and VI.B.35</i> | <i>Geert Lernout</i> | <i>1</i> |
| SONG HOARD: FOUR INDEXES..... | <i>Vincent Deane</i> | <i>12</i> |
| Indexes One & Two: <i>Rondes et chansons populaires</i> in VI.B.33 and VI.C.6..... | | <i>12</i> |
| 'Histoire Merveilleuse de Dame Tartine' | | <i>23</i> |
| Index Three: King Roderick's Comic Songbook in VI.B.41..... | | <i>25</i> |
| Index Four: <i>Read 'Em and Weep Again</i> in VI.B.41 | | <i>37</i> |
| 'La Marguerite' (opening page)..... | <i>Back Cover</i> | |

Editor

Vincent Deane

Editorial Advisors

Geert Lernout
Laurent Milesi

Ian MacArthur
John O'Hanlon

Roland McHugh
Danis Rose

Quotations from *Finnegans Wake* are by permission of Viking Penguin Inc. and Faber & Faber.
Copyright 1939 by James Joyce, © renewed 1967 by George Joyce and Lucia Joyce.

Manuscript Material is reprinted with the permission of the Society of Authors on behalf of the Trustees of the James Joyce Estate, the British Library and the Poetry/Rare Books Collection of the University Libraries, State University of New York at Buffalo.

Joyce MS text © 1981, 1988 the Trustees of the James Joyce Estate.

A Finnegans Wake Circular is published quarterly at 38 Anna Villa, Ranelagh, Dublin 6, Ireland.

Copyright © 1991, *A Finnegans Wake Circular* ISSN 0267-9612

All rights reserved. No part of this periodical may be reproduced, used or transmitted in any form or by any means, electronic or mechanical, including photocopying and recording, or any information storage and retrieval system, without written permission from the publisher.

This issue has been made possible by the support of the University of Antwerp and the University of Massachusetts-Boston.

Cover: Portrait of Mathilde Wesendonck by C. Dorner.

WOMAN THE INSPIRER — WAGNER IN VI.B.3

Wagner's importance for the *Wake* has long been recognized. Some thirty years have passed since the appearance of David Hayman's essay 'Tristan and Isolde in *Finnegans Wake*: A Study of the Sources and Evolution of a Theme' (*Comparative Literature Studies*, 1 [1964], 93-112) and the significance of the Tristan story has recently been reconsidered by Hayman in his *The Wake in Transit* (Ithaca: Cornell University Press, 1990), and by Timothy Martin in his *Joyce and Wagner* (Cambridge University Press, 1991).

Pages 66 to 77 of Notebook VI.B.3 contain a seminal early index of Wagner-related entries, the source of which has eluded scholars for quite a while. In the Spring of 1989 I spent a couple of weeks in the music section of the University of Georgia library reading all of the Wagner biographies and studies published before the relevant period. I discovered that some of the entries, from 'At home with the / music' to 'Clouds dissipate' on p. 68, were translations of sentences from the recollections of Mathilde Wesendonck ('mitgetheilt von Albert Heinz') in the *Allgemeine Musikzeitung: Wochenschrift für die Reform des Musiklebens der Gegenwart*, 14 February 1896. But it was obvious that this material had itself been the source for some further book or article in English, and so I continued to look for it in Athens, GA, and back home in Belgium, while Vincent Deane checked Wagneriana in England and Ireland.

After I had tried most of the obvious places in Belgium, my colleague Karel Wauters, who had written a Ph.D. on Wagner's influence on Flemish literature, suggested that I should write to the Richard Wagner Museum in Bayreuth. The director, Dr. Eger, replied on 10 January 1990 that he had put all his work aside to hunt for the source. He suggested a number of texts (Wolfgang Golther's preface to his edition of the Wesendonck correspondence, the third volume of Glasenapp's biography, Julius Kapp's *Richard Wagner und die Frauen* and Ashton Ellis's biography) but he also thought I should try *Femmes inspiratrices et poètes annonciateurs* (Paris: Perrin, 1917) by Édouard Schuré because it contained on p. 15 the sentence 'Il assistait en tiers à cette noble intimité', a version of the phrase to be found on VI.B.3.069.

The Antwerp city library had a copy of Schuré's book in which I quickly located all the relevant items, from 'la discrétion naturelle de deux familles' (p. 4; VI.B.3.066)

to ‘Maintenant je retourne à Tristan. A travers lui je te parlerai par l’art profond du silence sonore’ (p. 41; VI.B.3.077). A week later Vincent Deane located a copy of the English translation, which proved to be the direct source.

Schuré knew Wagner personally. In 1865 he attended the first production of *Tristan*, at Munich. Later an enthusiastic article on Wagner he wrote for the *Revue des Deux Mondes* earned him a place in the Master’s inner circle. An Alsatian, Schuré’s sympathies during the Franco-Prussian war were with Paris. Wagner was less than pleased with this and made sneering mention of him in his notorious anti-French farce, *eine Kapitulation*. Schuré remained, nevertheless, a loyal Wagnerian and was present at the preparations for the inaugural performance of the *Ring* at Bayreuth, in 1876.¹

Schuré’s oeuvre includes a book about the Lied, a history of the musical drama, two books on Wagner, a series of symbolist dramas under the general title *Le théâtre de l’âme* and two collections of poems, *La vie mystique* and *L’âme des temps nouveaux*, all soaked in Wagnerian attar.

Femmes inspiratrices et poètes annonciateurs (first published in 1909) belongs to a series of studies on religion, mysticism and art: *Les grands initiés* (1889), *Précurseurs et révoltés* (1904) and *L’évolution divine: du Sphinx au Christ* (1912). It is a typical product of the anti-materialist climate in France in the first decades of this century,² which was often related to the Symbolist movement and the *Revue wagnérienne*, to which Schuré was a contributor. The ‘poètes annonciateurs’ (Mme Ackermann, Louis le Cardonnell and Alexandre Saint-Yves), who are examined in some detail in Schuré’s original, do not appear at all in the English version, which deals solely with the three women-inspirers: Mathilde Wesendonck, Cosima Liszt and Margherita Albana Mignaty. Schuré was no feminist: women exist only to inspire men; their love and passion transform themselves in the work of the man they love:

¹ The information in this section is derived from Ernest Newman’s *Life of Richard Wagner*. (New York: Alfred A. Knopf Inc., 1946).

² Schuré also translated a book by Rudolf Steiner, who in his turn wrote the introduction to the German translation of *Les grands initiés*.

The three types of womanhood here set forth, belong to a category that may be classified under the heading, Woman: the Inspirer ... a kind of spiritual fecundation of the Eternal-Masculine by the Eternal-Feminine wherein is seen one of the loftiest functions of woman.

He quotes approvingly the Swedish author Ellen Key who claims: "The woman of the future even now exists in man's fancies and dreams, and woman is moulded according to his aspirations." Aragon revisited: 'L'homme est l'avenir de la femme'.

Mathilde Wesendonck was the most famous of these *femmes inspiratrices* and *Tristan und Isolde* is the result of the passionate relationship between the older composer and the young wife of Otto Wesendonck, Wagner's protector and Mæcenas in Zürich, which acted out in real life what Wagner would transform into drama and music. The Wesendonck chapter, which opens the book and which was first published in the *Revue des Deux Mondes* of December 1904, describes in detail Wagner's involvement with the Wesendoncks. Schuré was the first to do this and he writes in his introduction of how Wagner's widow wanted to have the letters destroyed and how the German Wagnerians did not dare to look at the episode too closely.

The sentences and phrases Joyce noted from Schuré would seem to have been destined for the pages of the first draft of the 'Tristan and Isolde' piece Joyce was writing at the time. But only three items — two cancelled in brown, one in red — were to make it to that text. Apart from one cancelled unit added to a first draft of I.7, one that went into a second draft of III.2 and another that was used in a later version of the same chapter, all the cancelled units were used after 1933. Of these, the majority went into the most explicit reference to the Wagner-Wesendonck triangle — on FW 229.33-230.25. This passage also contains the two Wagner-related units, 'G.S.M.' and 's.l.F.', transferred from VI.B.35 (see INDEX TWO below). While these may be found in Schuré, it is possible that they were taken from some other source. One further point that may be of some significance is that Joyce's notes derive entirely from the first third of the book, which deals with Mathilde Wesendonck, and bypass much potentially useful material in the sections on Cosima Liszt (which describes the founding of Bayreuth and Wagner's home life) and Margherita Albana Mignaty. This suggests either an unusual singlemindedness in an author who often found his most

striking material at the periphery of his chosen areas, or that the translation of the Wesendonck chapters may have appeared separately in some as yet untraced periodical.

VI.B.3 was an early notebook used over a lengthy period and this is reflected in unusually erratic draft-colour correspondences. In some cases material has been inadvertently used a second time (see VI.B.3.069(d)), not having been cancelled on first transference. Where draft dating in the *James Joyce Archive* is unclear, this has been based on David Hayman's *First Draft Version of Finnegans Wake*, indicated by the abbreviation *FDV*.

WTI: Edouard Schuré, *Woman: the Inspirer*, authorised translation by Fred Rothwell. vii, 166 pp. (London: The Power Book Co., 1918).

INDEX ONE: VI.B.3

[Draft usage: *blue*-deleted material appears in II.4§1.*0 (earliest fair copy, March 1923), III§1A.*1/1D.*1//2A.*1/2C.*1 (second draft, probably April 1924), II.1§2.Σ2I-, II.1§2.Σ2I-/4.Σ5I-/6C.Σ3I- (extradraft material, January 1931-January 1933), II.2§4.5 (carbon of third typescript of 'Scribbledehobble', probably 1934), II.2§7.1I- (extradraft material for incomplete second draft, 1934), II.2§5.2I-/7.3I- (extradraft material used in missing typescript prepared for printer of *Finnegans Wake*, 1934-1937);³ *brown*-deleted material appears in II.4§1.*0 (earliest fair copy, March 1923), and II.4§1.*0I- (extradraft material, March 1923);⁴ *red*-deleted material appears in II.4§1.*0 (earliest fair copy, March 1923), I.7§2.*0 (first draft in large red-backed notebook, January or early February 1924), I.8§1A.*0 (first draft in large red-backed notebook, February 1924), III§1A.5/1D.5//2A.5/2B.2/2C.5 (first typescript, typed late 1924 and revised March 1926), II.1§4.Σ5I-/6D.Σ3I- (extradraft material, January

³ *JJA* 56:001, *JJA* 57:007, *FDV* 305, *JJA* 52:147, *JJA* 52:239, *JJA* 52:239, *JJA* 52:255,

⁴ *JJA* 56:001.

1931-January 1933), ?IV§1.3 (typescript, probably early 1938);⁵ *green-deleted* material appears in III§2A.10/2B.8/2C.10 (third proofs for *transition* 13, dated by the printer 21 April 1928).⁶]

066

- (a) natural / discretion

WTI 4: the natural discretion of both families ... prevented further enquiries from being made [into Wagner's relationship with Frau Wesendonck].

- (b) + 1883 RW

WTI 4: Since Richard Wagner's death in 1883, the correspondence between himself and most of his friends has been published.

- (c) ^bsuperior / quality (T&I

WTI 6: As regards the inner drama played by these two human beings, its superior quality and interest are paralleled only by those of the work of art which formed their ideal expression.

FW 000.00 48478-312 *JJA* 52:240 (#)340000

II.2§7.*0

- (d) ^bMW 20

WTI 8: [Otto Wesendonck's] young wife, then only twenty years of age, was a daughter of a counsellor attached to the court
[Not located in *FW*]

- (e) ^brest assured >

FW 442.16 47482b-15v *JJA* 57:032 (#)240400

III§1A.*1/1D.*1//2A.*1/2C.*1

067

- (a) reproach by self / [accusations]

WTI 9-10: [Letter from RW to MW, Zurich, 17 March 1853] "LADY, — God henceforth will protect you from my rude manners ... If, in future, I impose upon myself more frequent acts of self-denial ... rest assured that this is because I am determined, above all else, to obtain forgiveness ... " ... Here may be seen a characteristic peculiar to Wagner, that subtle art of reproaching through self-accusation

⁵ *JJA* 56:001, *JJA* 47:375, *JJA* 48:001, *JJA* 57:165, *FDV* 305, *JJA* 63:041.

⁶ *JJA* 57:377.

- (b) Zur 1853-1855

WTI 9, 11: Only in 1853 was an uninterrupted relationship entered upon between the Wagner and Wesendonck families.... During 1854 and 1855 we find only brief notes

- (c) love born beneath / the [shade] of / friendship >

- (d) ^bShe sent lamp, / silver teapot, he / replied with / [music] books, / a volume of / his own / composition

WTI 11: Now began the delightful innocent period of gift-making, when love, born beneath the shade of friendship — like the modest rose tree under the bushy linden, — discloses so many secret intentions and delightful allusions. She sends flowers, a lamp, a silver tea-pot. He replies with rare books and music of his own composition.

FW 000.00 47478-312 *JJA* 52:240 (#)340000

II.2§7.*0

dr: which was all your ^middle ages^ — replies of the poetics ^Mr Faithful & Fervent,^ to my fine silver ^hallmarked as famille^ teapot

068

- (a) [§]At home with the / music (M.W.) >

FW 436.32 47483-195 *JJA* 57:389 #280516

III§2A.10/2B.8/2C.10

- (b) [§]MW he introduced me / to Schopenhauer's / philosophy (MW) >

FW 435.06f 47483-195 *JJA* 57:389 #280516

III§2A.10/2B.8/2C.10

- (c) 'at the twilight hour >

FW 000.00 47481-94 *JJA* 56:003 #230300

II.4§1.*0

- (d) 'visibly tired >>

[Not located in *FW*]

069

- (a) 'Clouds dissipate

WTI 12: If a concert was about to be given, or he was to conduct at one of Beethoven's symphonies, he played for me the different parts of the work ... until I felt quite at home with the music ... In 1854 he introduced me to Schopenhauer's philosophy.... What he composed in the morning he was in the habit of playing for me between five and six the same

evening, or at the twilight hour.... At times when he entered the room, visibly tired and dejected, after a short rest it was a relief to see the clouds that had gathered upon his brow suddenly dissipate and his countenance light up when he sat down at the piano

FW 453.30 47483-119 JJA 57:186 #260300

III§1A.5/1D.5//2A.5/2B.2/2C.5

- (b) ^bhe formed the third / in this noble intimacy / (O.W)

[Not located in FW]

WTI 12-3: Frau Wesendonck fully justified the confidence which her husband had placed in her ... The liberal Mæcenās was proud of his protégé ... He formed the third in this noble intimacy, wherein the master rose to lofty heights as he taught his gifted pupil.

- (c) ^btactful & fervent >

FW 000.00 47478-312 JJA 52:240 (#)340000

II.2§7.*0

dr: [see 067(d) above]

- (d) ^bpayment in music & personal company

WTI 14: Her tactful and fervent pleading enabled Frau Wesendonck to persuade her husband, in his generosity, to purchase a small house, roomy and convenient, just on the border of the estate, with a garden attached to it ... It was understood that the artist should pay the rent in music and his personal company.

FW 437.27f 47482b-15v JJA 57:032 (#)240400

III§1A.*1/1D.*1//2A.*1/2C.*1

FW 230.19 47477-90v JJA 51:153 #330200

II.1§2.Σ2l-

- (e) ^badmired by her husband

WTI 14: [Frau Elisa Wille, in her *Memoirs*] The master of the house ... was filled with admiration for the extraordinary man with whom destiny had brought him in contact.

FW 229.35 47481-90v JJA 51:153 #330200

II.1§2.Σ2l-

070

- (a) Germany and other lands

WTI 14-5: Intimate friends gathered at the Wagner chalet and the “Asyl,” whilst others from Germany or some other land would come to stay.

- (b) ^bhe had recourse to poetry

WTI 16: We must however do [Wagner] the justice to state that he was profoundly conscious of his obligations as Otto Wesendonck’s friend. Caught between so imperious a duty and his ever-increasing love, he had recourse to poetry as his sole means of deliverance.

FW 230.23-4 47481-90v JJA 51:153 #330200

II.1§2.Σ2|-

- (c) ^boptical (obstacle)

WTI 17: [The text of *Tristan*] Such as it is — even without the music, — with all its lyrical passion springing up from the depths of the inner life and dashing itself against the obstacles of the outer world

[Not located in FW]

- (d) ^bT&I - en famille

WTI 17: [RW & MW] continued to see each other *en famille*

FW 000.00 47478-312 JJA 52:240 (#)340000

II.2§7.*0

dr: [see 067(d) above]

071

- (a) ^bsoul - intimacy

WTI 19: Sublime love found courage to assert itself by the renunciation of complete possession, and to afford itself the joys of a perfect soul intimacy in all the longing and anguish of the flesh.

FW 230.23-4 47481-90v JJA 51:153 #330200

II.1§2.Σ2|-

- (b) ^oare you [illeg] / By whom?

[not found in WTI]

[Not located in FW]

- (c) ^bSweet plantation / (MW’s res) / the branches there

WTI 21: [contains a complete translation of ‘In the Vinery’ by MW. Stanza 1:] Crowned with leaves and branches slender, / Canopies of emerald hue, / Exiles from a tropic splendour, / Tell me all that troubles

you! [Stanza 4:] Well I know it! Sweet plantation, / Tyrant fate we must obey; / We have both another nation — / Our true home is far away. [Stanza 6:] Silence reigns! the branches shiver, / Sounds of weeping fill the air, / Heavy sounds of crystal quiver, / Falling from the green leaves there!

FW 280.05 47478-120 JJA 52:245 #340000

II.2§7.1|-

../..

075

- (c) ^{br}lyrical blooms

WTI 22: A strange, intoxicating kind of frenzy must have come over the composer at the sight of these delightful, lyrical blooms

FW 385.24-5 47481-94 JJA 56:002 #230300

II.4§1.*0

- (d) ^{br}our true home

WTI 21: [See Stanza 4 of 'In the Vinery', quoted at VI.B.3.071(c), above.]

FW 000.00 47481-267v JJA 56:006 #230300

II.4§1.*0|-

- (e) The Torch (T&I)

WTI 22-3: For [RW & MW] too, the torch burning before Isolde's pavilion was someday to be extinguished in the darkness of night.

- (f) 'plentitude >

FW 241.07 47477-104 JJA 51:194 #330200

II.1§4.Σ51-/6D.Σ31-

- (g) 'reduced to ashes

WTI 23: [Letter from RW in Venice to MW, dated 1st January, 1859]

The consciousness of having been loved by thee with that plentitude of tenderness ... thrills me with sacred ecstasy! Ah! once more I inhale the magic perfume of those flowers that thou didst pluck for me in the garden of thy heart; no blooms of life on earth were they, but rather the fragrance of the heavenly flowers of divine death, of eternal life. In olden times they were strewn over the hero's body, before it was reduced to ashes by the flames

FW 189.35-6 47471b-65v JJA 47:376 #240141

I.7§2.*0

076

- (a) ^bFrau Will acts as / [Candela], MW & RW
 ?WTI 30: To give him news of herself she wrote to Frau Elisa Wille, the faithful Brangwaïne.
 FW 000.00 ?47478-300 JJA 52:257 #342037
 II.2§5.2|-/7.3|-
 dr: wherefor Luiz can write what Ella can't read or veesyversy, how about it?
- (b) \$I.1 twice she wrote / better 'Yesterday
 [not found in WTI]
- (c) 'Is when she first / counted 15 then 14
 [not found in WTI]
 ?FW 601.13 47488-33v JJA 63:054 (#)380000
 IV§1.3/2.6
- (d) How are the botbots
 [not found in WTI]
- (e) ^bThou (Is)
 ?WTI 31: [Letter from RW to MW, first written as a diary entry] Here I will bring *Tristan* to completion in spite of the raging of the world.... And once more wilt thou see thy humble friend, proud as a god, healed and purified.⁷
 FW 000.00 ?47481-94 JJA 56:002 #230300
 II.4§1.*0
- (f) 'Where did I stop? / (read - Is)
 [not found in WTI]
 FW 205.14 47471b-76 JJA 48:007 #240200
 I.8§1A.*0

077

- (a) ^bArt / of sonorous silence / ^sleep^ / RW - music
 WTI 35: [RW to MW] "I now return to *Tristan*. Through it I will speak to thee in the sublime art of sonorous silence."
 FW 230.23 47477-90v JJA 51:153 #330200

⁷ The ellipsis is Schuré's. Wagner addresses Mathilde as 'thou' throughout the correspondence; this is only one of several possible instances.

II.1§2.Σ2|-/4.Σ5|-/6C.Σ3|-

dr: including art of / sonorous silence

- (b) ^bLet us talk / about me (Trist)

[not found in *WTI*]

[Not located in *FW*]

- (c) ^bIs's musical sneeze

[not found in *WTI*]

FW 000.00 47478-282 *JJA* 52:192 (#)340000

II.2§4.5

INDEX TWO: VI.B.35

039

- (a) Otto Matilde

WTI 1-51: [*passim*]

- (b) \$Λ medium

[not found in *WTI*]

- (c) \$T sends music / message (>)

- (d) g s M s l F / (sein liebe Freundin) / *gesegnet sei Matilde*

?*WTI* 11: About that time he was engaged on the *Walküre*, and had acquired the habit ... of sending to Frau Wesendonck the first melodious outpourings of those famous leading motives ... He jotted down in pencil his musical ideas on loose sheets of paper ... These hasty scraps were often accompanied by a humorous remark or a word of thanks, a lament or a declaration of affection. On one we find the initials G.S.M., signifying *Gesegnet sei Mathilde* (blessed be Mathilde); on another S.L.F., meaning *seiner lieben Freundin* (to his dear friend).

FW 230.19-22 47477-90v *JJA* 51:153 #330200

II.1§2.Σ2|-/4.Σ5|-/6C.Σ3|-

—GEERT LERNOUT

SONG HOARD: FOUR INDEXES

Included here are annotated transcriptions of the last of the remaining unpublished major song indexes.

Indexes One & Two: *Rondes et chansons populaires* in VI.B.33

Virtually all of the French songs used in the *Wake* derive from an index scattered throughout VI.B.33. This in turn is taken from V.-F. Verrimst's *Rondes et chansons populaires*, a copy of which survives in Joyce's Paris library, acquired by the University of Buffalo.¹ Joyce made two runs through his source text. At first he worked his way through more or less sequentially up to page 113, entering notes until he reached VI.B.33.088. When he returned to Verrimst on VI.B.33.176 he started at the end and worked his way backwards through the songs, as far as page 124. A few months later, Norman Douglas' *London Street Games*² would provide Joyce with a wealth of children's jargon and game terminology. Douglas' book, however, contains no music. Verrimst's *Rondes et chansons populaires*, on the other hand, is first and foremost a song book, clearly designed for the parlour piano: music and accompaniments are given throughout, and the contents include not only material found in the nursery and playground, but also ballads and patriotic songs, such as the 'Marseillaise'.

As if to emphasise this distinction, Verrimst gives little information about any of the games which the songs might accompany, beyond some generalisations in his short introduction (which Joyce seems to have ignored). Among the very few exceptions is 'La Marguerite' (see 064(a)-(b) below, as well as the reproduction on the back cover of this issue), but in his use of this (*FW* 250.29) Joyce has chosen to donate the borrowed gesture to the Prankquean, whose own skirtmishes it matches so perfectly that

¹ See Thomas Connolly, *The Personal Library of James Joyce*. (Buffalo: University of Buffalo, 1957), item 302. I owe a particular debt of thanks to R. J. Schork who went to the trouble of finding and sending me a copy of this text.

² See Danis Rose and John O'Hanlon, 'Norman Douglas' *London Street Games* Guess Where', *FWC* 1.4 (Summer 1986), 85-92.

it is absorbed almost without a trace. Most of the other notebook entries consist of material designed to give verbal patches of colour where the overall structure had already been established.

We do however owe to Verrimst a borrowing of a different order: the charming interlude at *FW* 235.32-236.06, where a paraphrase reenactment of the song 'Dame Tartine' depicts a childish blissful and sweet-obsessed anticipation of suburban high-living. This relatively straightforward passage can now be read against its original, which is appended to the notebook transcription, along with a translation and a transcription of the earliest extant drafts.

RCP: V.-F. Verrimst, *Rondes et chansons populaires illustrés avec musique et accompagnement*. 399 pp. (Paris: A. Lahure, nd.).

INDEX ONE: VLB.33

[Draft usage: *green*-deleted material appears in II.1§2.1 (first typescript, carbon; probably November 1930-January 1931) and II.1§2.1+ (retyped pages of 2.1; probably November 1930-January 1931);³ *blue*-deleted material appears in II.1§6C.Σ3|- (extra-draft worksheets, not dated in the *JJA*, dated January 1931-January 1933 by Hayman⁴; *red*-deleted material appears in II.1§2.1+ and II.1§6C.Σ3|- (see *green* above); *orange*-deleted material appears in III§2A.13/2B.11/2C.13 (marked pages of *transition* 13, prepared for the printer of *FW*, possibly begun in 1933-34 and 'completed' by 1 July 1936).⁵]

048

(h) La Tour prends / garde

RCP 13 [title]: LA TOUR PRENDS GARDE! [THE TOWER, TAKE CARE!]

³ *JJA* 51:13.

⁴ See *JJA* 51:143 and *FDV* 305.

⁵ *JJA* 61:1.

049

- (a) la bonne aventure, / O gai
RCP 17 [title]: LA BONNE AVENTURE OH! GAI! [THE GOOD ADVENTURE, HURRAH!]
- (b) les lauriers / sont coupés
RCP 23 [title]: LES LAURIERS SONT COUPÉS. [THE LAURELS ARE CUT DOWN.]

063

- (b) 'Avignon
RCP 49 [title]: SUR LE PONT D'AVIGNON [ON THE BRIDGE OF AVIGNON]
FW 226.34 47477-55 JJA 51:049 (#)301142
 II.1§2.1+
- (c) giroflé
RCP 51 [title]: GIROFLÉ, GIROFLA⁶
- (d) par ma frique
RCP 55 LA VIEILLE ET SON ÂNE [verse II]: J'ai demandé à la vieille, / Si ell' n'avait pas d'mari; / Par ma frique, répondit-elle, / V'là trente ans que je l'perdis; [THE OLD WOMAN AND HER DONKEY: I asked the old woman, / If she didn't have a husband; / Bejabbers, said she, / 'Tis thirty years since I lost him.]
Note: The refrain, 'Par ma frique, répondit-elle' appears in all stanzas (II-IV) but the first. I have so far been unable to discover the precise meaning of this phrase.
- (e) tombi (a)
RCP 59 COMPÈRE GUILLERI: Il monta sur un arbre / Pour voir ses chiens couri, / Carabi, / La branche vint à rompre, / Et Guilleri tombi [FRIEND GUILLERI: He got up on a tree / To see the dogs run-ee, / Carabi / The branch went and broke, / And Guilleri fell-ee]

⁶The French word for a stockflower is *giroflée*. The song begins 'Que t'as de belles filles! / Giroflé, girofla' [What pretty daughters you have! / Giroflé, girofla]. Its appearance at *FW* 129.30 derives from an isolated note on page 8 of VI.B.32, linking it with §I.1.

- (f) j'aimerai qui / m'aime

RCP 65 [title]: J'AIMERAI QUI M'AIME [I'LL LOVE WHOEVER LOVES ME]

064

- (a) ^bhold up her / skirt as tower

RCP 68 LA MARGUERITE / RONDE AVEC JEU: Une jeune fille se met à genoux au milieu de ses compagnes qui élèvent la jupe de sa robe au-dessus de sa tête pour faire comme une tour.

Une autre enfant, qui représente le franc cavalier, s'avance vers le cercle en chantant.

[MARGUERITE / ROUND DANCE WITH GAME: A young girl goes down on her knees in the middle of her companions who raise the skirt of her dress over her head to make a tower.]

[Another child, who represents the true cavalier, advances towards the circle singing.]⁷

FW 250.29 47477-95 JJA 51:179 #312033 FDV

II.1§6C.Σ3l-

- (b) ^r(spoken)

RCP 70 LA MARGUERITE: LE CAVALIER SANS CHANTER. / Qu'est-ce qu'il y a là dedans? [MARGUERITE: THE CAVALIER WITHOUT SINGING. / Who is inside there?]

FW 250.10 47477-101 JJA 51:198 #312033 FDV

II.1§6C.Σ3l-

- (c) mesdames

RCP 74 LE FURET DU BOIS JOLI: Il court, il court, le furet, / Le furet du bois, mesdames; / Il court, il court, le furet, / Le furet du bois joli.

[THE PRETTY WOOD FERRET: He runs, he runs, the ferret, / The wood ferret, ladies; / He runs, he runs, the ferret, / The pretty wood ferret.]

- (d) Biron danse

RCP 75 [title]: QUAND BIRON VOULUT DANSER [WHEN BIRON WISHED TO DANCE]

⁷ See back cover for original text with illustration.

- (e) 'her reverence >

FW 249.32 47477-101 JJA 51:198 #312033 FDV

II.1§6C.Σ3I-

- (f) embrasses votre / ressemblance

RCP 81 LE LAURIER [stanzas III and v]: Faites-nous trois révérences;
/ Mon joli laurier danse, / Mon joli laurier.

Embrasses votre ressemblance; / Mon joli laurier danse, / Mon joli laurier.

[THE LAUREL: Make three bows to us; / My pretty laurel dances, / My pretty laurel.]

[Kiss your likeness; / My pretty laurel dances, / My pretty laurel.]

065

- (a) par ma / prique

[see 063(d)]

070

- (a) à la mode de / les choux

RCP 89 SAVEZ-VOUS PLANTER LES CHOUX?: Savez-vous planter
les choux, / A la mode, à la mode, / Savez-vous planter les choux, / A la
mode de chez nous? [DO YOU KNOW HOW TO PLANT CAB-
BAGES?: Do you know how to plant cabbages / In the manner, in the
manner, / Do you know how to plant cabbages, / In the manner we do at
home?]

087

- (a) le petit qui / ne veut pas / manger sa soupe

?RCP 82: LA PETITE FILLE / RONDE CAMPAGNARDE: (1) J'étais si petite
fille, / Tra la la la la la, / J'étais si petite fille, / J'oubliais mon déjeuner.

[THE LITTLE GIRL / RUSTIC ROUND DANCE: (1) I was such a little girl
/ Tra la la la la la, / I was such a little girl / I used to neglect my breakfast.]

- (f) gai, gai

RCP 87 TOUJOURS GAI / RONDE BRETONNE: Toujours gaî, gaî, toujours
gaîment; / Bergère, allons gaî, gaî, / Bergère, allons gaîment. [EVER
CHEERFUL / BRETON ROUND DANCE: Ever cheerful, cheerful, ever
cheerfully, / Shepherdess, let us go cheerful, cheerful, / Shepherdess, let
us go cheerfully.]

Note: This refrain occurs throughout the song.

088

- (a) compère qu'as / tu vu?

RCP 113 LES MENTEURS: Compèr', qu'as-tu vu? / Commèr', j'ai bien vu: / J'ai vu z'une anguill' / Qui coiffait sa fill', / Au-d'ssus d'un clocher. / Compèr' vous mentez. [THE LIARS: Dearie, what did you see? / Missus, I clearly seen: / I seen a eel / Doin' up its daughter's hair, / On top of a steeple. / Dearie, you're lying.]

176

- (c) ^stin tin tin tin

RCP 298 COMPLAINTÉ DE SAINT LOUIS: Un jour, un roi très chrétien, / Tir lin tin tin, / De la foi le vrai soutien, / Tir lin tin tin. [LAMENT OF SAINT LOUIS: One day, a very Christian king, / Tir lin tin tin, / True supporter of the faith, / Tir lin tin tin.]

FW 236.13 47477-67 JJA 51:039 (#)301142

II.1§2.1+

- (d) de Montrouge

RCP 291 LE PETIT CHAPERON ROUGE: Un pâtissier, demeurant / Dans la plaine de Montrouge, / Avait un' charmante enfant / App'lé le p'tit Chap'ron Rouge! [LITTLE RED RIDING HOOD: A pastry-cook, living / In the plain of Montrouge, / Had a charming child / Called Little Red Riding Hood!]

- (e) a Toulouse fut / une belle / Clémence Isaure / était son nom

RCP 287 CLÉMENCE ISAURE: A Toulouse il fut une belle: / Clémence Isaure / était son nom, [CLEMENCE ISAURE: At Toulouse lived a beauty: / Clemence Isaure / was her name]

- (f) ^sa quibus

RCP 270 BARBE-BLEUE: [verse III] Partant pour Romainville, / A sa femme, un beau jour, / Il dit: Sois bien tranquille, / Je s'rai bientôt de r'tour. / Amus'-toi bien, ma p'tite, / Et comm' j'ai du quibus,⁸ / Pour revenir plus vite, / Je prendrai l'omnibus. [BLUEBEARD: Going to

⁸Quibus is Argot for money.

Romainville, / To his wife, one fine day, / He said: Rest easy, / I'll be
back in no time. / Have fun, little wifey, / And as I've got the readies, /
To get back all the quicker, / I'll take the bus.]
[Not located in *FW*]

177

- (a) Rouget de l'Isle

RCP 236-7 LA MARSEILLAISE: [A 'chant patriotique' written by
Rouget de Lisle, whose name appears at the end.]

- (b) ^sla petite Jeaneton

RCP 222 [title]: LA PETITE JEANNETON [LITTLE JENNY]
[Not located in *FW*]

- (c) Mère Michel >

- (d) compère Lustucru

RCP 192 LA MÈRE MICHEL: C'est la mère Michel qui a perdu son
chat, / Qui cri' par la fenêtr' qui est-c' qui lui rendra, / Et l'compèr'
Lustucru qui lui a répondu: / «Allez, la mèr' Michel, vot' chat n'est pas
perdu.» [MOTHER MICHEL: Mother Michel has lost her cat / And cries
through the window, who'll give it back to her, / And Simple Simon⁹
replies to her: / "Go on, Mother Michel, your cat isn't lost."]

190

- (d) une fillette de / 8 ans >

- (e) la petite Nicole

RCP 180 L'ÉCOLE BUISSONNIÈRE: Une fillette de huit ans, / La petite
Nicole, / Disait toujours: J'ai bien le temps / D'arriver à l'école. [THE
TRUANT: A little girl of eight, / Little Nicola, / Always used to say: I've
got plenty of time / To get to school.]

- (f) polichinelle

RCP 167 [title]: POLICHINELLE [PUNCH]

191

- (a) Dagobert & S Eloi >

⁹ I have given this equivalent for 'Friend Lustucru' whose name is synonymous with credulity. See the entry 'Lustucru' in the *Dictionnaire de la langue française: lexis* (Paris: Larousse, 1992), which offers the definitions 'Pauvre diable, homme ridicule, niais.'

- (b) c'est vrai, lui / dit le roi

RCP 161 LE ROI DAGOBERT ET LE GRAND ST ÉLOI: Le bon roi Dagobert / Avait sa culotte à l'envers; / Le grand saint Éloi / Lui dit: «O mon roi! / Votre Majesté / Est mal culottée. / — C'est vrai, lui dit le roi, / Je vais la remettre à l'endroit.» [KING DAGOBERT AND THE GREAT ST ELOI (or ELIGIUS): Good King Dagobert / Had his breeches on inside out; / The great St Eloi / Said to him: O my king! Your Majesty / Is badly breeched. / — That's true, the king said to him, / I'm going to put them on the right side out."']¹⁰

- (c) ^eil pleut bergère

RCP 155 [title]: IL PLEUT BERGÈRE [IT'S RAINING, SHEPHERDESS]
[Not located in *FW*]

- (d) ^eDame Tartine

RCP 154 [title]: DAME TARTINE [LADY BREAD-AND-BUTTER]
FW 235.32-236.06 47477-39 *JJA* 51:067 (#)301142
II.1§2.1

Note: See Appendix 1 for a reproduction of the complete source text with translation, and Appendix 2 for a transcription of the earliest surviving drafts.

- (e) j'ai du bon / tabac

RCP 152 [title]: J'AI DU BON TABAC DANS MA TABATIÈRE [I HAVE SOME GOOD SNUFF IN MY SNUFF-BOX]

- (f) il est au bois / un vieil ormeau

RCP 147 LE PINSON: Il est au bois un vieil ormeau [THE FINCH: In the woods is an old elm tree]

192

- (a) au clair de la / lune

RCP 145 [title]: AU CLAIR DE LA LUNE [IN THE MOONLIGHT]

¹⁰ The refrain 'C'est vrai, lui dit le roi' occurs in all stanzas. Joyce obviously knew this well-known song about the Merovingian king with Brian-O'Linnish sartorial tendencies, who went to an Irish finishing school. See for example VI.B.3.092(e), 'Dagobert educated / at Slane (cf / Brian O'Linn)' and my forthcoming transcription of the B.3 *Island of Saints and Scholars* notes in the next *Circular*.

(b) ^gmaman

RCP 141 LA PÊCHE DES MOULES: A la pêche des moules, / Je ne veux plus aller, maman [MUSSEL-FISHING: I don't want to go mussel-fishing any more, mother]

Note: 'maman' appears as the last word of the second line of every verse.

FW 224.34 47477-52 JJA 51:044 (#)301142

II.1§2.1+

(c) ^gtire ton cache ton

RCP 139 LE JOLI BAS DE LAINE: L'autre jour, dedans la plaine, / Tir' ton joli bas de laine, / J' rencontrai trois capitaines, / Tir' ton, cach' ton, tir' ton bas, / Tir' ton joli bas de laine, / Car on le verra. [THE PRETTY WOOLEN STOCKING: The other day in the plain / Pull up your pretty stockings, / I met three captains, / Pull up your, hide your, pull up your stockings, / Pull up your pretty stockings, / For they'll be seen.]

FW 224.27 47477-51 JJA 51:043 (#)301142

II.1§2.1+

(d) Sainte Catherine

RCP 138 [title]: SAINTE CATHERINE

(e) ^gmistenlaire

RCP 136 [title]: LA MISTENLAIRE [THE MISTENTUNE]

Note: The key words in this song are musical terms with the nonsense prefix 'misten' which accumulate until the total is reached in the last verse, which lists all distortions (in reverse — i.e. stacked — order): 'Dis-nous, p'tit bonhomme', que sais-tu donc faire? / Dis, sais-tu jouer de la mistentrompe? / Trompe, trompe, trompe, / De la mistenflûte. / Flûte, flûte, flûte, / De la mistenviole, / Viole, viole, viole, / De la mistenlaire, / Laire, laire, laire. / Ah! ah! ah! que sais-tu donc faire? [Tell us, little fellow, what can you do then? / Tell us, can you play the mistentrumpet? / Trumpet, trumpet, trumpet, / The mistenflute. / Flute, flute, flute, / The mistenviol, / Viol, viol, viol, / The mistentune, / Chune, chune, chune. / Ah! ah! ah! what can you do then?'] A note adds that the song can be continued by adding 'misten' ad lib to other terms of one's choice; mention of each instrument is accompanied by an imitative movement.]

FW 224.20 47477-51 JJA 51:043 (#)301142

II.1§2.1+

- (f) ^sverduron / onnette

RCP 129 [title]: VERDURONNETTE

[Not located in FW]

- (g) ^sah, ah, Cecilia

RCP 127 CÉCILIA: Mon père' n'avait d'enfant que moi, (*bis*) / Dessus la mer il m'envoya. / Sautiez mignonne, / Cecilia / Ah! Ah! Cécilia. [CECILY: My father had no child but me, / Over the sea he sent me. / Jump darling, / Cecily / Ah! Ah! Cecily.]

FW 224.20f 47477-51 JJA 51:043 (#)301142

II.1§2.1+

193

- (a) rose pompom >

- (b) cadence >

- (c) ^oreverence

RCP 124 LA RONDE DES FLEURS: [verse I] Vous, ma belle Rose Pompon, / Entrez, s'il vous plait, dans ce rond ... [verse II] Et vous, monseigneur le Muguet, / Qui faites si bien le coquet, / Saluez la Rose en cadence; / Rose, faites la révérence. [THE ROUND DANCE OF THE FLOWERS: You, my lovely Fairy Rose, / Join the round if you please ... And you Milord Lily-of-the-Valley, / Who flirts so well, / Greet the Rose in rhythm; / Rose, make a bow.]

[Not located in FW]¹¹

../..

- (f) ^opetit bonhomme

[See 192(e) above for source text.]

FW 459.24f 47486a-91v JJA 61:044 (#)332036

III§2A.13/2B.11/2C.13

¹¹ Probably not used, but cancelled to avoid reduplication with 064(e) above. The song as a whole neatly parallels the flower theme of II.1.

INDEX TWO: VI.C.6

172

- (i) °O gai

FW 360.27 47480-186 JJA 55:319 #380001

II.3§6.3

189

- (c) °gai, gai

[see 172(i)]

Appendix 1: The Amazing Story of Lady Bread-And-Butter.

There was once a Lady Bread-and-Butter who lived in a fresh butter palace. The outer walls were of flour; the flooring was of almond biscuits; the bedroom of milk cream; the bed of biscuits; the curtains of aniseed.

She married Mr Pastry-Ring, whose hair was done up with a fine cream cheese. His hat was a girdle cake; his coat was puff pastry; his breeches nougat; his waistcoat chocolate; his stockings caramel; and his shoes honey.

Their daughter, the fair Charlotte, had a nose of marzipan; fine teeth of stewed fruit; ears of cracknel. I can see her garnish her party dress with a twist of apricot spread.

The great Prince Lemonade, with a fine curly head, went to pay court. His marmalade hair was adorned with baked apples. His royal diadem of little cakes and raisins invited respect.

You would tremble at the sight of his guard of capers and gherkins, armed with mustard rifles and sabres of onionskin. Charlotte and the king are about to sit on a throne of brioches; bonbons spill out of their pockets from morning to night.

But the Wicked Fairy, in a fit of jealousy and ill humour, with a blow of her humped back knocked down the happy sugar palace!!!

MORAL.

To build it up again, good parents, give at leisure sugar to your children.

HISTOIRE MERVEILLEUSE DE DAME TARTINE.

Il était un' dame Tartine
 Dans un palais de beurre frais,
 La muraille était de farine.
 Le parquet était de croquets;
 La chambre à coucher
 De crème de lait,
 Le lit de biscuits,
 Les rideaux d'anis.

Elle épousa monsieur Gimblette,
 Coiffé d'un beau fromage blanc;
 Son chapeau était de galette,
 Son habit de vol-au-vent;
 Culotte en nougat,
 Gilet de chocolat,
 Bas de caramel
 Et souliers de miel.

Leur fille, la belle Charlotte.
 Avait un nez de masse-pain,
 De belles dents de compote,
 Des oreilles de créquelin.
 Je la vois garnir
 Sa robe de plaisir,
 Avec un rouleau
 De pâte d'abricots.

Le grand prince Limonade,
 Bien frisé, vient faire sa cour,
 Ses cheveux de marmelade
 Ornés de pommes cuites au four.
 Son royal bandeau
 De petits gâteaux
 Et de raisins secs
 Portait au respect.

On frémit en voyant sa garde
 De câpres et de cornichons,
 Armés de fusils de moutarde
 Et de sabres en pelur's d'oignons,
 Sur un trône de brioches,
 Charlotte et le roi vont s'asseoir,
 Les bonbons sortent de leurs poches
 Depuis le matin jusqu'au soir.

Voici que la fée Carabosse,
 Jalouse et de mauvaise humeur,
 Renversa d'un coup de sa bosse
 Le palais sucré du bonheur!!!.

MORALITÉ.

Pour le rebâtir,
 Donnez à loisir,
 Donnez, bons parents,
 Du sucre aux enfants.

IL PLEUT, IL PLEUT, BERGÈRE.

Il pleut, il pleut, bergère;
 Presses-tes blancs moutons;
 Allons sous ma chaumière,
 Bergère, vite, allons.
 J'entends sous le feuillage
 L'eau qui tombe à grand bruit;
 Voici, voici l'orage,
 Voilà l'éclair qui luit.

Entends-tu le tonnerre?
 Il roule en approchant;
 Prends un ami, bergère,
 A ma droite, en marchant.
 Je vois notre cabane....
 Et, tiens, voici venir
 Ma mère et ma sœur Anne,
 Qui vont l'étable ouvrir.

Bonsoir, bonsoir, ma mère
 Ma sœur Anne bonsoir;
 J'amène ma bergère
 Près de vous pour ce soir.
 Va te sécher, ma mie,
 Auprès de nos tisons:
 Sœur, fais-lui compagnie.
 Entrez, petits moutons.

Soignons bien, ô ma mère,
 Son tant joli troupeau;
 Donnez plus de litière
 A son petit agneau.
 C'est fait. Allons près d'elle.
 Eh bien! donc, te voilà?
 En corset qu'elle est belle!
 Ma mère, voyez-la.

Juges, avocats, entr'ouvrant leurs serres,
 Au pauvre plaideur par eux rançonné,
 Après avoir pateliné,
 Disent, après le procès terminé :
 J'ai du bon tabac dans ma tabatière,
 J'ai du bon tabac ; tu n'en auras
 Pas.

D'un gros financier, la coquette flaire
 Le beau bijou d'or de diamants orné.
 Ce grizou, d'un air refrogné,
 Lui dit : Malgré ton joli nez...
 J'ai du bon tabac dans ma tabatière,
 J'ai du bon tabac ; tu n'en auras
 Pas.

Tel qui veut nier l'esprit de Voltaire,
 Est pour le sentir trop enchiffrené.
 Cet esprit est trop raffiné,
 Et lui passe devant le nez.
 Voltaire a le nez dans sa tabatière,
 Et du bon tabac ; tu n'en auras
 Pas.

Voilà huit couplets ; cela ne fait guère
 Pour un tel sujet bien assaisonné :
 Mais j'ai peur qu'un priseur mal né
 Ne chante, en me riant au nez :
 J'ai du bon tabac dans ma tabatière,
 J'ai du bon tabac ; tu n'en auras
 Pas.

DAME TARTINE.

Accompagnement par M. V.-F. VERRIMST.

Allegretto.

CHANT.



Il é - tait un'da-me Tar - ti - ne Dans un pa - lais de beur-re

PIANO.



frais ; La mu-raille é-tait de fa - ri - ne, Le par-quet é-tait de cro-



quets, La chambre à cou-cher Decréme et de lait. Le lit de bis-cuits, Les ri-jeux d'a-nis.



Appendix 2: Joyce's Earliest Draft Version of *FW* 235.32-236.06.

Lady Jame Shortbread will walk by in for supper with her marchpane wig on necklace of almonds and her ^[marmalade] peach Sundae^ dress with bracelets of honey and her ^[chocolate stockings] cochineal stockings^ with the caramel ^[shoes] dancings^ and her suckingstaff of ivory mint.

[The remainder of this draft is missing, but the text is continued in the following (typescript) draft, 47477-66; *JJA* 51:067.]

And the Prince Lemonade has been graciously pleased. His six chocolate pages will run bugling before him and Cococream toddle after with his sticksword in a pink cushion. We think he ought to know Lady Jame.¹² He's not going to Cork till Eatser or mayhope till Saint Tibble's Day.

Index Three: King Roderick's Comic Songbook

We have already seen¹³ how, in the course of adding Moore's Melodies to the pages of VI.B.45 at the beginning of 1938, Joyce hit on the more briskly efficient method of transferring the entire collection via the table of contents. He reverted to his more customary habits, however, when, a few weeks later, he filleted elements from a number of other songbooks into VI.B.46; adding Petrie's *Complete Collection of Irish Music*, the anonymous *1916 Song Book*, and Spaeth's *Read 'em and Weep* to the already overflowing stew pot.¹⁴ Towards the end of the same year — and before he had finally exhausted Moore's Melodies — Joyce compiled his last extant songlist for the *Wake*. This appears in VI.B.41 and has been one of the most difficult to source. Danis Rose first drew my attention to it many years ago, but a series of direct and proxy raids on libraries in Britain, Ireland and the United States yielded nothing. The unit 'comicsongbook', at *FW* 380.24 (47480-284v; *JJA* 55:482; #380900; II.3§7.4) — which has not been located in any of the notebooks — entered the text around

¹²The TS reading, 'Lady Jane', which entirely loses the flavour of the original, is clearly the result of butterfingering typing.

¹³See Danis Rose, John O'Hanlon and Vincent Deane, 'Thomas Moore's Celebrated *Irish Melodies* at the *Wake*', *FWC* Vol. 5 (1989-90), 3-4.

¹⁴See Danis Rose, *The Index Manuscript* (Colchester: A Wake Newslitter Press, 1978), 235-46, 247-51, 258-62.

the same time as the songs and appeared to give some indication of the actual title of the source. Although this turned out not to be the case, it still remains a fitting description.¹⁵

In the meantime the Irish Traditional Music Archive had been established at a new address at 63 Merrion Square and I belatedly decided to investigate its collection. Within ten minutes I was at last able to identify the source as an obscure and anonymously-amassed collection published in New York around the beginning of the century, bearing the title *Six Hundred and Seventeen Irish Songs and Ballads*. The speed of this find was made possible through the help of the ITMA's Administrator, Nicholas Carolan, and through the inspired practice of not only computerising the Archive's large collection of books and recordings, but of entering the contents pages of each songbook into a database that allowed multiple title searches.

Interestingly, the book does appear in Hodgart and Worthington's bibliography,¹⁶ but its significance appears to have escaped the authors (who did not work from the *FW* notebooks), so a number of the more obscure songs it contains, such as 'Mike Brady's Shirt' (*FW* 381.12f) and 'The Widow Nolan's Goat' (*FW* 380.31) were overlooked.

Once again the book and index raise the question of how much of what entered the *Wake* was spontaneously set down on paper by Joyce from his personal stock of knowledge, and how much was acquired in the course of accumulating raw material from external sources for his oeuvre. Certainly, as with Moore, he would not have needed to find a book to reproduce many of the songs in his lists, yet the known receives no privileged treatment here (or elsewhere), but was transcribed and had patiently to wait its turn with other text from the same source.

¹⁵ Another unhelpfully distracting unfact was the (still unexplained) presence of Dr Rutty at the head of the list. Whether this is the author of the *Natural History of the County of Dublin* (1772), who crossed swords with Charles Lucas, or a different and younger him of the same ham, remains unclear. All that may be said with near certainty is that his name appears nowhere in the source text. I have nevertheless left his name at the beginning of the transcription.

¹⁶ M. Hodgart and M. Worthington, *Song in the Works of James Joyce*, New York: Columbia University Press, 1959), 213.

As Hodgart and Worthington point out, the *Six Hundred and Seventeen Irish Songs and Ballads* is a collection of words only. It is unlikely that Joyce himself knew the melodies of all of the eighty odd songs he systematically transcribed (mostly in the exact order of their appearance in the collection). Did he know, for example, the air of the exceedingly obscure Smiggy Maglooral (FW 381.30)? Does anybody?

SHS: Six Hundred and Seventeen Irish Songs and Ballads. 124 pp. (New York: Wehman Bros., n.d.)

INDEX THREE: VI.B.41

[Draft usage: all located cancelled material, both *blue*-deleted and *red*-deleted, as well as a number of uncanceled items, may be found in II.3§7.3 (long holograph passage added to typescript of 'Roderick O'Connor' piece, late 1938);¹⁷ one uncanceled item — 'Lannigan's Ball' at 222(b) — appears in II.3§7.4 (typescript, probably September 1938).¹⁸]

216

- (a) Dr Rutty

[not found in *SHS*]

- (b) cow that ate the / piper

SHS 7: THE COW THAT ATE THE PIPER.

- (c) 'of sweet gorteen

SHS 7: THE MAID OF SWEET GORTEEN.

FW 379.28 47480-263v JJA 55:460 (#)380000

II.3§7.3

- (d) McCarthy's mare

SHS 8: MCCARTHY'S MARE.

FW 381.02 47480-264v JJA 55:462 (#)380000

II.3§7.3

¹⁷ See JJA 55:445.

¹⁸ See JJA 55:469.

- (e) the secret you / trusted to me
SHS 8: THE SACRET YEZ TRUSTED TO ME.
- (f) Kate of Arraglen
SHS 8: KATE OF ARRAGLEN.
- (g) ^bBlackbird
SHS 9: THE BLACKBIRD.
FW 381.23 47480-272v JJA 55:464 (#)380000
IL.3§7.3
- (h) ^bGreen Linnet
SHS 10: THE GREEN LINNET.
FW 381.13 47480-264v JJA 55:462 (#)380000
IL.3§7.3
- (i) sogart aroon
SHS 11: SOGGARTH AROON.
- (j) Kerry dances
SHS 11: KERRY DANCE.
- (k) Paddy's panacea
SHS 12: PADDY'S PANACEA.
- (l) ^rRambler from Clare
SHS 13: THE RAMBLER FROM CLARE.
FW 381.06 47480-264v JJA 55:462 (#)380000
IL.3§7.3
- (m) Father Finagan
SHS 16: MR. FINAGAN.

217

- (a) ^rcastles of mud
SHS 16 [MR. FINAGAN.]: Her father had castles of mud, / Of which I
wur fond of admiring
FW 380.36 47480-264v JJA 55:462 (#)380000
IL.3§7.3
- (b) S western clout
SHS 16 [MR. FINAGAN.]: I got a south western clout, / Which knocked
me on top of poor Finagan.

- (c) Spoon in a thick porridge
SHS 16 [MR. FINAGAN.]: I found that my two toes were tied, / Like a spoon in a pot of thick stirabout.
- (d) 'a grass quilt
SHS 16 [MR. FINAGAN.]: But I soon got the use of my toes, / By a friend of the corpse, Larry Gilligan, / Who helped me to get into my clothes, / For to spread a grass quilt over Finagan.
FW 380.26 47480-264v JJA 55:462 (#)380000
 II.3§7.3
- (e) billy gofister
SHS 16 [MR. FINAGAN.]: One billy-go-fister I gave, / Which caused her to grunt and to grin again
- (f) a patterin >
- (g) come the chuckle o'er
SHS 16 [MR. FINAGAN.]: I'll go to the fair wid the men, and / Dance wid the girls for a-patterin'. / ... But they'll not come the cuckle [sic] o'er me, / For they might be related to Finagan.
- (h) 'Paddy Blake's Echo
SHS 18: PADDY BLAKE'S ECHO.
FW 378.36 47480-260v JJA 55:458 (#)380000
 II.3§7.3
- (i) /Sw/eeet belle mahone
SHS 21: SWEET BELLE MAHONE.
- (j) Teddyregans Swary
SHS 23: TEDDY REGAN'S SWARIE.
- (k) 'Lanty Leary
SHS 23: LANTY LEARY.
FW 381.12 47480-264v JJA 55:462 (#)380000
 II.3§7.3
- (l) ^b/Faith/ I will
SHS 23 [LANTY LEARY.]: "Faith I will," says Lanty Leary.
FW 379.21 47480-263v, 264 JJA 55:460, 461 (#)380000
 II.3§7.3

- (m) 'Katy's Letter / from little Kate / to one whom she / loves

SHS 24 [KATY'S LETTER.]: "From little Kate to one whom she loves faithfully." / I love him faithfully, / And he knows it, oh! he knows it, without one word from me.¹⁹

FW 379.01f 47480-260v JJA 55:458 (#)380000

II.3§7.3

218

- (a) cant read / or write

SHS 24 [KATY'S LETTER.]: my love can neither read nor write

- (b) petticoat lane

SHS 24: PETTYCOAT LANE.

- (c) hotmutton pies

SHS 24 [PETTYCOAT LANE.]: I turned for to strike her, but got in the eye / A plaster of what they call hot mutton pie.

- (d) strength of a Cain

SHS 24 [PETTYCOAT LANE.]: I prayed that I might get the strength of a Cain, / To be able to whale him in Pettycoat Lane.

- (e) Sign of the Boot

SHS 24 [PETTYCOAT LANE.]: My friend tould the crowd that was 'round to be mute, / While we slipped to a house, called "The sign of the boot."

- (f) hog and a goat

SHS 24 [PETTYCOAT LANE.]: The reckoning came to a hog and a goat, / For which the landlord took the lend of my coat;

- (g) Darby

SHS 24 [PETTYCOAT LANE.]: 'Twas my own brother Darby I bate all the time.

¹⁹ It appears that Joyce, instead of using the unit in his notes, took the unusual step of using part of the refrain (*not* noted) which immediately follows it, and which he is very likely to have known from memory long before encountering his source here. For a reproduction of the song with music, see *FWC 2.4* (Summer 1987), 78-80.

- (h) ^bCushlamachree
SHS 26: CUSHLAMACHREE.
FW 381.22 47480-272y JJA 55:464 (#)380000
II.3§7.3
- (i) Larry O'Gaff
SHS 27: LARRY O'GAFF.
- (j) farywell
SHS 28: THE FAIRY WELL.
?FW 382.28 47480-273 JJA 55:465 (#)380000
II.3§7.3
- (k) ^bwelcome as flowers / in May —
SHS 31: YOU'RE WELCOME AS THE FLOWERS IN MAY.
 [Not located in *FW*]
- (l) Morrisey Russian / sailor
SHS 32 [MORRISEY AND THE RUSSIAN.]: Come all ye gallant
 Irishmen, wherever that you be, / I hope you'll pay attention and listen
 unto me / 'Till I sing about the battle that took place the other day /
 Between a Russian sailor and gallant Morrisey.
- (m) 'fall & fall / about
SHS 32 [MORRISEY AND THE RUSSIAN.]: Up to the thirty-seventh
 round 'twas fall and fall about
FW 382.01 47480-272v JJA 55:464 (#)380000
II.3§7.3

219

- (a) ^b/benisha/ boy
SHS 32 [MORRISEY AND THE RUSSIAN.]: Our hero conquered
 Thompson, the Yankee Clipper, too, / The Benicia Boy and Sheppard he
 nobly did subdue
 [Not located in *FW*]
- (b) Old leather breeches
SHS 33: OLD LEATHER BREECHES.
- (c) Kitty of Coleraine
SHS 34: KITTY OF COLERAINE.

- (d) ^bWidow Nolan's Goat
SHS 36: WIDOW NOLAN'S GOAT.
FW 380.31 47480-264v JJA 55:462 (#)380000
 II.3§7.3
- (e) ^bgo through snow & / sleet / my brown girl / sweet
SHS 37 [PASTHEEN FION.]: And, O! I would go through snow and sleet / If you would come with me, my brown girl, sweet!
FW 380.30-32 47480-264v JJA 55:462 (#)380000
 II.3§7.3
- (f) Maid of Balyh[/]
SHS 37: THE MAID OF BALLYHAUNIS.
- (g) ^bRising of the moon
SHS 39: THE RISING OF THE MOON.
FW 382.10 47480-272v JJA 55:464 (#)380000
 II.3§7.3
- (h) ^rcould not tell what / I did all
SHS 41 [WHAT CAN THE MATTER BE?]: I was in love - but myself, for the blood of me, / Could not tell what I did all.
FW 381.27 47480-272v JJA 55:464 (#)380000
 II.3§7.3
- (i) ^bbothered from the head / to the tail
SHS 41 [WHAT CAN THE MATTER BE?]: Och! gramachree! what can the matter be / Bothered from head to the tail.
FW 381.27f 47480-272v JJA 55:464 (#)380000
 II.3§7.3
- (j) ^rwhat I I [sic] ail
SHS 41 [WHAT CAN THE MATTER BE?]: Father, says I, make me soon my own man again, / If you can find out what I ail.
FW 381.28 47480-272v JJA 55:464 (#)380000
 II.3§7.3

220

- (a) Mr Dick darling / the cobbler
SHS 43: DICK DARLIN', THE COBBLER.

- (b) ^bdrimmen dhu
 SHS 45: DRIMENDROO
 FW 381.19f 47480-264v JJA 55:462 (#)380000
 II.3§7.3
- (c) ^bmacKenna's dream
 SHS 44: MacKENNA'S DREAM.
 FW 381.19 47480-264v JJA 55:462 (#)380000
 II.3§7.3
- (d) ^bwhat Irish Boys / can do
 SHS 48: WHAT IRISH BOYS CAN DO.
 FW 381.29 47480-272v JJA 55:464 (#)380000
 II.3§7.3
- (e) ^rGlenfinnisk
 SHS 49: GLENFINISHK.
 FW 380.09 47480-264v JJA 55:462 (#)380000
 II.3§7.3
- (f) ^bLarry's on the force
 SHS 49: LARRY'S ON THE FORCE.
 FW 382.21f 47480-272v JJA 55:464 (#)380000
 II.3§7.3
- (g) ^bOld plaid shawl
 SHS 50: THE OLD PLAID SHAWL.
 FW 381.21 47480-272v JJA 55:464 (#)380000
 II.3§7.3
- (h) ^bMike Brady's Shirt
 SHS 51: MIKE BRADY'S SHIRT.
 FW 381.12f 47480-264v JJA 55:462 (#)380000
 II.3§7.3
- (i) Smithermock
 SHS 53: SMITHERMOCK.

- (j) name the boy Dennis / or no name at all
*SHS 54: I'LL NAME THE BOY DENNIS, OR NO NAME AT ALL.*²⁰

- (k) agricultural / I. girl
SHS 56: AN AGRICULTURAL IRISH GIRL.

221

- (a) ^bShan Van Vocht
SHS 60: SHAN VAN VOGH.
FW 372.30f 47480-260 JJA 55:455 (#)380000
 II.3§7.3
- (b) barny —
SHS 61: BARNEY, DEAR BARNEY, I'M THINKING OF YOU.
- (c) ^bTerry O'Ran
SHS 62: TERRY O'RANN.
FW 372.32 47480-260 JJA 55:455 (#)380000
 II.3§7.3
- (d) MacSorley Twins
SHS 67: McSORLEY'S TWINS.
- (e) <Kate O'Brien>
SHS 69: KATE O'BRIEN.
- (f) O rise up, Willy / Reilly & come / along with me
SHS 70 [WILLY REILLY.]: O rise up, Willy Reilly, and come along with me
- (g) Impudent blarney
SHS 71 [BARNEY O'HEA.]: Impudent Barney, none of your blarney. / Impudent Barney O'Hea.
FW 381.22 47480-272v JJA 55:464 (#)380000
 II.3§7.3
- (h) my father sold / charcoal & that / was the cause of it
SHS 75 [MY FATHER SOULD CHARCOAL.]: An Irish gossoon, and great was th'appause of it, / My father sould charcoal and that was the cause of it.

²⁰The allusion at *FW* 044.13f, was probably added to 47476a-28 (the first set of Faber galleys, *JJA* 49:055) in the Summer of 1937, and has not been traced to any extant notebook.

- (i) ^bRanting Roving Blade
SHS 77: I'M A RANTING, ROVING BLADE.
FW 372.31 47480-260 JJA 55:455 (#)380000
 II.3§7.3
- (j) ^bwhistling thief
SHS 81: THE WHISTLING THIEF.
FW 372.31 47480-260 JJA 55:455 (#)380000
 II.3§7.3
- (k) ^bNora Creina
SHS 81: NORA CREINA.
FW 372.31 47480-260 JJA 55:455 (#)380000
 II.3§7.3
- (l) hare was in the / corn
SHS 83 [PHIL THE FLUTER'S BALL.]: "I could dance you off your legs," says she, "as sure as you were born, / If ye'll only make the piper play 'The Hare was in the Corn;'"

222

- (a) ^rFrom Garryowen / in Glory
SHS 88 [GARRYOWEN.]: No man for debt shall go to jail from Garryowen in glory.
FW 372.28f 47480-260 JJA 55:455 (#)380000
 II.3§7.3
- (b) Lannigan's Ball²¹
SHS 89: LANNIGAN'S BALL.
FW 377.06 47480-292v JJA 55:481 (#)380900
 II.3§7.4
- (c) ^rBarnaby Finnegan
SHS 92: BARNABY FINEGAN.
FW 372.29 47480-260 JJA 55:455 (#)380000
 II.3§7.3
- (d) county of Myow
SHS 97: THE COUNTY OF MAYO.

²¹ *Not cancelled.*

- (e) ^bbold soger Boy
SHS 101: BOWLD SOJER BOY.
FW 380.28 47480-264v *JJA* 55:462 (#)380000
II.3§7.3
- (f) ^blather & shave & / frizzle 'em bum
SHS 111 [LATHER AND SHAVE.]: With his lather and shave 'em, lather
 and shave 'em, / Lather and shave 'em, frizzle 'em bum.
FW 380.27f 47480-264v *JJA* 55:462 (#)380000
II.3§7.3
- (g) Why can't Paddy / be a gentleman
SHS 111: WHY CAN'T PADDY BE A GENTLEMAN?
- (h) ^ron board of the / Bugaboo
SHS 117: ON BOARD OF THE BUGABOO.
FW 372.30 47480-260 *JJA* 55:455 (#)380000
II.3§7.3
- (i) ^bThat rogue Reilly
SHS 122: THAT ROGUE, REILLY.
FW 372.28 47480-260 *JJA* 55:455 (#)380000
II.3§7.3

223

- (a) ^bSmiggy Maglooral
SHS 123: SMIGGY MAGLOORAL.
FW 381.30 47480-272v *JJA* 55:464 (#)380000
II.3§7.3
- (b) ^b[illeg]
 [not found in *SHS*]
 [Not located in *FW*]
- (c) ^b[stuck 5]
 [not found in *SHS*]
 [Not located in *FW*]
- (d) Boguey balfour
SHS 58: BOGIE BALFOUR.

- (e) ^bcoersed
*SHS 58: [BOGIE BALFOUR.]: Yet, though he always seems on hand
 your actions to coerce
 FW 378.27f 47480-260v JJA 55:458 (#)380000
 II.3§7.3*
- (f) fogarty's Cake
SHS 54: MISS FOGARTY'S CHRISTMAS CAKE.
- (g) ^bSmithermock
*SHS 53: SMITHERMOCK. [see 220(i) above]
 FW 378.27f 47480-260v JJA 55:458 (#)380000
 II.3§7.3*
- (h) philoo
*SHS 45 [DRIMENDROO]: I spoke to my drimendroo, saying how are
 you? / The answer she made was a big pheloo.*
- (i) smothered in cream
*SHS 45 [DRIMENDROO]: She was like a dish of fresh strawberries
 smothered in cream!*
- (j) Paddy O'Rafter
*SHS 40: PADDY O'RAFOTHER. / By Samuel Lover.
 FW 379.21 47480-263v JJA 55:460 (#)380000
 II.3§7.3*

Index Four: *Read 'Em & Weep Again*

This transcription needs little comment. Readers are referred to Danis Rose's *The Index Manuscript* (Colchester: A Wake Newslitter Press, 1978), 235-46, for an account of Joyce's primary use of Sigmund Spaeth's *Read 'Em and Weep*: Rose includes transcriptions of notes from Spaeth entered into VI.B.46 (and also into VI.B.45). The B.41 material reproduced here represents little more than a short supplement to this: a record of Joyce's final rendezvous, some six months later, with Spaeth's barber

shops, ukeleles and beaver coats. My attention was first drawn to this additional material as the result of a correspondence with Ruth Bauerle about her *Picking Up Airs*, an edition of new essays on music in Joyce,²² which also revisits Spaeth.

REW: Sigmund Spaeth, *Read 'Em and Weep: The Songs You Forgot to Remember*. xiv, 267 pp. (Garden City, N.Y.: Doubleday, Page & Co., 1927).

INDEX FOUR: VLB.41

[Draft usage: *blue*-deleted material appears in II.3§6.5 (typescript, 1938) and IV§1.5/2.8 (typescript, mid-1938); *green*-deleted material appears in II.3§6.5.²³]
186

- (h) ^gHegesippus

[not found in *REW*]²⁴

FW 355.12 47480-215v *JJA* 55:372 #380000

II.3§6.5

- (i) ^gmajor gillfeather

REW 135 [Title]: MAJOR GILFEATHER

FW 355.12 47480-215v *JJA* 55:372 #380000

II.3§6.5

- (j) ^{gP}Ivan Slavinsky Slavar >

- (k) ^gAbdul Abulbul Amir

REW 145-7 [ABDUL ABULBUL AMIR]: Now the heroes were plenty
and well known to fame / In the troops that were led by the Czar, / And
the bravest of these was a man by the name / of Ivan Skavinsky Skavar.

FW 355.10-11 47480-215v *JJA* 55:372 #380000

II.3§6.5

187

- (a) Lardy da >

²² Due from the University of Illinois Press.

²³ See *JJA* 55:335, *JJA* 63:041.

²⁴ Included as a possible, as yet unidentified, song allusion.

- (b) captivating dude

REW 110: Sardonic portraits of the lounge lizards of the 'Seventies failed to dispel the type, but the red-blooded he-men of the day must have enjoyed singing ... such brutally accurate descriptions as *The Captivating Dude* and *Lardy Dah*.

- (c) ^bWilly the Weeper

REW 116 [Title]: WILLIE THE WEEPER [Willie is a dope-fiend and his sobriquet comes from the effects of "Hittin' up the hypo", as the song has it.]

FW 368.29 47480-236v JJA 55:410 #380000

II.3§6.5

- (d) ⁸Casey Jones

REW 119 [Title]: CASEY JONES

FW 368.27 47480-236v JJA 55:410 #380000

II.3§6.5

- (e) Steamboat Bill

REW 119n1: The Leightons ... wrote *Steamboat Bill*, which is the Casey Jones of water travel

- (f) [the 1000] / ^bthe 1000 / islands

REW 122: The editor first heard [THE EASTERN TRAIN] in the late 'Nineties ... while camping in the Thousand Islands

FW 604.25 47488-80v JJA 63:138 #380005

IV§1.5/2.8

- (g) student fellow >

- (h) maiden

REW 122-3 [THE EASTERN TRAIN]: [1] Coming down from Bangor on an Eastern train, / After weeks of hunting in the woods of Maine, / Quite extensive whiskers, light mustache as well, / Sits a student fellow, tall and fair and swell. [2] Empty seat behind him, no one at his side, / As into a pleasant station the Eastern train doth glide. / Enter agèd couple, take the hindmost seat, / Enter lovely maiden, bewitching and petite.

- (i) The Mulligan / guard

REW 129: One of [the] greatest hits [of Harrigan and Hart] was *The Mulligan Guard*

188

- (a) [§]Down went McGinty / to the bottom / of the sea

REW 151 [DOWN WENT MCGINTY]: This familiar phrase is usually finished “to the bottom of the sea,” but actually it occurs only once that way in the song that created it.

FW 368.32-3 47480-236v JJA 55:410 #380000

II.3§6.5

- (b) The Hat My / Father Wore

REW 154: There was an earlier song, *The Hat My Father Wore*, by Daniel McCarthy, which undoubtedly influenced *Where Did You Get That Hat?*

—VINCENT DEANE

FORTHCOMING ISSUES

The next volumes will also appear in sets of two, each a single-issue volume of 40 pages. The subscription rates will remain the same per year, but will nominally buy twice as many volumes. These issues are now in preparation:

- Volumes 7-8 will analyse Joyce’s use of Irish History and will include a fully-annotated transcription of one of the most important and earliest source-texts — J.M. Flood’s *Ireland, Its Saints and Scholars* — as well as special St Patrick issues.

A FINNEGANS WAKE CIRCULAR (ISSN 0267-9612)

- Annual Subscription includes four quarterly issues:

| | |
|---------------------------|---|
| Ireland and Great Britain | Single Copies IR£1.80; one year IR£7.00 |
| Europe | Single Copies IR£2.05; one year IR£8.00 |
| U.S. and Canada | Single Copies IR£2.30; one year IR£9.00 |

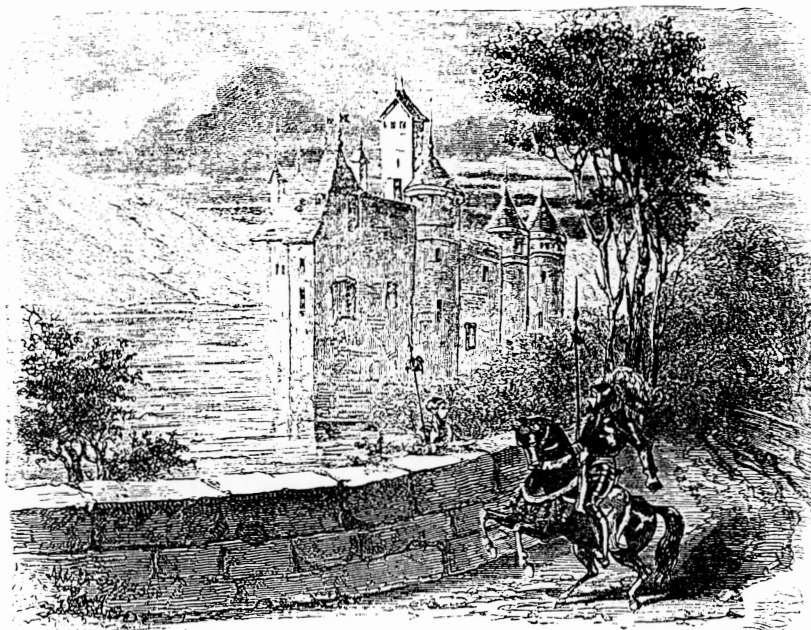
- Please note that special volumes count as *two* issues.
- U.S. subscribers please note that the cost of a year's subscription in dollars is \$15.00.
- Remittances should be made payable to *A Finnegans Wake Circular*.
- Remittances and articles should be sent to:

A Finnegans Wake Circular
38 Anna Villa
Ranelagh
Dublin 6
Ireland

- Please write name and address in block capitals.
- The editor regrets that he cannot undertake to enter into correspondence about unsolicited material.
- Articles cannot be returned unless accompanied by a stamped self-addressed envelope.
- Contributors are reminded that special permission must be obtained for the use of manuscript material.

Forthcoming issues will include:

Saints & Scholars
Queer Fish
Supplementing Babel



LA MARQUERITE.

RONDE AVEC JEU.

Une jeune fille se met à genoux au milieu de ses con-
gènes qui élevent la jupe de sa robe au-dessus de sa tête
pour faire comme une tour.

Une autre enfant, qui représente le franc cavalier, s'avance
vers le cercle en chantant.

