

A  
FINNEGANS WAKE  
CIRCULAR

~~since around 6-8 days~~  
~~assaulting the~~  
~~ground machine to the~~  
~~camp~~  
~~leaving off~~

Ku Klux Klan  
(I am heading)  
a KKK at the bottom  
gives, he, re, me, ~~action~~  
war = 10 ~~chance~~  
6 = "war"  
8 = "some person"

## ANNA'S AINU

A FINNEGANS WAKE CIRCULAR

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# 'GOD BLESS YOUR GINGER'

Carole Brown Knuth's recent discussion of 'an interesting fallacy' in my by now infamous 'Dutch in *Finnegans Wake*' article, forces me to enter, quite reluctantly, another babblefield. The fallacy in question '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 *Finnegans Wake* as we have it.'<sup>1</sup> Naturally, I did not propose such a radical version of the genetic approach. Anyone who has had more than a cursory look at the *Archive* will have noticed how words or phrases unambiguously enter at one level only to disappear at the next, and most of us must have gone through the frustrating experience of unsuccessfully trying to locate in *Finnegans Wake* an item that was clearly expunged in the notebooks. In the essay I worked with the assumption 'that every underlying word is still present in the final form'<sup>2</sup> and Dr Brown Knuth's objections therefore must be put in another perspective. As I have explained repeatedly elsewhere I never concerned myself in the essay with the *Finnegans Wake* reading experience, which is essentially a private thing, but with the interpersonal dimension of the book which finds its most obvious expression in the lexicons, gazetteers, language-lists and annotations. The information found in these sources cannot be based purely on the personal *Finnegans Wake* reading experience but should have a more objective or, if you will, interpersonal validity.

'Dose makkers ginger' (FW 535.13-14) provides an excellent example of what is at stake in the intentionalist framework Dr Brown Knuth and I share. It would be very difficult to deny that Joyce copied and duly deleted 'makkers' and 'ginder' from

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<sup>1</sup> Carole Brown Knuth, 'Brockendootsch and the Case of Ginger', *FWC* 2.3 (Spring 1987), p. 49.

<sup>2</sup> 'Dutch in *Finnegans Wake*', *JJQ* 23 (Fall 1985), p. 45.

workbook B.26 and Dr Brown Knuth's argument that the two items appear on separate pages (4-5 and 6-7) is downright silly; neither is it inconsistent that Joyce did not expunge 'ginder' from B.22 where it also appears. Why should he have done that? He sometimes did not even bother to cross out items he clearly did use, such as 'fille = meisje' on p. 3. If we look at all the additions to III:3A.8 in this passage ('Dose makkers! ginder! Some ome we was with us all fours. And <that> those meises! Sulk e'en taarts!') we cannot but notice that eleven of these eighteen words were taken from just a few pages of B.26. On p. 3 'fille = meisje' and 'Une telle tarte = Zulk eene taart'; on pp. 4-5 'compagnons = makkers', on pp. 5-6 'là- bas = ginder' and 'nous sommes quatre — wij zijn (met ons) vieren'. Apart from 'meisje' all the Dutch items are crossed out in blue pencil. If one looks carefully at 47484a-237, it is clear that Joyce did write 'ginder' but that 'I', later replaced by 'we' in the next line makes it seem as if the word is 'gindger'. In all subsequent drafts only 'ginger' appears, which makes Dr Brown Knuth conclude that 'ginder' is 'replaced by English "ginger"' and therefore disappears without a trace ('Who was that ginder man?'). In a genetic approach the gloss 'Du ginder = over there' retains its validity because at some point it clearly was there and because it was replaced by a word it shares 5 out of 6 letters with and because it does make sound syntactic sense.

I have no desire to quarrel with Dr Brown Knuth's imaginative albeit not exhaustive reading of 'ginger' ranging as it does from Sanskrit to British parliamentary history and Jungian psychoanalysis: my sole reason for writing this reply (apart from convincing Dr Brown Knuth of the error of her ways) is her formulation of a number of questionable procedures in judging the presence or absence of particular lexical items that move resolutely beyond reporting on a personal reading experience to claim universal validity.



The history of reading and writing provides us with ample evidence of man's (and woman's) seemingly limitless ability to make sense out of the meaningless and Hofmannsthal's *Death* has very well described what Schleiermacher termed Man's *Wut des Verstehens*:

*Wie wundervoll sind diese Wesen,  
Die, was nicht deutbar, dennoch deuten,  
Was nie geschrieben wurde, lesen,  
Verworrenes beherrschend binden  
Und Wege noch im Ewig-Dunklen finden.*

Readers of the *Wake* have acquired over the years a more than average paranoia that enables them to find meaning where meaning to any ordinary reader seems to be completely lacking. In the same issue of the *Circular* in which Dr Brown Knuth's note appears, Fritz Senn gives an example of how we interpret 'basidens' (133.26) correctly although it is quite clearly a mistaken substitution for the original 'basileus'. But we are not always lucky enough to have a context and a seasoned reader of the *Wake* will not have too much trouble creating one ab nihilo. The publication of the *Archive* enables us (in a minimal amount of cases) to evaluate claims about the presence or absence of allusions. Let me first of all make it clear that these cannot be absolute claims. If I point to the crossed-out items in B.26 and their rather sudden appearance on the same part of the same page of the same draft, I can do no more than claim that it is highly likely that this is where Joyce found the material he used here, that he knew at the time what the words meant and how he should combine them. If I on the other hand see that the evidence for the Ginger Group appears on different draft levels, that 'all fours' is used to refer both to the four members and to Arthur Balfour and that there is no notebook evidence to support the reading, I can only conclude that this manner of

interpreting the word is much less likely. In the case of 'ginger' I feel readers of the *Wake* have a right to know that at some point it was 'ginder' and that Joyce knew it is Dutch and means 'là-bas', 'over there'.

But that is less important than a number of different fallacies Dr Brown Knuth introduces: the first and minor one is the idea that one word should be preferred because it can function in more and better ways than another word: 'the noun "ginger" can function in ways in which the colorless local adverb ginder cannot' (p. 52). Apart from the fact that this is purely a matter of choice on the part of the critic (anyone could offer an equally imaginative reading of 'ginder', based on German *Kinder* = children or on *G Inder* = Indians, not to mention Gindirism, the famous Rumanian pro-fascist movement, active at the very moment Joyce was writing this), a word cannot become more probable because it is richer within a context of allusions supplied by one particular reader and for which there is no evidence outside of the passage in question. Neither is it more probable because it is aesthetically more satisfying, as the instructive case of the famous Van Meegeren forgeries of Vermeer should have taught us. Finally, neither is the fact that a word 'makes sense in broad daylight' sufficient reason to make it 'suspect in a Wakean context' (p. 51-52). If that were true Dr Brown Knuth would have to distrust every unadulterated English word, every preposition and every pronoun, which would effectively inhibit all but the briefest readings of the book.

But the major fallacy is Dr Brown Knuth's suggestion that the sounds of the *Wake* should be given the power to decide whether something is there or not:

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 (p. 51).

The two statements from Joyce quoted in support of this idea refer of course to passages and sentences, not to individual words and nobody will deny (in some

cases) the necessity of reading a sentence aloud before one catches the underlying French, or German or English sentence. But there is no way that we could adopt this policy as a means of deciding in specific cases which element is present or absent. We have already seen that Joyce never wrote 'gindger', but let us assume for a moment that he did. Dr Brown Knuth writes:

although graphically the distinction between English "ginger" and Du *ginder* involves the change of only one letter, the phonetic 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 (p. 50).

In a footnote she adds that the word's 'motoric-acoustic potential is minimal. It cannot be articulated in such a way as to suggest both the Dutch and the English words simultaneously.' This is so blatantly in contradiction to the most basic procedures at work in the *Wake* that I cannot possibly take this acoustic primacy seriously: the 'g' in 'guenneses' (4.24) cannot be pronounced in such a way as to resemble the first letters of 'Guinnesses' and 'Genesis' and Joyce was sufficiently familiar with spoken English to appreciate this fact. Much more important, though by no means available as a measuring-rod, is the syntactic function of a word: just as Joyce literally translated the words of the Dutch expression 'Wij zijn met ons vieren' (there are four of us), so did he use the correct English, Dutch and French word-order in the phrase 'Dose makkers ginder' (since 'ginder' has no capital letter in III:3A.8, I assume that the exclamation mark was probably a later addition and it was dropped on a later stage): 'Those fellows over there', 'Ces compagnons là-bas', 'Die makkers ginder'. If 'ginder' would refer to the Ginger Group, it would normally have preceded 'makker', after all *Wake* is, for the most part, like English, Dutch and German a pre-field language.

Summing up: I hold on to 'Du: ginder = over there' as a gloss for 'ginger' for genetic and syntactic reasons (I would now also add 'Du: wij zijn met ons vieren = there are four of us'). The notion that we should prefer one reading over another because it is more interesting, fits better into a given context, or simply because it does not make good sound sense, seems to me extremely counter-productive. Finally, in no circumstances can we turn the acoustic potential of a word into a supreme heuristic device because too much of the *Wake's* power is visual.

—GEERT LERNOUT

PS: I also have objections to the use of Jung's at least implicitly racist ideas in the study of Joyce or any other writer, but that is another story.

## ANNA'S AINU

In the Letter chapter (I.v), littered with most unlikely languages, the Hen scratches hastily an 'anomorous letter, signed', teasingly, 'Toga Girilis' (112.30). The recipient is the cocky HCE ('hardily curiosing entomophilust', 107.12), interested in the sex life of insects and in kinky etymologies. All she wants is his cock, she writes, a nice turgid, swollen, strutted one, and that's God's truth. ('All schwants (schwrites) ischt tell the cock's trootabout him', 113.11). He should stop strutting about like a cock of the walk, telling his cock-and-bull stories; why not have a cock-and-hen party, 'to see life foully, the plak and the smut, (schwrites)' (113.13); she does not mince words ('no minzies matter', 113.13). Let's play Adam and Eve: he, the old adamo-logist (113.04), and she, the would-be mother of 'little mollvogels' (113.16), 'haloed be her eve' (104.02), would play an apple harlot (113.16), just like Isold with Tristan, or any Venus with any gentleman (or two) from Verona, Venice, or Genoa ('a Treestone with one Ysold ... any Genoaman against any Venis', 113.16-21). She would have sold herself, like Isold, cheaply; it would be a bargain, as her young watermark in her letter suggests: '*Notre Dame du Bon Marché*' (112.32).

The Hen wants to 'talk straight turkey meet to mate' (113.26) and no 'gobblydumped turkery' (118.22); 'she is not out to dizzledazzle with a graith uncouthrement of postmantuan glasseries from the lapins and the grigs' (113.01). He would not 'have the poultriest notions' (112.05) what it means. With Virgil, the Mantuan Swan, dead, what use of post-Virgilian glossaries of Latin, or even of the Greek of grigs, those short-legged hens and grasshoppers. Latin and Greek were Laughing and Grief to the Gryphon and the Mock Turtle. Let's leave these childish stories, and uncouth accoutrements of Carrollian portmanteaux for another time. Let's be plain. 'She feel plain plate one flat fact thing and if, lastways firdstwise, a man alones sine anyon anyons utharas has no rates to done a kik at with anyon ana-kars about tutus milking fores and the rereres on the outerrand asikin the tutus to be

forrarder' (113.05).<sup>1</sup> 'And the Lord said, it is not good that the man should be alone, I will make him an help meet for him' (*Gen.* 2,18). This is what it means to 'talk straight turkey meet to mate'.

The Turkey is, in fact, Ainu, a curious language of the original inhabitants of Japan, now surviving in Hokkaido, Sakhalin and the Kurile Islands. A list of Ainu words appears in VI.B.45 as follows:<sup>2</sup>

#### VI.B.45.88

#### INTERPRETATION

<sup>8</sup>sine ainou (1 man)

shine ainu (a man, one man)

<sup>8</sup>ainou utara / pl

ainu utara (men)

<sup>8</sup>ainou anakne (l'h-

ainu anakne [the nominative case]

l'homme

<sup>8</sup>emphatic

<sup>8</sup>leastways

? not Ainu

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<sup>1</sup> Holograph added to the 2nd set of Faber Galleys, MS 47476a-210, I.5:1.11/4.11, *JJA* 49:443, copied by the typist onto MS 47476b-358v, I.5:1.12/4.12, *JJA* 50:152. The holograph reads 'asikim', the final letter is ambiguous in the *JJA* reproduction of the typescript and could be either an 'm' or an 'n'.

<sup>2</sup> Joyce's spelling of Ainu as Ainou, the retention of some French equivalents, and some minor mistakes in Ainu forms suggest that he was using a second-hand, as yet undiscovered French source. This interpretation draws on *An Ainu-English-Japanese Dictionary* by John Batchelor (Kyobukan, Tokyo; Kegan Paul, Trench, Trubner and Co., London, 1926). It is tempting, following Atherton's Law, to regard Batchelor as the primary source, as 'a man alones' seems to pun on his name.



<sup>8</sup>ku kik sarine

<sup>8</sup>(I am beating)

<sup>8</sup>a kik an (tu es battu)

ku kik (I strike), ku kik shiri ne (I am striking)

e kik an (you are struck)

a kik (he, they are struck)

sine, tu, re, ine, <sup>8</sup>asikne

wan = 10 <sup>8</sup>(hand)

6 = iwan

8 = sinepesan

shine (one), tu (two), re (three), ine

(four), ashikne (five, hand), iwan (six),

tupesan (eight), shinepesan (nine), wan

(ten)

The Hen points out that a man without anyone else is tempted into a solitary sin ('a man alones sine anyon anyons utharas') after visiting bars with cancan girls as mentioned in the ejaculatory 100-letter word. 'Dancings (schwrities) was his only too feeble.' (113.15). His weakness makes him stutter. He is much too preoccupied with the colour of their pants: 'Honeys wore camelia paints' (113.17); *honi soit qui mal y pense* is the ironic comment of the Hen, whose heart is of 'Arin' (112.33). A single man should not have the right to watch girls kicking up high. 'Has no rates to done a kik<sup>3</sup> at with anyon anakers about tutus' suggests 'knickers around the bottom', i.e. the 'camelia' (chameleon) pants of the French cancan-dancing girls (French *tutu* means 'bottom' in children's language). This reading is reinforced by 'rereres', the stuttering form of 'rere' (rear); cf. 'in the rere of pilch knickers' (492.25), or 'dodging a rere from the middenprivet' (363.30).

The second half of the Ainu sentence, 'tutus milking fores and the rereres on the outerrand asikin the tutus to be forrarder', reads in Ainu 'twos making fours and the threes on the other hand (ashikne = 5 = hand), asking for the rear to be put forward', alluding both to a four-legged frolic from the fore, and the homosexual proclivities of the three Tommy Atkinses at the rear.

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<sup>3</sup> Norwegian *kikke*: to peep.



The first entry in VI.B.45.89, i.e. immediately after the Ainu page is '5 x 20'. This refers to the Ainu vigesimal number system in which, for example, 100 is expressed as 5 x 20 (*ashikne hot ne*). This entry is not crossed, but it is tempting to read 'asikin the tutus to be forrarder', immediately preceding the fifth 100-letter word, as 'five by twenty to be carried forward.'

—PETR SKRABANEK

### GLOSSES & QUERIES

250.35 Thomas Francis Meagher, Irish nationalist. Dubbed 'Meagher of the Sword', by Thackeray. Sent to Van Diemen's Land for his part in the unsuccessful rising of 1848. Escaped to America.

[—TERENCE KILLEEN]

303.L3 According to VI.C.7, this comes from Weininger. The original German is 'Nur ideale Gegenwart kann zu realen Zukunft führen'. Can anyone locate this? It does not appear to be in *Geschlecht und Charakter*.

355.30 Thomas Reilly, grocer and wine merchant, 146 Dorset st., upper (also with premises at 1 Dominick st., upper), is to be found in Thom's Directories from the turn of the century until the late twenties, among the 'Nobility, Gentry, Merchants and Traders', and in the 'Dublin and Suburbs Trade Directory', under 'Wine and Spirit Merchants'.

Archdeacon J F X P Coppinger: Has anyone found out anything definite about this mysterious personage?

## KILLALOE

The thrust of 091.13-14 derives from a now-forgotten song called 'Killaloe' by Robert Martin, author of 'Enniscorthy' and 'Ballyhooley'.<sup>1</sup> Although I have been unable to detect its presence anywhere else in the *Wake*, 'Killaloe' was obviously a favourite of Joyce's and also forms the basis of a postcard he sent from Avignon to Sylvia Beach, dated 21 April, 1929.<sup>2</sup>

The song is already present as an overlay to the Carthaginian index in VI.B.24 from which the following is an extract. It was very probably suggested by the units themselves, with 'Melkarth' undergoing a distortion to recall the hero of 'Enniscorthy'.

VI.B.24

41 Baal & Astarte / Markarthy

*COMMENT:* Melkarth was the Baal of Tyre [see 11th *EB* Vol. 21 'Phoenicia' (*not* the source for this index), p.456].

*FW* 091.13-14 47475-218

*L4:*1.8+/2.8+ *JJA* 46:212

—VINCENT DEANE

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<sup>1</sup> See Ruth Bauerle *The James Joyce Songbook* (Garland: New York & London, 1982) pp.13 and 462, for the last two. 'Enniscorthy' also appears prominently at *FW* 309.06-7.

<sup>2</sup> Melissa Banta and Oscar A. Silverman, eds. *James Joyce's Letters to Sylvia Beach* (Indiana: Indiana University Press, 1987) p.136.

# KILLALOE.

Words & Music by

ROBERT MARTIN.

*Vivace.*

PIANO.

The piano introduction is in 2/4 time, marked 'Vivace'. It consists of six measures. The right hand features a lively melody with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with chords and single notes.

Well I hap - pen'd to get born, At the

The first system of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics 'Well I hap - pen'd to get born, At the' are written under the vocal line. The music is in 2/4 time and begins with a half rest in the vocal line.

time they cut the corn, Quite con - ta - gious to the town of Kil - la -

The second system continues the vocal melody and piano accompaniment. The lyrics 'time they cut the corn, Quite con - ta - gious to the town of Kil - la -' are written under the vocal line. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

loe: Where to tache us they'd a scheme, And a Frinch Mossoo; he

The third system concludes the vocal melody and piano accompaniment. The lyrics 'loe: Where to tache us they'd a scheme, And a Frinch Mossoo; he' are written under the vocal line. The piano accompaniment continues with chords in the right hand and single notes in the left hand.

came To in struct us in the game of par \_ les vous.

I've one fa \_ ther that I swear But he said, I had a

pre, And he struck me when I said it was \_ nt true,

And the I \_ rish, for "a jint," Or the Frinch for "half a

pint," Faith we larnt it in the school at Kil \_ la \_ loe.

## CHORUS.

You may talk of Bo - ney - par - - ty You may talk a - bout E -

- car - - - te Or a - - ny o - - ther par - - ty And "com -

- ment vous por - - tes vous!" We larnt to sing it

ai - - sy, That song the Mar - - sel - - la - - sy Boo -

*rall:* long Too-long the con - ti - nong *a tempo.* We larnt at Kil - la - - los..... *rall:* *a tempo.*

## KILLALOE.

2.

"*Mais oui*," Moscoo would cry, "well, of course you can," says I,  
 You, too, "I know," says I with some surprise:  
 When a boy straight up from Clare, heard his mother called a *mère*,  
 He gave Moscoo his fist between the eyes.  
 Says Moscoo, with much alarm, "Go and call for *Johnny Derm*,"  
 "There's no such name," said I, "about the place,"  
 "*Comment*," he made reply, "Come on, yerself," says I,  
 And I scattered all the features of his face.

CHO.—You may talk, &c.

3.

Oh, boys, there was the fun, you should see him when 'twas done,  
 His eyeballs one by one did disappear,  
 And a doctor from the south took some days to find his mouth,  
 Which had somehow got concealed behind his ear.  
 Then he swore an awful oath, he'd have law agin' us both,  
 And thin he'd have both Limerick and Clare;  
 For he found it wouldn't do to tache Frinch in Killaloe,  
 Unless he had a face or two to spare.

CHO.—You may talk, &c.

4.

To the Magistrate he wint, and a lot of time he spint,  
 Says the Magistrate, "Begorry I'm perplexed,  
 For a fellow who, you see, spells whisky, O, D, F,  
 You never know what he'll be up to next."  
 Thin nothing more was said, Moscoo wint home to bed,  
 And mixed no more in Killaloe affairs,  
 And the papers of the place, said the Foreign teacher's face  
 Was closed for alterations and repairs.

CHO.—You may talk, &c.

5.

If disguises you would try, or would prove an alibi,  
 Or alter your appearance just for fun;  
 You're just one thing to do, go tache Frinch at Killaloe,  
 And your mother will not know you for her son.  
 Frinch may be very fine, it's no enemy of mine,  
 But as I think you'll saily suppose,  
 Whatever tongue you take, it is mighty hard to spake  
 While your ear keeps changing places with your nose.

CHO.—You may talk, &c.

### ENCORE VERSE.

Now I'm glad to find 'tis true, ye are plased with Killaloe,  
 And our conduct to the tacher they did send;  
 But I've tould you all that passed, so this verse must be the last,  
 That's the reason I have left it to the end.  
 We're all Irish tenants there, and we're all prepared to swear,  
 That to the Irish language we'll be true,  
 But we all, wid one consent, when they ax us for the real,  
 Sure we answer them in Frinch in Killaloe.

CHO.—You may talk, &c.



## BOOK REVIEW

Richard Wall *An Anglo-Irish Dialect Glossary for Joyce's Works*. Colin Smythe, 1986, 131pp. £8.95.

The author is an associate professor of English at the University of Calgary, and the present slim volume is an extension of a paper which he presented at a conference on Anglo-Irish Literature in Galway in 1976. This paper (published in the volume of proceedings *Place, Personality and the Irish Writer*, ed. by A. Carpenter, in 1977, also by Colin Smythe) now forms the bulk of the preface and the introduction. What follows in the remaining 100 pages is an elementary list of 'Anglo-Irish' words, as they appear consecutively in individual works of Joyce. Most of these words can be found in O'Hehir's *Gaelic Lexicon*, in standard commentaries, and in English dictionaries. Professor Wall does not explain what he means by 'Anglo-Irish dialect', as some entries are Standard English and the majority of entries are simply pointers to Anglo-Irish pronunciations of common English words. Thus we are told again and again that 'ould' stands for 'old', and similarly that 'mould' = 'mold', 'bould' = 'bold', 'sould' = 'sold', 'hould' = 'hold', 'could' = 'cold', with some elegant variations, e.g., 'cowld' = 'cold', 'owld' = 'old', 'sowls' = 'souls'. I doubt whether Joyce intended 'bitter' = 'better', 'bitterment' = 'betterment', or 'yillow' = 'yellow' as Anglo-Irish flavouring. I also doubt whether every initial *s* has Anglo-Irish pronunciation *sh*, as Professor Wall maintains, e.g. 'shingellar' = 'singular', 'shunny' = 'sunny', 'shuit' = 'suit', 'shester' = 'sister', 'shome' = 'some'. But then I have not consulted Anglo-Irish word lists in the Royal Irish Academy and did not use resources of the British Library and the National Library of Ireland, as Professor Wall did.

The glossary becomes increasingly tiresome, for most entries are repetitive, and Professor Wall always refers to the first appearance. Thus, for example, the diminutive ending *-een* is glossed about sixty-five times by 'see *D* 121.21', which is a reference to an occurrence in *Dubliners*, with the following piece of information: 'The



Anglo-Irish dim. suf. "een" (-Ir. *ín*) is frequently pej.' It would be equally useful to say that it is frequently hypocoristic. The first -een in *FW*, as identified by Professor Wall is '05.23 ... een see *D* 121.21'. It is not a particularly helpful note for 'bedoueen the jebel and the jpysian sea'. It is not clear what exactly is diminished here, as the context suggests 'between the devil and the deep blue sea, Mohammed and Mountain, the mountain and the sea, the Nile (Bahr-el-Jebel) and the Egyptian sea'. The last '-een' in *FW*, explained by '*D* 121.21', is in 'pooraroon Eireen' (620.05). Does this mean that Eileen aroon was baptised Eil, and then pejoratively diminished? I would think that for transatlantic readers a more useful comment would be to point out the poignant, apposite final lines from the song as remembered by the dying ALP:

*Never to love again, Eileen aroon!*

*Youth must with time decay, Eileen aroon!*

*Beauty must fade away, Eileen aroon!*

Some lemmata are spurious, e.g. '*FW* 71.11 Geit (get) see *U* 321.09 "gets"'. There is nothing under *U* 321.09, but under *U* 325.09 we get 'gets ... bastards'. While the overtones of the Golden Gate, guilty God, and barren goat (Dano-Norw. *gold geit*) may be discerned in *Goldy Geit* (071.11), the bastard seems to be illegitimate here.

The single phrase 'hooley pooley' (581.12) is treated as two separate items: 'hooley ... see *FW* 131.11' and 'pooley ... see *U* 541.07'. Following these instructions we end with 'celebrations, uninhibited parties' and 'urine (Dub. sl.)'. Professor Wall seems to be unaware that Irish *húille búille* (hubbub, din) reads as a unit. I can imagine uninhibited urination but not a urinary celebration. Holypolygon!

Professor Wall glosses 'rosy' in 'the prankquean pulled a rosy one and made her wit foreninst the dour' (021.15) with '*U* 365.24 rossies', which leads us to 'brazen

women'. While the Prankquean's behaviour could be described as brazen (pissing on the door), not every rose is a rossie is a rossie. To pull (or pluck) a rose simply means to ease oneself in the open air.

What are we to make of the lemma '531.35 Yoke ... see P 182.18'? The terse note 'yoke' = 'vehicle' at P 182.18 is unlikely to throw any light on 'Yokeoff' and 'Yokan' (yoke off vs yoke on; Yacob and Johan). The pairing of these two opposite twins gets as close to the vehicle as the yoke allows. As the egg said when it saw its companion run over by a car: 'This is no yoke!' If I may quote Professor Wall's own words from his introduction: 'these errors suggest that the problems caused by Joyce's use of the dialect are serious and widespread. They range from incomplete understanding to complete misunderstanding of parts of his works'.

While Professor Wall may see 'dialect' where there isn't any, there must be hundreds of Hibernicisms which he did not recognise. During one idle evening, picking one random letter, I have found the following items missing in the glossary:

*Taddy* (from *Tadgh*; the typical Irishman, Teague), *passim*;

*táilgeann* (adzehead, a name applied to St. Patrick) may be alluded to in *talkin* ('talkin about the messiah socloover ... Trinathan Partnick', 478.24);

*tanner* (sixpence), e.g. in '*Tanner and a Make*' (071.28) (Wall identified only 'make' as a halfpenny);

*a taste* (little), e.g. 'a taste tooth psalty' (456.04), or 'with a taste of roly polony' (621.12), i.e. a small portion;

*táthaire* (sycophant) for 'tathair' (273.F8); O'Hehir gives a plausible *an t-athair* (the father); another Anglo-Irish reading is *tat, tatt* (matted hair, Ir. *táth*) cf. 'a slut combs the tatts from the hair' (*U* 15:40);

*teeming rain* (torrential rain); e.g. 'there was reen in plenty all the teem' (519.25);

*teetotal* (complete; e.g. teetotal strangers); e.g. in 'a tee totum abstainer' (489.17);

*thick* (a blockhead); e.g. in 'a thick of gobstick' (242.08);

*thin wind* (cold, cutting wind); 'wind thin' (587.02);

*thirteen* (a shilling); from the times when a shilling was worth thirteen Irish copper pennies); 'six thirteens' (248.32);

*thole* (to suffer; endurance); 'did I thole' (541.23); 'ultimate thole' (134.02) blending with Ultima Thule;

*tholsel* (Lord Mayor's House in Dublin until the beginning of the 19th century); e.g. in 'thollstall' (539.22);

*thon* (that, those), which Wall erroneously equates with 'yonder'; e.g. 'cotching up on thon bluggy earwuggers' (031.10); 'we've conned thon print in its gloss so gay' (334.32) etc.

*thonder* (yonder); e.g. in 'hinther and thonther' (365.22);

*Tibb's eve* (never); 'tell Tibbs has eve' (117.19); 'Saint Tibb's Day' (236.08); till tibbes grey eves' (424.29);

*tinkler* (Ir. *tincléir*, tinker); 'tinkler's dunkey' (405.06);

*tony* (anglicised in speech and manners); e.g. 'tiny manner ... tony way' (435.04);

*tother* (the other); 'the other way' (143.19); 'in toth's tother's place' (570.13; O'Hehir points out that Ir. *toth* = female genitals); 'th'other' (452.13); 'thother' (224.33);

*trig* (neat); 'neat and trig' (311.19);

*Trojan* (a sturdy, big fellow); 381.31;

*twig* (to understand); *passim*.

—PETR SKRABANEK

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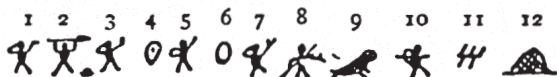
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CLAYBOOK FOR *FINNEGANS WAKE*

Edward Clodd's *The Story of the Alphabet*, which first appeared in 1900, is a clear and comprehensive survey of current thinking on the emergence and transmission of the abstract alphabetical process and its place in the development of writing and of the use of signs. Joyce acquired a copy sometime after the beginning of September 1926<sup>1</sup> and used it as the basis of the series of notes in VI.B.15, beginning on page 147.

These help us clarify some tantalising passages in the finished text of the *Wake*, the most striking being *FW* 411.06-11, which derives via VI.B.15.149 from the decipherment of a pictogram, reproduced below, describing a sea-lion hunt:



Alaskan Hunting Record (from *The Story of the Alphabet* p.64)

As might have been anticipated, most of the material from Clodd was used in the composition of the first draft of the passage beginning on 018.16, which was composed in November 1926, soon after the notes were taken. 'claybook', which appears on the first line, would seem to be a classic example of Atherton's Law. It appears sideways in the right-hand margin of VI.B.15.156, where it is clearly intended as a characterisation of Clodd's book. A smaller, previously unglossed, example is 'balifuson' on *FW* 019.19 (see VI.B.15.159), a fusion of two divisions of the ogam alphabet.

<sup>1</sup> See letter requesting it, dated 2 September 1926, in Melissa Banta and Oscar A. Silverman, eds. *James Joyce's Letters to Sylvia Beach* (Indiana: Indiana University Press, 1987), 88.

The same draft also contains two units that I have not located in notebooks, but which may have been taken directly from Clodd. The first is 018.32, which immediately recalls the account on SA 181-2 of boustrophedon writing and the derivation of the term from 'bous, "an ox," and *strephō*, "to turn," '.

Eight pages earlier, in the same chapter of SA, we find the table reproduced opposite. This was taken by Clodd from a paper by Arthur J. Evans on Pre-Phœnician Cretan pictographs. Like the 'yoxen' above, the enigmatic revolving F's, discussed by Ian MacArthur<sup>2</sup>, also make their first appearance in the margins of 47482-84v. It should be added that the F's also appear on p. 39 of VI.B.11 — a notebook, dating from 1923 — so here the Evans table would merely have confirmed an already-formed idea.

CRETAN AND RELEVANT CHARACTER	CRETAN AND RELEVANT ECLIPSE	TYPESET CHARACTER	CRETAN AND RELEVANT CHARACTER	CRETAN AND RELEVANT ECLIPSE	TYPESET CHARACTER
↓	↑↓	↑↓	↗↘	↗↘	↗↘
✕	+	+	✕	✕	✕
Y	Y	Y	Y	Y	Y
†	†	†	Δ	Δ	Δ
E	E	E	∇	∇	∇
⌈⌋	⌈⌋	⌈⌋	⊗	⊗	⊗
⊠	⊠	⊠	⊗	⊗	⊗
⊠	⊠	⊠	∧	∧	∧
⊠	⊠	⊠	∨	∨	∨
⌈	⌈	⌈	⌈	⌈	⌈
*	*	*	⊙	⊙	⊙
*	*	*	⊙	⊙	⊙
F	F	F	⌈	⌈	⌈
Λ	Λ	Λ	⌈	⌈	⌈
H	H	H	⌈	⌈	⌈

(The Story of the Alphabet p.174)

Joyce's remark to Budgen about his work on FW as 'boring through a mountain from two sides'<sup>3</sup> may have been suggested by Clodd's account on pp.151-2 of an ancient Siloam inscription on tunnel-building (see VI.B.35.101-2, below).

<sup>2</sup> Ian MacArthur 'The F Sigla'. AWN, XV.4 (1978), 58.

<sup>3</sup> Seon Givens, ed. *James Joyce: Two Decades of Criticism* (New York: The Vanguard Press, 1948), 24.

What is more striking, however, considering the importance of the theme, is the quantity and range of the material which was *not* used. Joyce made a further and more extensive set of notes in VI.B.35, some of which replicate the VI.B.15 entries, but here none of the entries is crossed. Because of the intrinsic interest of the source text and the light it sheds on the little-explored VI.B.35, it has been decided to include the notes from the latter, which may also serve as a reminder of the difficulties which beset the application of even those texts which we know Joyce to have studied. Both sets of notes were copied by Madame Raphael,<sup>4</sup> but no use was made of these further transcriptions and they are not reproduced here.

I am using the revised edition of *The Story of the Alphabet* published by Hodder and Stoughton in 1913. It is abbreviated as SA, followed by the page number. The following conventions are also used:

Crayon deletion is indicated by a superscript letter (b = blue, g = green, o = orange) preceding the cancelled unit. Where only the first part of a unit has been cancelled the same superscript letter also marks the end of cancellation.

/	A slash is used to separate lines of transcribed material, or to indicate that material on successive lines forms part of the same unit; otherwise the original layout is represented.
//	A double-slash indicates a page-break, when material on successive pages forms part of the same unit.
.../...	Intervening notebook unit(s) intentionally skipped.
[comment]	Editorial comments are enclosed within square brackets.
[text]	Italicised square brackets enclose an editorially construed transcription; where part of a unit is illegible, each surmised illegible letter is represented by a dot.
^<text A> text B^	Text A cancelled and replaced by text B ( <i>within</i> notebook).

---

<sup>4</sup>See VI.C.14.96-98, 103-105 and VI.C.17.30-42.

### *Sigla substitutes for PC-based transcriptions*

Because of the limitations of PCs in recognising graphic characters, we propose the following symbols as substitutes for the more important sigla. The use of the dollar sign as a common prefix enables sigla to be highlighted and searched for *generically*.

\$E =  $\sqcap$

\$A =  $\Delta$

\$[ =  $\sqsubset$

\$\wedge =  $\wedge$

\$[ =  $\sqrt{\sqsubset}$

\$P = P

\$T = T

\$I.1 =  $\perp$

\$I.2 =  $\neg \vdash$

\$I.3 =  $\neg$

\$I.29 =  $\circ$

\$S = S

\$K = K

\$X = X

\$O =  $\circ$

\$[] =  $\square$

A more complete account of these conventions will appear in a subsequent issue. Please note that we have simplified slightly the *Archive* coding by the omission of the symbol '\$' used to denote sections and its replacement by a colon. Thus I.1:2A.\*1 is the equivalent of *Archive* I.1§2A.\*1.

### **INDEX ONE: VI.B.15**

[Draft usage: *orange*-deleted material appears in I.1:2A.\*1 (first draft, in pencil, of FW 018.17-021.04, probably written in late November 1926); *green*-deleted material appears in I.2:2.\*4/3.4 (fair copy, probably March 1927); *blue*-deleted material appears in ?I.1:1\*2/2.\*2 (fair copy, in ink, November to December 1926)<sup>5</sup> and in III.1:1A.10/1BC.1/1D.10 (2nd set of *transition* proofs, dated 2/3/28 by the printer).]

147 alphabet on snakeback

SA 16: "Ts'ang Chin, who saw in ... the marks on the back of the tortoise, the models on which he formed the written characters."

---

<sup>5</sup> Although the colour marking is given as blue in JJA 32:435, the date of usage would make orange more likely.

to bestow

[not found in SA]

148

name chased on it

SA 17: the amulets worn by the Abyssinians to avert the evil eye and ward off demons have the secret name of God chased on them;

legit ut clericus

SA 22: [on benefit of clergy:] If the ordinary said "legit ut clericus" — i.e. "he reads like a clerk" — the offender was only burnt in the hand, and then set free.

urus (^<wild> mad^ ox)

SA 24: rude etchings of naked men ... creeping along the ground to hurl their weapons at the urus, or wild ox,

fylfot

SA 25: while still more interesting are the animal and fylfot or swastika-like figures

witchetty grub

SA 31: portraits of the totems themselves, as low in type as the centipede or witchetty grub

steeple drain

[not found in SA]

demon of fall

[not found in SA]

lacehcel

[not found in SA]

<sup>b</sup>quipu<sup>b</sup> / wampum

SA 39: *The Mnemonic Stage*. — This is well represented by "quipus" or knotted cords, and by wampums, or shell-ornamented belts.

FW 412.28

47483-105

III.1:1A.10/1BC.1/1D.10 JJA 57:315

°message stick / blackthorn

SA 44: from Melanesia to Formosa the knotted cord, as in Australia and Africa the message-stick render service, as a means of communication

?FW 019.06 47482a-83v

I.1:2A.\*1 JJA 44:85

MS: ^<This> Thick^ is for thorn that's tuck in its toil

4 prov / alliance belt

SA 49: the "Four Nations' Alliance Belt," ... a land-treaty made between the Wyandottes and three Algonquin tribes

[sideways at right] °auctionable

[not found in SA]

FW 419.33

47483.107p

III.1:1A.10/1BC.1/1D.10 JJA 57:324

149

blackfellows / red men

SA 52: On the grave-posts of both Australian black fellows and North American Indians

the Jesuits bird

[not found in SA]

dindid

[not found in SA]

birchbarksom

SA 62-3: In the bow a piece of / birch bark shields a fire of pine knots to light up the course taken by steersmen.

homoplast

[possibly derives, as a distortion of 'omoplat' (although Clodd does not use the word), from SA 63, Fig. 23, which reproduces a pictogram drawn on a buffalo shoulder blade]



<sup>b</sup>I there go that island / one sleep there / then I go another island / there 2 sleeps / I catch one sealion / then return mine

SA 64: [reading of a pictographic record of an Alaskan sealion hunt: see introduction to this transcription.] “I there go that island, one sleep there; then I go another that island, there 2 sleeps; I catch one sealion, then return mine.”

FW 411.06-11

47483-106

III.1:1A.10/1BC.1/1D.10 JJA 57:316

.../...

156 Pantli nochtli / flag pear

SA 80: [Account of the attempts of Spanish missionaries after the *Conquest* to have prayers transliterated using Aztec ideograms] *Pater noster* was written by a flag (*pantli*) and a prickly pear (*nochtli*),

eyewater

SA 84: [on Chinese ideograms] an “eye” and “water” mean “tears”; femalebroom

SA 84: A “wife” is denoted by the signs for “female” and “broom,” a sort of metonymy for a woman’s household work;

W under 2 trees

SA 84: while a “woman under two trees” means “desire”

2 W = strife

SA 84: a couple of women stand for “strife,”

[sideways at right] °claybook

[not found in SA: J’s characterisation of Clodd’s text]

FW 018.17 47482a-84v

I.1:2A.\*1 JJA 44:84

157 fathom = bosoms / extended arms / <sup>e</sup>ell = ulna

SA 101: The survival of use of ideograms ... As certain parts of the body, e.g. hand, foot bosom (in Anglo-Saxon *fæthem*, i.e. “fathom,”

or the space of both arms extended), and forearm (Latin *ulna*, Anglo-Saxon *eln*, whence “ell”)

FW 036.16 47472-165

I.2:2.\*4/3.4 JJA 45:66

°he bloats of / bulkihead / inebriate

[not found in SA]

FW 029.29 47471a-38

I.1:2B.\*1 JJA 44:101

pictograph

SA 102: trade-signs doubtless served a useful purpose as pictographs

.../...

158

Stele

SA 116: For a long time the earliest known example of hieroglyphic writing which the Gizeh and Ashmodean Museums could show ...

was a mutilated stele or monumental tablet to the memory of Shera

.../...

chapter of / coming forth by day

SA 117: potions of the sacred literature known as “Chapters of the Coming Forth by Day,” ... commonly known as the *Book of the Dead*.

°robbulous / & rebus

SA 123: the pictorial pun known as the rebus

012.34 47472-15

I.1:1.\*2/2.\*2 JJA 44:116

159

enchorial

SA 127: The *Demotic* or *Enchorial* characters ... *enchorial* (Greek *enchōrios*, of the country)

°alphabet

SA 135: the very word ALPHABET ... is obviously derived from the names of the two letters *alpha* and *beta*, which stand at the head of the Greek alphabet, and which are plainly identical with the names

*aleph* and *beth* borne by the corresponding Semitic characters.

FW 018.18 47482a-84v

I.2:2A.\*1 JJA 44:84

Tuttut and's mummy

[not found in SA]

to the 'infidel'

SA 148: the Turkish governor of Nablus had vainly tried to secure the stone for himself — of course to sell it at a profit to the "infidel"

E[uro]p[e]

[not found in SA]

°abced / futhorc

SA 223: The primitive Gothic alphabet is named, on the acrologic principle, "futhorc," after the first six letters, *f, u, t, h, o, r, c*.

FW 018.17,34 47482a-83v

I.2:2A.\*1 JJA 44:85

Frey's ett owan

Hagl's ett

Tyr's ett aicme

SA 223-4: [The primitive Gothic alphabet] was divided into three parts or "aetts," named after the first letter of each "aett" or family - "Frey's aett," "Hagl's aett," and "Tyr's aett"; SA 225: The curious Ogam alphabet ... is divided into four aicmes or groups, each containing five letters:

°b a l o f u s e n i / balifuson

SA 225: the first aicme, B, L, F, S, N ... and the fourth aicme, comprising the vowels A, O, U, E, I

FW 019.19 47482a-83v

I.2:2A.\*1 JJA 44:85

**INDEX TWO: VI.B.35**

[No draft usage]

- 93      legit ut clericus  
          [see VI.B.15.148]  
     \$E fanned by / bible leaves  
         SA 19: sick folk in the Highlands were fanned with the leaves of the Bible.  
     ^<ur> urus^  
         [see VI.B.15.148]  
     schist  
         SA 24: On fragments of bone, horn, schist, and other materials, the savage hunter of the Reindeer Period ... depicted alike himself and the wild animals which he pursued.  
     witchetty grub / totem  
         [see VI.B.15.148]  
     I TT (Int Trophy / Tourist)  
         [not found in SA]
- 94      escarpment  
         SA 34: pictographs covering erratic blocks and cliff escarpments  
     raincharm  
         SA 35: Fig. 6.—Semang Rain-Charms  
     Roman type  
         SA 37: The printed letters ... which compose our alphabet ... “Roman type” we call them  
     uncials / cursives  
         SA 37: Miniscule letters are cursive (*i.e.* running) forms of the curved letters about an inch long called “uncials”  
     nosepicture  
         SA 39: the sign as eye-picture suggests the thing ... the sign as ear-picture suggests the sound;  
     quipu  
         [see VI.B.15.148]

cartographer

SA 38: A survey of the long period which this development [i.e. of primitive forms of the alphabet] covers shows four well-marked stages, although ... there are no true lines of division. The making of these, like the apparent lines of longitude and latitude of the cartographer, is justified by their convenience.

pictograph

SA 38: [stages (b) and (c) of the survey referred to in the last quotation are 'The PICTORIAL' and 'The IDEOGRAPHIC']

phonogram

SA 38-9: The PHONETIC, in which the picture becomes a phonogram,

red man / white man //

95

land right

SA 47: Few examples, however, of the belts once in possession of the North American tribes ... survive, since in the displacement of the red man by the white their value from the land-right point of view has disappeared.

council hearth

SA 47: On a dark ground of the costly purple wampum there is the device of a council-hearth

selvaged

SA 46: the ends of the belts being selvaged by sinews or hempen fibres.

longhouse

SA 50: the entire native Iroquois "long-house," as the communal dwelling is called.

great framework

SA 50: "The Iroquois league is spoken of in their Book of Rites as *Kanastat-sikowa*, the 'great framework.'

the pipe

[not found in SA]

\$E totem on / gravetrees

SA 52: "In New Zealand the facial decorations [earlier described as connecting the individual with the clan-totem] of a dead man were reproduced upon the trees near his grave;

faketotem / name

SA 52: The various Indian tribes appear to have made more use of the totem name rather than of the personal name, perhaps because of the common barbaric notion that a man's name is an integral part of himself,

96

austs blackfellow / graveboards / reversed

SA 52: On the grave-posts of both Australian black fellows and North American Indians the totem symbol is reversed, [see also VI.B.15.149]

\$[ demon of neuralgia

SA 60: "The Indians believed that diseases were caused by unseen evil beings and by witchcraft, and every cough, every toothache ... in fact all their ailments, were attributed to such a cause.

wabeno

SA 61: wâbeno or bad medicine-man

sympathetic magic

SA 61: the principle of "sympathetic magic"

each other comer

?SA 66: [a bark letter] was fastened to the top of a pole so as to attract the notice of other Indians who might happen to be passing.

chipaw/ay]

SA 69: the Chippewa country

spectrum

SA 73: The symbols of the ark, dove, olive-branch and rainbow

knees wd not / bend

[not found in SA]



97

aloe fibre cloth

SA 76: what may be called the Mexican Book of the Dead ...

executed ... on prepared skins, paper, or rolls of cotton or aloe-fibre cloth,

nose pinturos / [K] / maguey plant / annaltes

SA 77: Matters of only passing importance were recorded on fibrous paper made from the leaves of the maguey plant; "records intended to be permanently kept were painted on the prepared skins of animals ... These paintings or 'pinturos' are usually executed on both sides of the skin, which is oblong in shape, and often of great length, having the ends protected by boards." ... These boards were called *analtees*, a word which may be translated *annals*.

pantli nochtli / ametl / flagstone peastone / water aloe.

SA 80-1: [see above VI.B.15.156] while the sign of water, a (*tl*) combined with that of aloe, *me* (*tl*), made a compound word, *ametl*, which would mean "water-aloe," but in sound made a very tolerable substitute for Amen.

groynd

[not found in SA]

meal sight \$/b

[not found in SA]

syllabares

?SA 86: Japanese syllabaries

upright wedge / before male name //

98

3 horizontal before / landname

SA 100: [in Cuneiform] determinatives were used; e.g. all names of men were preceded by a single upright wedge, of countries, by three horizontal wedges, and so on.

Mercury's wand / = male insect / Venus' mirror / female

SA 101-2: ♂ is the caduceus, or wand of Mercury; ♀ is the mirror of Venus, while the entomologist, in cataloguing his specimens, uses these symbols for the male and female respectively.

Finnoturko / Tatar mongrol

SA 104: [of the Akkadians and the Sumerians] some ethnologists holding that they are of Finno-Turkic origin, others that they belong to the Tatar-Mongolic branch.

acrology / buki / debro

SA 104: the principle of Acrology ... *i.e.* by the choice of a name from the likeness which it suggested between the form of the letter and some familiar thing whose name began with the letter in question ... For example, in Russian, the letter *b* is not called *beta* but *buki*, "a beech," while *d* has lost the old name of delta and acquired that of *dobro*, "an oak."

Dublin gift of \$A

SA 113: Egypt, no longer a land of marvel and of mystery, with its past long hidden as the sources of the great river of which that land is "the gift" were long hidden.

M N = Mens = life / title of Pharaoh

SA 117: the name MN = Menes, borne by the Pharaoh during his lifetime.

99

the potter's wheel

SA 117: There was evidence of knowledge of metals, but not of the potter's wheel.

blishing Dolomite

[not found in SA]

predynastic

SA 117: among the remains of the predynastic race came in with (mode)

SA 117: probable that writing came in with the First Dynasty, of making strong the / beatified spirit

SA 117: copies of portions of the sacred literature entitled "Chapters of the Coming Forth by Day," and also the "Chapters of Making Strong the Beatified Spirit," but commonly known as the *Book of the Dead*.

this side the —

SA 117: this side the grave

Osirus

SA 117: recited by the dead Osirus

7<sup>th</sup> Dynasty (G V)

SA 119: from the Eighteenth to the Twentieth Dynasty

regular secular

[not found in SA]

truck to keel

SA 118: every part of the boat, “from truck to keel,” as the nautical phrase goes,

pro[.....] ap[.....]

[not found in SA]

domestic picture

[not found in SA]

100

reliquary

[not found in SA]

planking

[not found in SA]

tells its own / story

SA 120: a picture that should tell its own meaning at a glance.

jackal & priest / vulture mother

SA 121: The ideograph for a priest was a jackal ... for a mother, a vulture, because that bird was believed to nourish its young with its own blood.

palm brook = 1 yr

[not found in SA]

ostrich feather = water / (= length)

[a line joins “length” to “nefer” below]

[not found in SA]

Hesiri (seat eye)

SA 123: the name of Osiris, which in Egyptian is *Hesiri* ... represented by a figure on a seat, *hes*, and by an eye, *iri*.

nefer = good

SA 124: the word *nefer*, "good."

diacritical pnts

SA 124: diacritical points

nose picture

SA 125: the use of eye-pictures side by side with that of ear-pictures  
enchorial

[see VI.B.15.159]

101

byblc / bamboo

SA 125: papyrus ... was made from the *byblus hieraticus* ... It would seem to have served as many purposes to the ancient Egyptians as the bamboo serves to-day to the Chinese and other Orientals.

Rossetta mouth / of Nile

SA 128: [the Rosetta stone] takes its name from its discovery among the ruins of a fort near the Rosetta mouth of the Nile,

Death overtook him

SA 130: Death overtook him [Champollion] in 1832

Cleopatra, his sister

— — wife

SA 130: to Cleopatra his sister, and to Cleopatra his wife.

\$A hair Berenice / dedicated to assure / wife of Ptol. III, safe / back from Syria

SA 133: the Stele of Canopus ... was set up in Canopus in the ninth year of the reign of Ptolemy III ... decrees what honours shall be paid him and his consort Berenice, whose famous hair, dedicated in the temple ... in gratitude for Ptolemy's safe return from his Syrian expedition,

Tunnel \$E / holla / mine wor[kings] //

102

auchthontic / lion weights

Chapter VIII of SA is largely devoted to attempts to trace the Egyptian origin of the Phœnician alphabet. This involves an examination of an early Egyptian forerunner, *m*, of the Phœnician equivalent of *h* (SA 145). Among the Semitic inscriptions discussed by Clodd are

'the lion weights from Ninevah, bearing the names of Assyrian kings who reigned during the second half of the eighth century B.C.' (SA 146; see also SA 149), and an inscription, found in a tunnel at Siloam, which shows 'how modern methods of tunnelling were anticipated ... One gang of men began boring at one end and another gang at the other end, thus advancing till both met.' [Sadly in this case they didn't.]

#### Kiskil Lilith

?SA 151: [inscription on lion weight] MaNeH MeLeK

#### pronaos

SA 158: The obelisk that fronts St. Peter's at Rome symbolises the fact that the approach to the Christian Church is through the pronaos of the Egyptian temple.

#### Cretan milkstone

SA 160: the Cretan women, who wear these "milk-stones," as they call them, during the period of their childbearing.

#### graffito

SA 161: a clay cup on which were three graffito (*i.e.* rudely scribbled) characters

#### incised hatchings

SA 160: a plain terra-cotta vase of primitive aspect with incised hatching

#### prism

[not found in SA]

#### purposive

SA 164: the symbols are not haphazard, but purposive,

#### votive deposit

SA 168: axes of this shape are common in the votive deposits

#### shaft

SA 168: The "arrow" with a short shaft is frequent,

#### Zeuss

SA 171: Mount Dikta, the fabled birthplace of Zeus

R Orontes

SA 176: on the banks of the Orontes  
potsherd / tell against him

SA 179: Fig. 66.— Signs on Potsherds at Tell-el-Hesy  
\$E chest padded / out, portly out / of proportion / but —

SA 179: the syllabery of the Hittites ... their history has been padded  
out in portly volumes, but, in truth, we know no more about them  
than we do about the Phœnicians

104

.../...

Eteocretinism

SA 184: Eteocretans, or “true Cretans,”

3<sup>rd</sup> millenium

SA 184: dating from the earlier part of the third millenium before  
Christ

3 ears

[not found in SA]

geom. signary

SA 185: “A great signary (not hieroglyphic, but geometric

Astart/nd] / dove

SA 187: the figures of Astarte and her doves

105

vanished land / route

SA 189: man’s continuous tenure of [Europe] since his primitive  
ancestors crossed thither by now vanished land-routes from Northern  
Africa.

cradleland

SA 190: the question arises as to whether some precise place in the  
area can be indicated as the cradleland.

Deucalion, high of heart

SA 192: even of Deucalion, high of heart”

Pelasgia (Gr)

SA 190: “Hellas,” says Herodotus, “was formerly called Pelasgia”



has warrent

SA 191: recent discoveries ... which warrant us in ascribing to the Pelasgians the development of culture in the Ægean sea.

epigraphy / paleography

SA 199: Palæography, or the decipherment of documents, and Epigraphy, or the decipherment of inscriptions

de (mater) \$A

[not found in SA]

that are or / e'er were

SA 204: in Egypt you may find all the things that are or ever were  
106 nome (fylke)

SA 205: [Greek papyri found] on the site of the ancient Oxyrhynchus, the capital of a nome of Middle Egypt

smitten

SA 204: he saw you the other day in the street, and was smitten to the heart.

cleave

[not found in SA]

Aram (hilly)

SA 207: ARAMEAN, so called from "Aram," the hilly district of Mesopotamia

Aramian split in / Parsi (Zoroaster) / Hebrew (Judaism) / +ism (Syriac) / Mongolian (Buddhism) / Arabic (Islam)

SA 208: The later alphabets — Parsi, Hebrew, Syriac, Mongolian, and Arabic — were at first local varieties of the Aramean. Owing to accidental circumstance they became the sacred scripts of the five great faiths of Asia — Zoroastrianism, Judaism, Christianity, Northern Buddhism, and Islam.

alphabet foll/ow/s

SA 209: if "trade follows the flag," the alphabet follows religion.

—VINCENT DEANE



TEXTES ET MANUSCRITS  
*Collection publiée par Louis HAY*

# GENÈSE DE BABEL JOYCE ET LA CRÉATION

Daniel FERRER, Suzanne KIM,  
Jean-Michel RABATÉ, Claude JACQUET,  
Laurent MILESI, Bernard BRUN, Jacques DERRIDA

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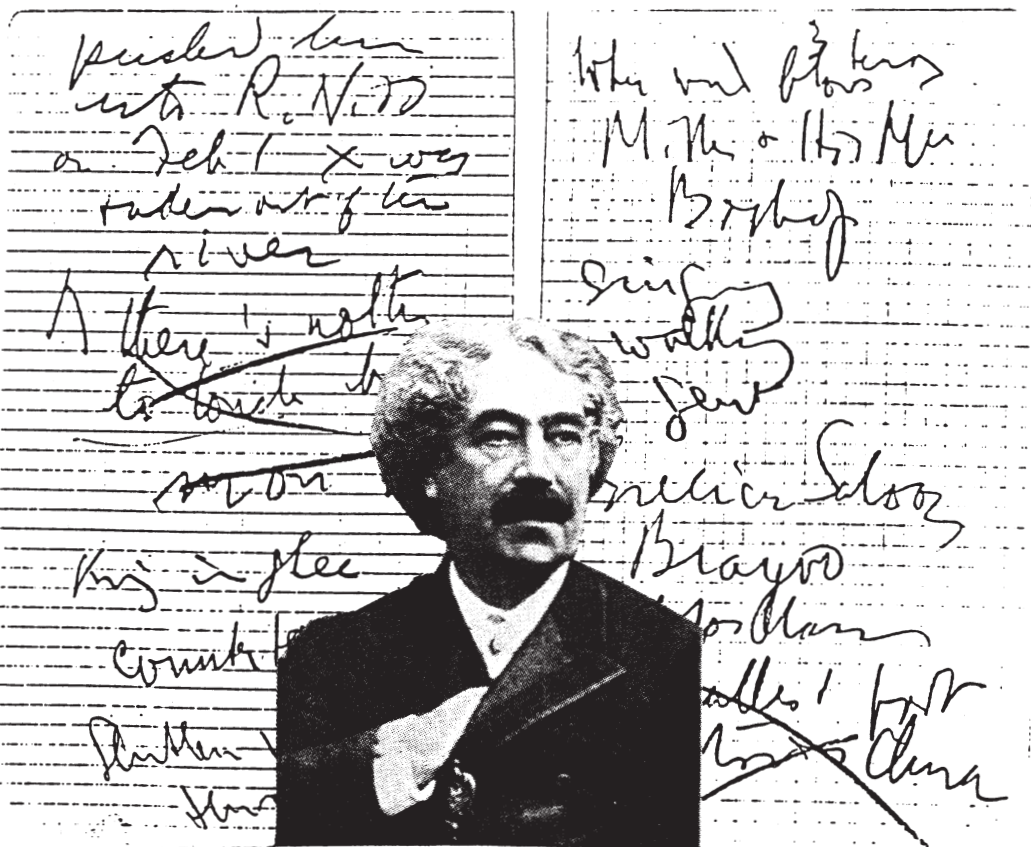
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A

# FINNEGANS WAKE

## CIRCULAR



SIMS REEVES IN VI.B.13

## A FINNEGANS WAKE CIRCULAR

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## CONVENTIONS USED FOR NOTEBOOK TRANSCRIPTIONS

### 1. Symbols

Crayon deletion is indicated by a superscript letter (b = blue, bk = black, br = brown, g = green, o = orange, p = purple, r = red, y = yellow) preceding the cancelled unit. Where only the first part of a unit has been cancelled the same superscript letter also marks the end of cancellation.

/	A slash is used to separate lines of transcribed material, or to indicate that material on successive lines forms part of the same unit; otherwise the original layout is represented.
//	A double-slash indicates a page-break, when material on successive pages forms part of the same unit.
	Where several units derive from the same passage in the source text, but have entered the <i>Wake</i> at different points, they are divided by a vertical line ( ) and the source passage is cited only after the final unit of the group.
.../...	Intervening notebook unit(s) intentionally skipped.
[comment]	Editorial comments are enclosed within square brackets.
[text]	Italicised square brackets enclose an editorially construed transcription.

The use of angle brackets and revolving caret signs to indicate deletion and revision conforms to that of the Synoptic edition of *Ulysses*.

### 2. Notes on draft dating code

A new feature has been added after the *JJA* draft code to indicate draft dating. This takes the form of a hatch sign followed by a six-digit figure yymmdd, where y = year, m = month and d = day. Thus, for example, the 12th of April 1926 would be #260412. Where the day, or the month, is unknown, zeros are used: for example, May 1926 would be #260500, and 1926 only would be #260000. Where the date is a probable one the hatch sign is bracketed. For example 'probably 1925' would be (#)250000. A minus after the hatch sign, as in #-280302, for example, indicates (a) missing earlier draft(s) and dating for these is also given if available.

As days of the month do not exceed 31 and the fifth digit cannot therefore rise above 3, we can use this slot to codify other information. A '4' (or higher) indicates that the figure following is not a day, but an INTERVAL IN MONTHS following the preceeding two digits. Thus, for example, January to March 1924 = #240142 (January + 2 = March), February to May 1926 = #260243 (February + 3 = May) and January to December 1933 = #330151. In this last case the interval is over 9, so the upper digit is added to the '4' to make '5'. This way we can accommodate intervals of up to 59 months.

Where the approximate time of year, but not the month, is known, zeros are placed in the month slot and the last digit of the day slot will be 1, 5, or 9, indicating 'early', 'middle', or 'late'. For example, 'probably late 1928' would be (#)280009.

### 3. Sigla substitutes for PC-based transcriptions

Because of the limitations of PCs in recognising graphic characters, we propose the following symbols as substitutes for the more important sigla. The use of the dollar sign as a common prefix enables sigla to be highlighted and searched for *generically*.

\$E = $\text{m}$	\$T = $\text{T}$	\$K = $\text{K}$
\$A = $\Delta$	\$I.1 = $\perp$	\$X = $\times$
\$[ = $\sqsubset$	\$I.2 = $\dashv$	\$O = $\bigcirc$
\$\wedge = $\wedge$	\$I.3 = $\dashv$	\$[] = $\square$
\$/[ = $\lrcorner$	\$I.29 = $\bigcirc$	
\$P = $\text{P}$	\$S = $\text{S}$	

### 4. Miscellaneous

Where a draft stage of a chapter comprises a number of linked sections, the section entered by a particular unit has been underlined. For example, the unit 'Vauxhall' from VI.B.13.224 (see *FW* 058.33) first appears at I.3:I.3/2.3/3.3, namely stage 3 of section 1 of Book I, Chapter 3, where it forms a continuous draft with section 2, stage 3, and section 3, stage 3. The reader is referred to Danis Rose's introductions to Volumes 44 to 63 of the *James Joyce Archive* for a full discussion of draft coding conventions. Please note that we have simplified slightly the *Archive* coding by the omission of the symbol '\$' used to denote sections and its replacement by a colon. Thus I.1:2A.\*1 is the equivalent of *Archive* I.1\$2A.\*1.

## SINGING WALKING GENT: SIMS REEVES IN VI.B.13

In a letter to Miss Weaver on 5 March 1926, Joyce complained that he had not been able to work for a week: "Instead I read a few books and plays, the Life of Sims Reeves, Juno and the Paycock, Figgis's Book on Blake" (*Letters III*: 139).<sup>1</sup>

Charles E Pearce's *Sims Reeves: Fifty Years of Music in England*, as its subtitle suggests, is a study not just of the famous tenor but of the world of Victorian music, which it lovingly evokes with finely-detailed and vivid accounts of concerts, oratorios and operas, and with reviews from the contemporary musical press. Joyce's interest in these areas has been well-documented. Judging by his notes, he read the book closely and systematically, paying special attention to jargon and the anecdotal minutiae relished by aficionados. As a source text it therefore belongs in the same class as W G Fay's *Short Glossary of Theatrical Terms*<sup>2</sup> and the other books on theatre listed in the appendix to Rose and O'Hanlon's *Understanding 'Finnegans Wake'*.

In his introduction to B.13 in the *JJA*, David Hayman has already pointed to the presence in the notebook of references to opera, and one of the instances he mentions<sup>3</sup> belongs to a cluster of material from Pearce's biography: the notebook closes with references to Blake. Since Joyce makes it clear that he has been reading the two books and the play during the week preceding his letter, it is possible to date the end of the insertions to the beginning of March — not April as Hayman suggests (following McHugh).<sup>4</sup> This is supported by the fact that a number of units at the very end of B.13 have been cancelled in *green* (see account of draft usage below).

---

<sup>1</sup> Transcriptions of the notes from O'Casey and from Figgis will appear in a later issue.

<sup>2</sup> See Vincent Deane and Roland McHugh, 'Theatrical Terms in VI.B.44', *FWC* 1.3 (Spring 1986), p.60.

<sup>3</sup> *JJA* 32, p.xi. For 'Slow piece at end of opera' read 'second price at end of opera'. See entry under VI.B.13.218 below.

<sup>4</sup> *Ibid.*, p.xi.

SR (followed by page number): Charles E Pearce *Sims Reeves: Fifty Years of Music in England* (London: Stanley Paul & Co, 1924).

### **INDEX ONE: VI.B.13**

[Draft usage: *green*-deleted material appears in III:1A.5/1D.5//2A.5/2B.2/2C.5 (revisions to first typescript, March 1926), III:3A.5/3B.5 (fair copy (ink) mixed with pages of preceding typescript, April 1926), and III:4.\*2+ (redraft (ink) of fair copy, probably March to April 1926);<sup>5</sup> *orange*-deleted material appears in I.1:1.\*2/2.\*2 (fair copy (ink), dated 29 November 1926 by Joyce, but with some later insertions), I.2:2.3/3.3 (additions to first typescript, early 1927), and I.3:1.3/2.3/3.3 (additions to typescript, early 1927);<sup>6</sup> *blue*-deleted items appear to have been used in III:1D.8, 1D.8', 1D.9 (missing or incomplete first and second proofs for *transition* 12, probably February 1928), and III:1A.11/1BC.2/1D.11 (the missing fourth proofs for *transition* 12, March 1928).<sup>7</sup>]

216 King in glee

SR 18-19 Glee-singing was a great leveller. Even the "First Gentleman in Europe" did not disdain to take a part.

counter tenor

SR 23: Two men from town ... were engaged to help in the music — a countertenor and a bass

stutters with a / tenor voice

[Phrase not found in SR, but see next citation.]

217 3 tenors / When wind blows / Miller & His Men / Bishop

SR 23: Three tenor voices in one family are rarely met with, and when the brothers sang together ... they may have joined in Bishop's round "When the wind blows," from *The Miller and his Men* — one of the few concerted pieces written for three tenors. If so, the effect of the haunting melody repeated and harmonised in tones so akin to one another must have been a musical treat almost unique.

<sup>5</sup> See JJA 57:165, JJA 58:207 and JJA 60:253.

<sup>6</sup> See JJA 44:103, JJA 45:45 and JJA 45:169.

<sup>7</sup> See JJA 57:311 and JJA 57:285.

singing / walking / gent

SR 32: Sims Reeves ... was playing ... 'singing walking gentleman'

Grecian Saloon / Brayvo

SR 33-4: [Reeves] had nothing regular until we hear of him at the Grecian Saloon, whose proprietor, Mr. Thomas Rouse, better known as "Brayvo" Rouse ...<sup>8</sup>

capillaire

SR 34: a refreshment ticket might mean a glass of hot punch or a syrupy beverage known as "capillaire"

<sup>8</sup>\$A smallest foot / outside China

SR 45n1: "Miss Romer... had... the smallest foot ever possessed by a European lady."

FW 533.05-6 47484a-115 JJA 58:235

III:3A.5/3B.5 #260400

218 placing thumb to / nose in / New Cut fashion

SR 45: [The *Athenæum* on a performance of *Acis and Galatea*] The Polyphemous of Mr. Phillips was "fairly sung.... But when we say that while listening to Damon ... he all but laid his thumb to his nose after the polite fashion of the New Cut, we have indicated the amount of classicality in his conception of the part."

second price at end / of opera

SR 46: the actor manager descended to the level of "that riotous kind of audience," ... by permitting "second price at end of opera."

---

<sup>8</sup> Editorial note: although 'Brayvo' was not deleted, the reader's attention is directed to the following, later discarded, unit which entered the text at the same time as some of the *green*-cancelled items in B.13:

(FW 463.32) 47483-126 JJA 57:199

III:2B.\*3 #260400

MS: <Bravo> Brayvo, ^senior^ chief!

47483-155 JJA 57:245

III:2B.4 #260400

MS: Bravo, senior chief!

°\$^/ my benefit

SR 47: when Macready took his benefit

FW 453.18 47483-119 JJA 57:186

III:1A.5/1D.5//2A.5/2B.2/2C.5 #260300

Miss A / who always / plea

--- R / who ----

--- - / with ----

SR 50: [quoted by Pearce as an example of the quaint style of the *Musical World* of November 3rd, 1842] Miss Betts (who always pleases us), Miss Russell (whom we should like to hear more frequently), and Miss Lyons (with whom we desire better acquaintance)

Come & see one who / will be the first / tenor in world

SR 59: A gentleman who was an enthusiastic lover of music [speaking of Reeve's performance] said 'Come and hear a new singer who will be the first tenor in the world.'

219

La Hayez

SR 90: Catherine Hayes (known on the Continent as La Hayez)

°as sung by

?SR 262: as sung by Mr. Reeves

[not in FW] 47472-143 JJA 45:61

I.2:2.3/3.3 #270241

MS: As sung by Poblacht

°Berlioz change / shirts amid / harps

SR 93n1: Hector Berlioz ... the harps with their cases were put together to enclose a small space wherein he could change his shirt

FW 045.25-6 47472-144 JJA 45:62

I.2:2.3/3.3 #270241

.../...

221

thoroughbass

SR 112: the organist was expected to display his control over fugue and thoroughbass

Michael Kelly

SR 116: Since the days of Michael Kelly



the 'band'

SR 130: The members of the band

<sup>b</sup>pittites

SR 133-4: A "popular" musical audience of those days, like the pittites of the theatre, who could bless or damn a play on its first night.

FW 427.29 47486a-80v JJA 61:23

III:1D.12 (#)-360700

Δ III:1A.11/1BC.2/1D.11 #280300

<sup>b</sup>Reeves & Braham

SR 135: Braham sings duets with Reeves at the Wednesday concerts.

FW 422.26 47483-108 JJA 57:327

III:1A.10/1BC.1/1D.10 #-280302

Δ 1D.8; 1D.8'; 1D.9 (#)280200

make it up

SR 145: [Reeves was a member of the audience at a performance of *Lucia* in Dublin. When the tenor was unable to perform, Reeves was called on. He sang the part, but under protest. After the performance Reeves and the manager came before the curtain] Reeves "stood with folded arms looking tigerish" at Mr. Calcraft, when a voice from the gods shouted "Make it up, both of you"

mousework

SR 155: [The *Athenæum* describing a programme that had been pretentiously advertised and inadequately prepared] The mountainous prospectus ... resulted in "nothing much greater than pieces of mousework"

.../...

223

where is your / crown \$[

?SR 175: Reeves took refuge in an extended provincial tour, returning to London "laden ... with banknotes and crowned with laurels."

hit new low

SR 162: British music was at a low ebb in 1851

a scratch crew

SR 162: [of a poorly-organised concert for the Great Exhibition] But at best it was a scratch affair

Martini / Vadi via di qua

SR 164: Another musical curiosity was Martini's laughing trio "Vadi via di qua"

Curschman / Evviva Bacco

SR 164: Curschmann's trio "Evviva Bacco"

<sup>8</sup>Marry how?

SR 169: [opening of a reply to a request by Reeves for help in putting on a benefit concert] My dear Sir,—Marry how!

FW 562.02 47485-9 JJA 60:286

III:4.\*2+ #260341

<sup>8</sup>a breeches part

SR 169: Madame established her fame as an unapproachable imitator of what was known in her days as a "breeches" part.

FW 434.08 47483-113 JJA 57:179

III:1A.5/1D.5//2A.5/2B.2/2C.5 #260300

\$[ painstaking

SR 170: Dr. Bexfield was a painstaking musician

baton

SR 173: a presentation ... by Reeves of an "elegant and costly orchestral baton"

224

E flat cornet

SR 178n1: my duty was to play E flat cornet

unworthy the occasion

SR 179: the music was unworthy the occasion

police remove / shiny / shimneypot

SR 179: the police taking off their hats (hard shiny-looking chimney-pots they wore in those days) when the National Anthem was sung

rotunda

SR 191: in Dublin he sang at the Rotunda

palais glas \$[

SR 175: Sydenham Crystal Palace

\$I.3 her drawers in which / she --- cut up / as orders of merit

SR 182-3: four ladies of the chorus deputed to demand as a memento from the composer the gloves he wore when conducting *Eli* ... the deputation cut them into small pieces ... to be worn as a decoration during the rest of the Festival!

Spurgeon

SR 191: Mr. Spurgeon ... held multitudes spellbound under the charm of his ... ringing, melodious voice

°Vauxhall° / Cremorne

SR 190: the rage for speculative building which had swept away Vauxhall and Cremorne

FW 058.33 47472-150 JJA 45:189

I.3:1.3/2.3/3.3 #270001

225

tabernacle

SR 191: The acoustics of the Surrey Gardens were perfect.... there is little doubt that [Spurgeon] gave the architect of his "Tabernacle" many hints derived from his experience of the Surrey Gardens edifice.

a 'lead' (stage)

SR 195n1: a large proportion of the Sacred Harmonic chorus ... usually had very loud voices, which made the habit of waiting for a "lead" very objectionable.

gallery had a / shilling shock

SR 196: The great shilling public had no share in the celebration

visite = / white shawl

SR 197: The nine hundred ladies of the chorus with their "white shawls or visites or whatever they may be called"

abound in parasols

SR 197: A special feature ... was the abundant use of parasols both by audience and chorus, which the sun rendered almost indispensable

\$Xx consecutive 5<sup>th</sup>s

SR 199: [The *Morning Post* criticises a performer for] “the unhappy little appoggiatura” which she introduced, causing the voice part to make consecutive fifths with the bass

nasal twang \$T

SR 203-4: Mr. Harrison [a rival of Reeves] ... his nasal twang was at times unpleasantly conspicuous.

Domchoir

SR 204: “Our cousins in Berlin ... in their Dom choir

name

SR 205: the “Panopticon” in Leicester Square changed its name

“created” the post / part

SR 206: since Herr Staudigl ‘created’ the part

FW 058.03 47472-150 JJA 45:189

I.3:1.3/2.3/3.3 #270001

226

scotched the monster / sale

SR 207: The “monster” had not yet been scotched ... [The ‘monsters’ were excessively long concerts, consisting of as many as fifty-four items.]

°\$[ tristy minstrel

SR 207: a large section of the population ... found satisfaction in black minstrelsy

FW 521.22 47484a-109 JJA 58:229

III:3A.5/3B.5 #260400

bouquets emitted / against him

SR 205: He was encored twice and pelted with bouquets, the first appearance of flowers emitted against a gentleman

rose at him

SR 209: the pit ... “rose at him”

°\$[ tintingfast

[not found in SR]

FW 020.08 47472-36 JJA 44:127

I.1:1.\*2/2 #261141

<sup>8</sup>her crinoline

SR 223: the prevailing feminine fashion of the day—crinoline

FW 548.28 47484a-120 JJA 58:240

III:3A.5/3B.5 #260400

county D

[not found in SR]

bring down the house

SR 225: when Reeves brought down the house

S. Paul organ for / Alhambra

SR 229: A new organ was wanted for the Cathedral ... The organ was in truth the one built for the Panopticon in Leicester Square, the Moorish building afterwards transformed by Mr. Smith into the Alhambra

227 a smoker

SR 232: smokers and guests desirous of “stout”

specially / written / up / for / him

SR 262: the tenor part in [Sullivan’s *Prodigal Son*] was written expressly for Reeves

the loco

SR 250: dropping to the loco [i.e. returning to normal pitch after a passage designated to be sung an octave higher]

## **INDEX TWO: VLC.13**

[Draft usage: ‘scratch crew’ not located, but other *blue*-deleted units from C.13 first appear in II.3:2.\*3/3.\*2, II.3:4.\*1, II.3:4.\*2, and II.3:6B.\*1 (all 1937); *green*-deleted material appears in II.4:2/6/3.8 (revised pages of *Transatlantic Review* 1; July 1938).<sup>9</sup>]

15 <sup>8</sup>second price at end / of opera

[see B.13.218]

FW 383.24-384.01 47481-70 JJA 56:113

II.4:2/6/3.8 #380700

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<sup>9</sup>See JJA 56:109.

<sup>g</sup>play

[see B.13.218]

*FW* 393.34      47481-73    *JJA* 56:119

II.4:2.6/3.8      #380700

17

<sup>g</sup>Michael Kelly

[see B.13.221]

*FW* 390.07      47481-71    *JJA* 56:116

II.4:2.6/3.8      #380700

<sup>g</sup>make it up

[see B.13.221]

*FW* 397.10      47481-73v    *JJA* 56:120

II.4:2.6/3.8      #380700

<sup>g</sup>mousework

[see B.13.221]

*FW* 397.10      47481-73v    *JJA* 56:120

II.4:2.6/3.8      #380700

<sup>b</sup>a scratch crew

[see B.13.223]

[not located]

—GEERT LERNOUT



## CLODD ONE &amp; TWO: CORRIGENDA AND ADDENDA

A number of additions and corrections to Vincent Deane's edition of the two Edward Clodd Indexes from VI.B.15 and VI.B.35 (*Claybook for 'Finnegans Wake'*)<sup>1</sup>, q.v., are listed below.

**INDEX ONE: VI.B.15**

- 148 Delete *FW* reference 019.06. Locate unit ('message stick') at 47478-274, *JJA* 52:183, MS only; the original draft inscription (II.2:4.4) to follow 'knuts of knowledge' reads 'and reckoning runes off a blackthorn messagestick'. The *FW* 223.08 reference ('the mouthage stick') derives from the Macalister Index in VI.B.46.
- 149 Read 'redmen' for 'red men'.  
Read 'divided' for 'dindid'.  
Read 'homoplat' for 'homoplast'.
- 156 Insert unlocated unit 'wedgewords' [= cuneiform inscription]. The *FW* 072.18 reference derives from VI.B.12.77 ('a wedgeword'). Deane's remarks about a pun on Clodd's name ('claybook') as an example of 'Atherton's Law' (which, incidentally, is no law) are incorrect. Locate 'claybook' at *SA* 98: Upon this [the abundant clay of the alluvial country] the characters [in cuneiform writing] were impressed by a reed or square-shaped stylus, the clay-books being afterwards baked or sun-dried.
- 157 For 'bosoms' read 'bosom'; delete *FW* 036.16 reference and relocate at *FW* 460.16: 'Till the ulmost of all elmoes shall stele our harts, asthone' (III.3:2A.10': May-June 1928).
- 158 The unit 'Stele' is crossed; locate at 460.17 (v.s.). Cf. also *FW* 068.29 'shaft ne stele'. The unit 'shaft' also occurs (uncrossed) in the Clodd Indexes. For 'chapter' read 'Chapter'.

---

<sup>1</sup> *FWC* 3.2 pp. 21ff.

- 159 For 'Tuttut and's mummy' read 'Tuttut and 's mummy' and locate at SA 140-1: Eshmunazar [King of Sidon], whose mask and mummy are sculpted on the sarcophagus [now in the Louvre], speaks [in the inscription upon it] in the first person. He ... tells how he and his mother, the priestess of Ashtaroth, had built temples to Baal Sidon, Ashtaroth, and Emun.  
For 'balifuson' read 'balifusion'.



## **INDEX TWO: VI.B.35**

- 93 Delete carets in 'Urus' citation.  
For 'Int Trophy / Tourist' read 'Int. Tourist Trophy'.
- 95 Locate unit 'the pipe' at SA 53: The pipe [inscribed on an Indian grave-post] appears to be a symbol of peace.
- 96 For 'austs' read 'Austr'.  
For 'each other comer' read 'each other corner' and locate at SA 65: The four figures [depicted with others on a piece of walrus tusk] at each outer corner represent young men armed with bows and arrows.
- 99 For 'G.V.' read 'G.V̄' [George the Fifth].  
The elements 'pro[.....] ap[.....]' may read 'protonotary apostolic'.
- 100 For 'jackal & priest / vulture mother' read 'jackal = priest / vulture = mother'.  
For unit 'palm brook = 1 yr' read 'palm branch = 1 yr' and locate at SA 120-1: a palm branch [was a symbol of] one year, because that tree was popularly believed to put forth a fresh branch every new moon.  
For 'ostrich feather = water / (= length)' read 'ostrich feather = justice (= length)' and locate at SA 120: an ostrich feather [was the symbol of] justice, because these feathers were supposed to be of equal length.  
For 'pnts' read 'pts'.
- 101 The comments about Berenice and her hair, dedicated in gratitude for the safe return from Syria of her consort Ptolemy III, lie behind FW 243.26ff.: and delicate her nutbrown glory cloak to Mayde Berenice and hang herself in Ostmannstown Saint Megan's. [Material, dating from c. 1933, is

unlikely to have been derived from Clodd. Interestingly, another II.1 insertion — the (Hebrew) denotations for the names for the letters of the word 'Heliotrope' at FW 249 ('A window, a hedge' etc.) — listed in SA 136, along with their Greek equivalents, Alpha, Beta, etc. (cf. FW 019.08 in a very Cloddy context), also derives from these missing draft stages.]

- 102 The source reference for 'incised hatchings' is SA 161, not SA 160. Locate the unit 'prism' at SA 167: The stones thus bearing symbols ... are arranged in five groups ... (1) three-sided or prism-shaped.
- 104 Locate unit '3 ears' at SA 183: a tomb at Prousia, Near Nauplia, yielded a genuine Mycenæan vessel with three ears, on each of which is graven a sign resembling the Greek H. [Shades of HCE!]  
For 'Astart[nd] dove' read 'Astarted dove' and cf. FW 232.12 'a wounded dove astarted from'.
- 105 After 'cradleland' insert unit 'gold from Iceland' and locate at SA 190: the supply of gold for Northern and Central Europe was drawn not from the Ural, but from Ireland.  
For 'warrent' read 'warrant'.
- 106 Locate 'cleave' unit at SA 205: Jesus saith ... raise the stone and there thou shalt find me; cleave the wood, and there am I. [The reference is to a papyrus of the second century, containing a collection of *Logia*, or *Sayings*, of Jesus Christ.]  
For 'Aramian split' read 'Aramean splits'.  
For 'alphabet foll[ow]/s' read 'alphabet follows +'.

#### NOTE

While it does not appear *directly* to have been used in any way, Joyce did note from SA 145 and 202 that the Egyptian sigil  corresponding to the Moabite  and to our letter 'H' occurs in the *Papyrus Prisse*. It is more usual, Clodd comments, to find the character completely closed. The name of the semitic letter H is generally supposed to denote a 'window'; and, coming to the Greek alphabet, it was represented by the old sign for a rough breathing. Acrologically, Δ stood for 10, while H

represented 100. By a quintessentially Joycean convergence, *FW* 100 reminds us to treat with suspicion allegations that the temporarily vanished HCE was at his best but 'a onestone parable, a rude breathing on the void of to be, a venter hearing his own bauchspeech in backwards, or, more strictly, but tristurned initials, the cluekey to a worldroom beyond the roomwhorld'.

—DANIS ROSE

#### NEW LIGHT ON COLERIDGE MS

An earlier edition prints a Coleridge annotation to Beaumont & Fletcher's *The Prophetess* as:

A vulgar curiosity about — not what is to *happen* next — but about what the Witch will *do* next, whether Thunder or a Brimstone She Devil, or an Earwigmaker.

The new edition reads the last word as 'Earthquake'.

—PETER WEXLER

## CLODD IN VI.B.49.b

VI.B.49.b<sup>1</sup> consists of one sheet of unruled paper with both sides (authorially) inscribed in pencil. While no use was made of the material nor of its transcription,<sup>2</sup> it is intrinsically interesting and warrants investigation in that it completes, rather unusually, the B.35 Clodd Index. That index<sup>3</sup> terminates on p. 106 of the workbook with the unit 'alphabet follows +', which refers to p. 209 of *The Story of the Alphabet*. Examining B.49.b, one finds that the material similarly derives from Clodd; that the inscription begins on 49.b-verso, continues on 49.b-recto, moves into the margins of 49.b-recto and concludes in the margins of 49.b-verso. It very exactly completes the B.35 Clodd Index, beginning as it does with a reference to SA 210 and ending with a reference to the last page of the source. It would seem that Joyce was interrupted in his notetaking at p. 209 or thereabouts (an elk charged him, possibly) and continued it elsewhere, out of reach of his notebook, employing a loose sheet, which, filled, he later slipped into the notebook.<sup>4</sup> This is the only case of such a workbook situation that we know of. We can accordingly date 49.b as contemporaneous with B.35 and in any future edition of B.35 ought properly to interpolate 49.b where it logically belongs as B.35.106a. Joyce's misspelling of 'Hagl' as 'hegel' (see below) may indicate that the last few chapters of Clodd's book were dictated to him.

VI.B.49.b-verso

Ps 119, 146

SA 210: We have examples of the use of letters in their  
 "abecedarian" or acrostic order in the sections of the one hundred

---

<sup>1</sup> See *JJA* 40:326-7.

<sup>2</sup> VI.C.14, pp.257-260.

<sup>3</sup> See Vincent Deane's annotated transcription: *FWC* 3.2, pp.21ff.

<sup>4</sup> 49.b was transcribed by Madame Raphael immediately before she began the transcription of B.35, indicating that the two were somehow physically associated.

and nineteenth and one hundred and forty-fifth Psalms, which bear the letters of the Hebrew alphabet, and in the books of the *Iliad*, which bear the letters of the Greek alphabet.

nought (Ar. *sifr* empty)

SA 211: nought or cipher (Arab. *sifr*, “empty”)

Ionian (Iona) / Chalcidian

SA 215: [Greek alphabets] had settled into two leading groups, the Ionian ... and the Chalcidian

38 Slavonian / (Constantine)

God ... had pity on the Slavonians [without their own alphabet] and sent them St. Constantine ... called Cyril ... who made for them an alphabet of thirty-eight letters

Umbrian, Oscan, Etruscan / 1<sup>st</sup> Aryan alph

SA 216: The various derived [i.e. from the Greek alphabet] scripts — Umbrian, Oscan, Etruscan ... have all, the Latin alone excepted, passed away. The ultimate dominance of the Latin brought about the abolition of every other alphabet than their own, which, becoming the alphabet of the Roman Empire, and then of Christendom, secured an everlasting supremacy.

12 cars i. a. w

[not found in SA]

Latin and e o

[not found in SA]

C (k) G (R) / P R

SA 217: [Latin] at first rejected the Greek K, and used C for the sounds of both *k* and *g*, but later on added a bar to the lower end of C, converting it into G. Similarly, R is but a variation of P, by the addition of a stroke below the crook.

[sideways on right] alp = OHE

[not found in SA]



[sideways on right] 250 alph / 50 live 25 India //

[sideways on left] Roman / Arab Chinese

SA 226-7: Neither would there be advantage in cataloguing the two hundred and fifty alphabets which have come into being since pre-historic man scratched his rude pictographs on the faces of cliffs and on fragments of slate or bone. Some fifty of these alphabets have survived, and of these about half are found in India ... The rest are, in the main, variations of three scripts — Roman, Arabic, and Chinese

#### VI.B.49.b-recto

semi-uncial / Ir. uncial

SA 218: Out of this cursive hand there arose a variety of hand-writings, the most important among these being the Irish “semi-uncial.”

S. Patrick / black letter / Caroline minuscule

SA 219: Some time in the fifth century a fully formed book-hand must have been introduced by St. Patrick ... Irish monks introduced it into Northumbria, and in course of time there was derived from it the “Caroline minuscule,” ... [which] grew rapidly in favour till the end of the twelfth century, when a period of decadence, of which the ugly “Black Letter” was the result, set in

wen thorn / Y Z

SA 220: The Anglo-Saxon ... had borrowed two useful characters from the Runic, þ = w, named *wen*, and þ = th, named *thorn*

spelling v pron[ounce] \$/[

SA 222: our spelling (which is ever at war with our pronunciation penmanship

SA 222: To that art of printing is also due those modifications in handwriting which distinguish the penmanship of past and present times.

futhorc

SA 223: [see VI.B.15.159]

aetts = 1/3 alph / frey's / hegel's aett tyr's aett

SA 223-4: [see VI.B.15.159]

[upside down at top of page] aicmes / group = 5

SA 225: [see VI.B.15.159]

[sideways on left] htcdqu<sup>5</sup> blfsn //

[sideways on right, top of page] mgfn / <Ci> Syasi / aquei

SA 225: [see also VI.B.15.159] The alphabet is divided into four aicmes or groups, each containing five letters: the first aicme, B, L, F, S, N being placed under the line (assuming it to be horizontal); the second aicme, H, T, D, C, Qu, above it; the third aicme, M, G, Ng, F(?), R, diagonally through it; and the fourth aicme, comprising the vowels A, O, U, E, I, intersecting it at right angles.

[sideways on right, bottom of page] runes not in I —

SA 224: [Runic inscriptions] not [found] in Ireland

—DANIS ROSE

—VINCENT DEANE

---

<sup>5</sup>The 't' is uncrossed.

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# FINNEGANS WAKE

## CIRCULAR

néo-susien : INSCRIPTION DE L'ÉLWEND, ..

après WEISSBACH, *Die Keilinschriften der Achämeniden*, Leipzig, 1907.

p. 100-101 ; § 1) : nāp + iršairra + uramasda + akka + hi + murūn + beišda + akka + kikku + hube<sup>10</sup> beišda<sup>11</sup>...

(un) dieu + grand + (est) Ahuramazda + qui + cette + terre + a créée ?, qui + (le) ciel + celui-là<sup>10</sup> a créé<sup>11</sup>...

INSCRIPTION D'ARTAXERCÈS II MEMNON (Ibid., pp. 124-125, Susa b)

(cette inscription donne une idée du jeu des postfixes) :

ū + Irtaikikšāšša + sunku-k + iršairra + sunku-k sunku-k-ip-inna + Dariiamauš sunku-k-na + šā[k-ri] ?

moi + Artaxerxès + roi + grand + roi des-rois Darius + — du roi + le fils ?

Pour la commodité l'on a supprimé la mention des déterminatifs et groupé :

éléments syllabiques en remplaçant par une longue les séquences voyelle-

nouvelle. L'on notera le complexe syntactique Dariiamauš-sunkukna

notions, courantes dans certaines langues caucasiennes

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Langraces

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LES LANGUES DU MONDE IN VI.B.45

The list, bearing the heading 'Languages', beginning on page 84 of VI.B.45 derives from A Meillet and Marcel Cohen's monumental encyclopedia of languages, *Les langues du monde*. This is in many ways such an obvious text that it may be asked why it was not located earlier. The answer lies in the fact that the 1952 edition, which is the one in use today, represented a thoroughgoing revision which left few recognisable links with the original version published in 1924 — the one used by Joyce — which it completely replaced. The purpose of this transcription is simply to relate Joyce's notes to his source material, which is quoted at length when the context is felt to be relevant. Although the last unit located in Meillet & Cohen is 'my son has struck theirs / son of mehe hast of theirs / of me struck', on B.45.94, I have included a number of unlocated units which follow this, because they appear to be related, and because their transcription here may help their eventual identification. A number of excellent studies of specific languages have already appeared and the reader is referred to these for further information.<sup>1</sup> This transcription has also benefited from unpublished work by Ian MacArthur, Danis Rose, and Petr Skrabanek, whose discussion of the Elamite units, written before the location of the actual source, follows this transcription.

For clarity, language headings have been inserted, in bold face, above the relevant entries.

Crayon deletion is indicated by a superscript letter (g = green, o = orange) preceding the cancelled unit. Where only the first part of a unit has been cancelled the

---

<sup>1</sup> Laurent Milesi, 'L'idiom babélien de *Finnegans Wake*: Recherches thématiques dans une perspective génétique', *Genèse de Babel: Joyce et la création* (Paris: Editions du CNRS, 1985), pp. 155-215; Laurent Milesi, 'From the Notebooks to the Text', *FWC* 1.4 (Summer 1986), p. 78; Petr Skrabanek, 'Cushitic Cant: Kant in Afar', *FWC* 2.4 (Summer 1987), p. 72; Petr Skrabanek, 'Anna's Ainu', *FWC* 3.1 (Autumn 1987), p. 7.

same superscript letter also marks the end of cancellation. Where the layout is complex a parenthesised superscript is placed at the end to indicate that all intervening units have been cancelled.<sup>2</sup>

*LM*: A Meillet & Marcel Cohen *Les langues du monde* (Librairie Ancienne Éduard Champion: Paris, 1924).

### VI.B.45

[Draft usage: as *all* used material appears in the 2nd set of *FW* galleys, dated as 1st set (12 March 1937), but received by Harriet Shaw Weaver 16 May 1938,<sup>3</sup> individual date-coding would be superfluous. *Orange*-deleted material appears in I.6:4.7; *green*-deleted material appears in I.5:1.11, I.6:4.7, and I.7:1.11.]

### **KUSHITIC**

84       <sup>g</sup>Kush

*LM* 141: [section heading] Couchitique

*FW* 176.30 47476a-249

I.7:1.11       *JJA* 49:517

MS: kushkykorked

<sup>g</sup>afar       ,ala

ala       y ok       bata

camel I had       was lost

wah       ani-k               ramili       yo

I lack       I am because       sand       I

ituk

jette.<sup>(g)</sup>

*LM* 142: Exemple (en afar):

*alā*       y-ōk       bātā       wāh

chamelle moi-à fut perdue je manque

*anī-k*               *rāmili*       yō       utūq

je suis parce-que       sable       moi jette.

<sup>2</sup> See *FWC* 3.3 (Spring 1988), pp. 41-2 for an account of other conventions.

<sup>3</sup> *JJA* 49:287.

«Lance-moi du sable, puisque je ne retrouve pas la chamelle que j'ai perdue.»

FW 176.29-30, 32 47476a-245

I.7:1.11 JJA 49:517

## FINNO-UGRIC

assimil vocalique

LM 160: On a souvent cité comme trait caractéristique des langues finno-ougriennes l'*harmonie* ou *assimilation vocalique*.

°Kido (snake)

LM 161: *kid'o* «serpent»

FW 172.35 47476a-247

I.7:1.11 JJA 49:511

veko [sic] / (mine)

LM 161: *vėkon'* «mine»<sup>4</sup>

°hiba (fault)

LM 161: *hibā* «faute»

FW 171.09 47476a-246

I.7:1.11 JJA 49:509

°talvi (winter)

LM 161: *talvi* «hiver»

FW 176.27 47476a-249

I.7:1.11 JJA 49:517

°onni (happiness)

LM 161: *onni* «bonheur»

FW 162.25 47476a-241

I.6:4.7 JJA 49:499

°vesi (water)

LM 160: *vesi* «eau»

FW 162.25 47476a-241

I.6:4.7 JJA 49:499

---

<sup>4</sup>LM 803: [Addenda and corrigenda, for page 161] au lieu de *vekon'* «mine», lire *vekon'* «mince»

käsi (hand)

LM 160: *käsi* «main»

<sup>8</sup>hon (at / home) haza (vers —

LM 160: en hongrois : *háza*, «vers la maison» en face de *honn* «à la maison»

FW 176.27 47476a-249

I.7:1.11 JJA 49:517

<sup>8</sup>kukka (flower)<sup>8</sup> sepa / (blacksmith) loss of / consonant in G[enitive] //

85

kota (hut) kodan /

LM 159-60: Les consonnes intérieures d'un même mot pouvaient apparaître sous différents aspects, selon qu'elles présentaient le degré fort ou le degré faible ... le finnois oppose: nominatif *kukka* «fleur» à génitif *kukan* «de la fleur» ... nom. *seppä* (forgeron) à gén. *seppän* ... nom. *kota* «cabane» à gén. *kodan*

FW 171.10 47476a-246

I.7:1.11 JJA 49:509

<sup>8</sup>lanka (fil) langan

LM 160: nom. *lanka* (fil) à gén. *langan*

FW 178.05 47476a-250

I.7:1.11 JJA 49:519

<sup>0</sup>linnut (birds) / linthui

LM 161: le finnois oppose le nominatif-accusatif pluriel: *linnut* «oiseaux» aux cas obliques du pluriel qui sont formés sur un thème *lintui-*. Dans le premier cas le suffixe est *-t*.

FW 162.25 47476a-241

I.6:4.7 JJA 49:499

<sup>0</sup>kala' (fish)

LM 162: [as an example of the principle in last citation] *kala* «poisson» *kalat* «poissons»

FW 178.33 47476a-251

I.7:1.11 JJA 49:521

<sup>0</sup>ostiak I

FW 162.25 47476a-241

I.6:4.7 JJA 49:499

°sem (eye) semgen° / samoyede l

FW 168.28 47476a-241

I.6:4.7 JJA 49:499

°kule (crow) / kuleog (2° l

FW 178.33 47476a-251

I.7:1.11 JJA 49:521

°hey (eye) / heyog

LM 162: ostiak *sēm* «œil» *sēmgañ* «les deux yeux»;

samoyède ostiak *kule* «corbeau», *kuleag* «les deux corbeaux»; *hay*  
«œil» *hayōg* «les deux yeux».

FW 162.26 47476a-241

I.6:4.7 JJA 49:499

°inessif C. Finn l

FW 162.26 47476a-241

I.6:4.7 JJA 49:499

°ma (land) / in massa l

FW 178.15 47476a-250

I.7:1.11 JJA 49:519

°mordve

«in a)  
on (dream) on sen

locative

(in the hand)  
kez (hand) kezban

haz — hazban<sup>(o)</sup>

LM 162-3: Tandis que le finnois marque le cas *inessif* (indiquent ce qui est placé à l'intérieur de l'objet) par la suffixe *-ssa* (< \* *-sna*): *mā-ssa* «dans le pays» (*mā* «pays») et que le *mordve* dit: *on-sne* «en rêve» (*on* «rêve»), le hongrois se sert d'un autre suffixe: *-bän~ -bân*: *kēz-bän*: «dans le main» (*kēz* «main»)

*hāz-bân*: «dans la maison» (*hāz* «maison»)

FW 162.18-21 47476a-241

I.6:4.7 JJA 49:499

86 °*unin* (stove) / *unin taka* (behind)

*LM* 164: Aux prépositions si fréquentes dans nos langues, répondent des postpositions: dans le finnois: *ūnin takā* «de derrière le poêle», c'est *ūnin* qui a le sens de «poêle», et c'est *takā* qui correspond à notre préposition.

*FW* 162.26 47476a-241

I.6:4.7 *JJA* 49:499

°*isan* (father) / *isan vierssä* (near) |

*FW* 173.25 47476a-247

I.7:1.11 *JJA* 49:511

## °postposition

*LM* 164: [several occurrences of 'postposition' on this page] En finnois la plupart des postpositions se construisent avec le génitif ... *īsän vieressä*: «à côté du père» (*īsän* gén. de *isä* «père» et *vieressä* «à côté»).

*FW* 178.04 47476a-250

I.7:1.11 *JJA* 49:519

## °casual

*LM* 164: suffixes casuels de la déclinaison des langues finno-ougriennes

*FW* 178.03 47476a-250

I.7:1.11 *JJA* 49:519

°*koira* (dog<sup>F</sup>) *mi*

*LM* 165: finnois *koira* «chien»

*koira-mi* «mon chien»

*FW* 177.08-9 47476a-250

I.7:1.11 *JJA* 49:519

°*vanha* (old) / *vanhempa* (older)

*LM* 166: fi. : *vanha* «vieux»

*vanhempa-* «plus vieux»

*FW* 178.03 47476a-250

I.7:1.11 *JJA* 49:519

<sup>8</sup>nåd (big) / nådobbb/rövid (short) rovidäbb

LM 166-7: hongr.: *nåd'* «grand»

*nåd'obb* «plus grand»

*rövid* «court»

*rövidäbb* «plus court»

FW 178.02-3 47476a-250

I.7:1.11 JJA 49:519

<sup>8</sup>nouns of comparison<sup>8</sup> / *ranta* (shore) / <sup>8</sup>rannempana / a banker bank

LM 167: Encore ce comparatif peut-il également s'appliquer à un substantif: finnois *ranta* «bord, rive», *rannempana* «plus près du bord»

FW 178.04 47476a-250

I.7:1.11 JJA 49:519

<sup>8</sup>pohya (N) / pohyemnaksie

LM 167: *pohya* «Nord» *pohyemmaksi* «plus loin vers le Nord»

FW 178.06-7 47476a-250

I.7:1.11 JJA 49:519

87

intensive / <sup>8</sup>lapsi (child)<sup>8</sup> lampsiempa / na

LM 167: Aussi Heinrich Winkler et M. Yrjö Wickman ont-ils voulu voir dans ces formes de comparatif des vestiges d'anciennes dérivations intensives. C'est ce qui explique des emplois comme: finnois *lapsi* «enfant», *lapsempa-na* «étant plus petit enfant».

FW 178.01 47476a-250

I.7:1.11 JJA 49:519

<sup>8</sup>grand moi / vivre moi<sup>8</sup> / subjective conjugation / <sup>8</sup>voir mon un âne

LM 167-8: Ce que nous exprimons par l'emploi du verbe «être», [le Samoyède] le rend par la simple juxtaposition du pronom personnel au substantif. De même veut-il indiquer qu'il est grand, il dit:

*grand-moi*

S'il s'agit d'une notion que nous exprimons par l'usage d'un verbe: *je vis ... je vois ...* il dit encore: *vivre-moi ... voir-moi ...* Cette façon de conjuguer est ce qu'on a appelé la *conjugaison subjective* ... Une action peut avoir un objet ... Je puis dire: *je vois un cheval ...* Dans



ce cas, le Samoyède ... dit: *voir-mon*, c'est-à-dire: *mon fait de voir*.

FW 178.34-179.01 47476a-252

I.7:1.11 JJA 49:523

<sup>8</sup>he came in my sitting

LM 173: *hän tuli sinua odottamassani* (il est venu au milieu de mon fait de t'attendre).

FW 179.01 47476a-252

I.7:1.11 JJA 49:523

<sup>9</sup>live (F. language)

LM 155: [pp. 155-8 comprise a systematic list of Finno-Ugrian languages] Les LIVES

FW 162.18 47476a-241

I.6:4.7 JJA 49:499

votyak <sup>9</sup>(permient)

LM 156: Les VOTIAKS forment avec [les Zyriènes] le groupe permien.

FW 162.14 47476a-241

I.6:4.7 JJA 49:499

<sup>9</sup>vogule /uralian language / tobolsk

LM 156-7: Le VOGOULE ... sur les deux versants de l'Oural, entre les gouvernements de Perm et de Tobolsk.

FW 162.14, 16, 12 47476a-241

I.6:4.7 JJA 49:499

<sup>9</sup>I deny the fact of coming / I don't come

LM 175: La négation est exprimée par un verbe négatif: ainsi le finnois dit: *en tule'* «je ne viens pas» ... Le mot *tule'* est le thème verbal de présent, sans aucun suffixe. [Le forme] *en* [est] la I<sup>re</sup> ... personne du verbe négatif. Cela revient à dire: je dénie le fait de venir

FW 162.16 47476a-249

I.6:4.7 JJA 49:499

88

<sup>§</sup>lapin l. , grac

?LM 180: Le lapon a vu se former ... des langues écrites, dans lesquelles sont rédigés les textes sacrés et quelques chroniques. ['lapon' however occurs many times in this chapter, although not linked with Greek. The unit 'grac' does not appear as such but may have been a compositional mediation between 'Greek' and 'grace' suggested by the passage quoted here.]

FW 113.02 47476a-210

I.5:1.11 JJA 49:443

<sup>§</sup>grabar (O. Armen)

LM 45: vieil-arménien ... en arménien *grabar*

FW 113.03 47476a-210

I.5:1.11 JJA 49:443

<sup>§</sup>plate 1 flat thing

[not found in LM]

FW 113.05 47476a-210

I.5:1.11 JJA 49:443

## AINU

<sup>§</sup>sine ainou (1 man) / ainou utara (pl. / ainou anakne (l'h — / emphatic

LM 263: la langue aïnou ... *šine* = «un», ainsi «un homme», *šine ainu* ... *ainu utara* «les hommes». — *Ainu anakne ek koran* «l'homme vient» (dans cette phrase le mot *anakne* représente un nominatif emphatique)

FW 113.06-7 47476a-210

I.5:1.11 JJA 49:443

<sup>§</sup>leastways

[not found in LM]

FW 113.06 47476a-210

I.5:1.11 JJA 49:443

<sup>§</sup>ku kik sari ne / (I am beating) / a kik an (tu es battu)

LM 265: *ku kik širi ne* veut dire non seulement «je bats», mais «je suis en train de battre», comme en anglais «I am striking» ... *e-kik-an*

«tu es battu»

FW 113.07 47476a-210

I.5:1.11 JJA 49:443

sine tu, re, ine, <sup>8</sup>asikne / (hand)<sup>8</sup> / wan = 10 / 6 = iwan / 8 = sinepesan

LM 265: l'aïnou compte *šine, tu, re, ine, ašikne* (ne est un suffixe)

1, 2, 3, 4, 5, où d'après M. Laufer le nombre 5 est apparenté au mot *aške \*ašike* «main»; pour compter de 6 à 10 (*wan*) l'aïnou fait une soustraction 10 - 4 = 6 *iwan*; ... 10 - 2 = 8 *tupesani*; 10 - 1 = 9 *šinepesan*

FW 113.08,09 47476a-210

I.5:1.11 JJA 49:443

89 5 x 20

LM 265: [l'aïnou] emploie l'unité 20 ... 100 = 5 x 20

## ELAMITE

<sup>0</sup>sunkuk (roi) I

FW 162.15 47476a-241

I.6:4.7 JJA 49:499

<sup>0</sup>Irt/akik/sassa I

[not located in FW]

<sup>8</sup>Dariiamauis

LM 290n1: *Spécimens de néo-susien ...*

INSCRIPTION D'ARTAXERCÈS II MEMNON ... (cette inscription donne une idée du jeu des postfixes) ... ú<sup>1</sup> Irtakikšāšša<sup>2</sup> sunku-k<sup>3</sup> iršairra<sup>4</sup> sunku-k sunku-k-ip-inna<sup>5</sup> Dariiamauiš sunku-k-na<sup>6</sup> ... moi<sup>1</sup> Artax-erxès<sup>2</sup> roi<sup>3</sup> grand<sup>4</sup> roi des-rois Darius<sup>5</sup> — du roi<sup>6</sup> le fils<sup>7</sup>.

FW 113.04 47476a-210

I.5:1.11 JJA 49:443

Nap (God)

LM 290n1: nāp<sup>1</sup> ... (un) dieu<sup>1</sup>

/burin (terre)/

?LM 290n1: murūn<sup>6</sup> ... terre<sup>6</sup>

## CHECHENO-LESGHIAN OR EASTERN CAUCASIC

durative punctual

*LM* 329: Le verbe peut avoir deux thèmes, celui du «duratif» et celui du «ponctuel»

x, y, z, m. f. n.

*LM* 328-9: tous les substantifs y sont répartis entre plusieurs «classes» ou genres grammaticaux, dont le nombre s'élève parfois jusqu'à six ... Chaque genre est caractérisé par une consonne w, v, y, d, r, l, b ou par deux de ces consonnes

*FW* 178.02 47476a-250

I.7:1.11 *JJA* 49:519

<sup>o</sup>to show a man / — show a woman / w shows [him] / [y] — [her..]

*LM* 329: en awar ... w caractérise le masculin et y le féminin ... les verbes s'accordent avec leur *patiens*; *tš'i vix'izavize* «montrer un homme», *ttšuzu yix'izayize* «montrer une femme»

*FW* 112.35-6 47476a-210

I.5:1.11 *JJA* 49:519

<sup>o</sup>coucousien

?*LM* 336: «cou» [The entire chapter is a study of Caucasian languages]

*FW* 162.14 47476a-241

I.6:4.7 *JJA* 49:499

## DRAVIDIAN LANGUAGES

Tamil noun [1st caste]

?*LM* 352: Les grammairiens tamouls divisent les noms en noms «de haute classe» et «sans classe»

pl of f is m among m

*LM* 353: On signale en kurukh un fait curieux: le pluriel des noms désignent des êtres femelles est du type «supérieur» dans une conversation entre hommes ... si la conversation se tient entre femmes seulement, les noms ... sont traités ... selon le type «inférieur»

capable de rection

*LM* 358: La phrase dravidienne apparaît donc dans l'ensemble comme une phrase nominale où le predicat serait une sorte de participe capable de rection

90

<sup>8</sup>maram und endu

tree exists ayant dit / que

kangiren

je vois

*LM* 358:        *maram*        *und*        *endu*        *kangirēn*  
                  «(un) arbre    existe    ayant dit    je vois»,

*FW* 186.08-11 47476a-255

*I.7:1.11*        *JJA* 49:529

## MON KHMER

<sup>8</sup>Mon Khmer

*FW* 177.02 47476a-250

*I.7:1.11*        *JJA* 49:519

<sup>8</sup>préfixe Miss

*LM* 393: il arrive aussi que le préfixe ait disparu sans laisser de traces.

*FW* 162.15 47476a-241

*I.6:4.7*        *JJA* 49:499

<sup>8</sup>yam (die) / pyam (kill) / panpyam (killing)

*LM* 393: Les cas de préfixation du deuxième degré sont assez rares.

Le palaung en offre des exemples très nets:

*yām* «mourir», *p-yām* «tuer», *pan-p-yām* «mise à mort».

*FW* 178.16 47476a-250

*I.7:1.11*        *JJA* 49:519

<sup>8</sup>put (chisel) / pnut a chisel

*LM* 393: L'infixe *n* ... forme généralement dans les langues mon-khmer des noms d'instrument et des adjectifs. Ex. :

mon *put* «ciseler», *pnut* «ciseau»

[not located in *FW*]

<sup>8</sup>kiau (grandmother)

kniau — ly

LM 393: [Further example of infixation]: khasi *kiau* «grand'mère»,  
*kəniau* «vieux»

[not located in FW]

## MUNDA

<sup>8</sup>munda

LM 399: [Heading of chapter] LES LANGUES MUNDA

FW 172.31 47476a-247

I.7:1.11 JJA 49:511

<sup>8</sup>samtale [eastern Ind]

LM 398: Le groupe méridional ou du Chota-Nagpour peut se diviser  
 en deux sous-groupes: l'un plus oriental, le sous-groupe khērwarī,  
 avec les langues ou dialectes santālī...

FW 173.15 47476a-247

I.7:1.11 JJA 49:511

<sup>8</sup>dapal (cover) / danapal (covering) //

91 <sup>8</sup>dal (strike) / dapal (strike each other)

LM 401: *dapal* «couvrir» et *danapal* «couverture»

*dal* «frapper» et *dapal* «se frapper mutuellement».

FW 186.09-10 47476a-255

I.7:1.11 JJA 49:529

agglutinative Genus

LM 403: les langues munda ... ressemblent aux langues dites aggluti-  
 nantes

FW 186.10-11 47476a-255

I.7:1.11 JJA 49:529

<sup>8</sup>my son has struck theirs / son of mehe hast of theirs / of me struck

LM 403: en santālī la phrase *hâpân-iñ-e dal-ke't'-ta-ko-tiñ-a* «mon  
 fils a frappé le leur» est formée de deux groupes dont le premier  
*hapan-iñ-e* signifie littéralement «fils-de moi-lui» et le seconde  
*dal-ke't'-ta-ko-tiñ-a* est composé du verbe *dal-ke't'-a* «a frappé» et des  
 pronoms *ta-ko* «d'eux» et *tiñ* «de moi» insérés entre les éléments du  
 verbe. La phrase entière signifie donc littéralement «lui mon fils a

frappé le leur, lui qui est à moi»

*FW 187.06 47476a-256*

*I.7:1.11 JJA 49:531*

<sup>8</sup>this the child

[not found in *LM*]

*FW 186.22 47476a-255*

*I.7:1.11 JJA 49:529*

<sup>8</sup>dog the big / abd / the dog the big

[not found in *LM*]

*FW 186.19-21 47476a-255*

*I.7:1.11 JJA 49:529*

<sup>8</sup>ligature [illegible]

[not found in *LM*]

*FW 186.23 47476a-255*

*I.7:1.11 JJA 49:529*

<sup>8</sup>he [b....self], is going to, intends / he does so but, think you / he will,  
with //

92

he began (somewhere) / in (over the (days) that

[not found in *LM*]

*FW 187.03-5 47476a-256*

*I.7:1.11 JJA 49:531*

—VINCENT DEANE



## CUNNIFORM LETTERS (198.25)

The decipherment of cuneiform script is a fascinating story,<sup>1</sup> bearing some similarities to the work of cryptographers and of Wokean scholars. The first clues were the word for 'king' and the name Darius, in trilingual inscriptions (Persian, Elamite, Babylonian) found in Persia: they were written in alphabetical, syllabic and ideographic cuneiforms, respectively. The longest trilingual inscription is the one on the Rock of Behistūn. The text describes the consolidation of the Achaemenian realm under Darius I (525-486 B.C.) who conquered the Medes, the Babylonians, the Armenians, and over 20 other peoples. The expression *da-ri-ia-ma-u-iš sunkuk* (the king Darius) ('Dariaumaurius', 113.04) appears about eighty times in the Elamite version of this inscription.

The second entry is Elamite *ir-tak-ik-ša-aš-ša* ('Artaxerxes', 337.35). On a column from Susa (Susa was the capital of Elam), kept in the Louvre, there is a trilingual cuneiform inscription, which combines all the first three entries from VI.B.45.89: *ú ir-tak-ik-ša-aš-ša sunkuk ir-ša-ir-ra sunkuk sunkuk-ip-in-na da-ri-ia-ma-u-iš sunkuk-na ša-a* (I am Artaxerxes, the great king, king of kings, the son of the king Darius). This inscription refers to Artaxerxes II Mnemon (404-359 B.C.), son of Darius II (424-404).<sup>2</sup>



The last two entries, presumably also in Elamite, are not crossed out. Elamite *na-ap* (Nāp) means 'God'. The last entry, \*bumii (or \*burin, or \*burni) is problematic. On one Susa column (also in the Louvre), the word *bu-mi-ia* in the Elamite version stands for 'earth' (i.e. \*terre in VI.B.45.89), which is a derivative of Old Persian *bumi* (earth). However, in all other trilinguals, the Elamite word for 'earth' is *mu-ru-un* (murūn). As the word does not seem to be used in FW, the problem is not a burning one.

<sup>1</sup> E A Wallis Budge, *The Rise and Progress of Assyriology*, London, 1925.

<sup>2</sup> F H Weissbach, *Die Keilinschriften der Achämeniden*, Leipzig, 1911.

The first allusion in *FW* to cuneiform clay tablets appears in the context of early alphabets and writings: 'the claybook ... the Meades and Porsons' (018.17-22). In the 19th century the Elamite language was called Median, or Susian.

The dynasty of the Achaemenians in Persia (cf. 'achamed ... Perisian', 143.34-6) was represented by two Dariuses, two Xerxeses and three Artaxerxeses. In the *Third Census* they are not clearly identified. Darius II (424-404) hides in the phrase 'by nettus, not anymeade or persan' (286.07), since Nothus was his cognomen, indicating his illegitimacy (Greek *nóthos*, bastard). The two Xerxeses are mentioned in 'series exerxeses' (286.08), alluding to less than serious exercises by Joyce in Persian history.

Joyce's interest in Persian history is understandable, considering that the chief protagonist of *FW* has a name betraying his Persian royal affiliation: Persse O'Reilly, 'Perseoroyal' (358.20), (Cf. French *Perse*, Persia). And it just happens that the Elamite word *sunkuk* is an ideogram, <sup>3</sup>, i.e. 'the baffling ... sign  ... moved contrawatchwise' (119.17), i.e. E .

The Elamite version of the Behistūn inscription contains 111 signs:<sup>4</sup> 'her all cunni-form letters' (198.25). 'Cuneiform' is derived from the Latin *cuneus* (wedge). 'Cunni-form' has clear overtones to the wedged lap of ALP, which hides her *cunt*, through the courtesy of Shem's cunning. The first son of Shem was — Elam (*Genesis* 10:22).

— PETR SKRABANEK

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<sup>3</sup> F H Weissbach, *op. cit.*

<sup>4</sup> C H Gordon, *Forgotten Scripts*. London, 1968.

## GIBBON IN VI.A

The account of Attila the Hun in Gibbon's *The Decline and Fall of the Roman Empire* was used in notebook VI.A, pp. 45-7. One might doubt this from examination of Connolly's *Scribbledehobble* on account of the apparent intermingling of extraneous matter. However, the *Archive* facsimile shows a variation in darkness of pencil, separating the items drawn from Gibbon and the units 'Ezio ... traversera', 'Nanporto ... impedimenter' and 'after afraid ... Hildico', which must have other sources. Also, the word which Connolly renders 'Appila' on p. 46 is in fact 'Attila'.

- (/) It is a characteristic of VI.A that separate and often unrelated units are crowded together on the page, divided only by a comma. In this transcription a *parenthesised* virgule at the end of a unit indicates that the unit following is on the same line. Open virgules indicate line endings in the usual way.

DF (followed by page number): Edward Gibbon. *The Decline and Fall of the Roman Empire*, Volume III. (Everyman's Library Edition) (London: J M Dent & Sons, Ltd., 1966).<sup>1</sup>

VI.A

45      franks & b(ur)g(und)es,

DF 390: the Franks, the Burgundians,

where his horse passed / no grass grows,

DF 396: It is a saying worthy of the ferocious pride of Attila, that the grass never grew on the spot where his horse had trod.

46      .../...

poleorctique (/)

[not found in DF]

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<sup>1</sup> Volume I of the Everyman Gibbon is listed on page 16 of Thomas Connolly's *The Personal Library of James Joyce*, as item 111.

<sup>b</sup>storks / leave Aquileia,

*DF* 394-5: Three months were consumed without effect in the siege of Aquileia; till the want of provisions and the clamours of his army compelled Attila to relinquish the enterprise, and reluctantly to issue his orders that the troops should strike their tents the next morning, and begin their retreat. But as he rode round the walls, pensive, angry, and disappointed, he observed a stork preparing to leave her nest in one of the towers, and to fly with her infant family towards the country. He seized, with the ready penetration of a statesman, this trifling incident which chance had offered to superstition; and exclaimed, in a loud and cheerful tone, that such a domestic bird, so constantly attached to human society, would never have abandoned her ancient seats unless those towers had been devoted to impending ruin and solitude. The favourable omen inspired an assurance of victory; the siege was renewed, and prosecuted with fresh vigour; a large breach was made in the part of the wall from whence the stork had taken her flight; the Huns mounted to the assault with irresistible fury; and the succeeding generation could scarcely discover the ruins of Aquileia

255.09-10 47477-96v *JJA* 51:185

6D.Σ31- #310164

time / fights for him,

[not found in *DF*]

pope Leo & Attila / Mincius,

*DF* 399: Leo, bishop of Rome [visited Attila] ... as he lay encamped at the place where the slow-winding Mincius is lost in the foaming waves of the lake Benacus

47

.../...

eats in a / wooden platter,

*DF* 366: The royal table was served in wooden cups and platters

—ROLAND MCHUGH

## REVIEW

John Bishop *Joyce's Book of the Dark* (Wisconsin: The University of Wisconsin Press, 1986). Cloth \$25.00

The introduction to this book presents a discussion about the nature of human consciousness during sleep. The author summarises some of the modern scientific approaches to the investigation of the sleeping state and justifies Joyce's methods of producing obscurity as a necessary technique to represent this subject. This introduction is overlong and contains material most of which I believe to be familiar, yet is presented as a new way of approaching *FW*. I particularly disagreed with the idea that most of the serious commentators have imagined that Joyce was joking when he made his famous comment that *FW* was 'about the night'.

In his first chapter, the author declares his attitude to *FW* and the implication for the reader. He argues that we must abandon the idea that *FW* makes sense as a continuous linear narrative whole and instead look at the interconnexions of particles which will yield an underlying sense when interpreted correctly. The main objection to this method is that it runs counter to the way in which Joyce showed us how to read the *Wake* in his well-known analyses of several passages. If nothing else, he made it crystal clear that the *Wake* is to be read in a linear way and that he had a very complex idea of what each passage meant. It may be that his greatest failure lies in overconfidence in his ability to communicate all his meanings: some of his explications seem so subjective that I doubt whether we could have recaptured them save with the help of his glosses. However this failure, if it be so, will need to be established in the course of time. It does not mean that we should give up the attempt to make sense of the text in the normal way.

I am not implying that the motifs do not resound from one part of the text to another or that we cannot accept John Bishop's method as an auxiliary technique, because we have all been applying it since critical commentary began. Unfortunately it leads him into a style of writing which I found very tedious. It consists in



interpreting *FW* by constantly quoting from it, often repetitively, ad nauseam. The author seems aware of this problem and attempts to justify it in Chapter 10, but I can only report my reaction to it.

The main lines of the book develop the picture of the sleeper interred in the landscape and interpret everything in relation to this figure. I found the chapter on Vico and the various etymological charts interesting, and the discussion of the *Book of the Dead* in Chapter 4 useful. An attempt to identify extraneous sounds and to see them as impinging on the mind of the sleeper is ingenious as is the derivation of *FW* Book I chapter 8 from the sounds of blood flowing inside his head, but all this is very difficult to establish with any confidence.

I noticed a number of mistakes and I only checked a few of the quotations. Although perhaps mainly trivial, they cause some concern. To give one example, 620.13 is misquoted on page 321.

Overall I did not feel that I had learned very much and I had to put in a great deal of effort to read this book.

—IAN MACARTHUR

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Open:  
Tuesday—Thursday  
2—6 p.m.  
and by pre-arrangement