

A Second *Finnegans Wake* Miscellany

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Notes have been taken as far as possible from material which was available in Joyce's time. Since articles were often widely republished in newspapers and magazines, it is far from certain that all those quoted below were the sources of the notebook entries, although the material may be common or derived from these.

The *James Joyce Digital Archive (JJDA)* has proved as ever, an invaluable resource in researching the material below. Online at: <https://jjda.ie/main/JJDA/JJDAhome.htm>

The following sections are arranged in order of their reference to *Finnegans Wake* pages, mostly shown in red for convenience. Where a section has more than one reference, the lowest is generally used to determine the order with a few exceptions where it is of less importance.

All references to *Ulysses* are to the Gabler edition.

Conventions for Joyce's additions to the drafts used in some of the below are according to the Editor's Manual, a digital tool developed by scholars who work in genetic criticism: Primary MS and page reference, Scr (holograph) to Pr/Ts/MT (proof/typescript/main text) T(etc)MA/ILA/LPA (addition in the top (etc) margin/interlinear addition/left page addition), text already present (where relevant) ^+addition+^ text, | *James Joyce Archive (JJA)* volume and page, | year of addition | draft number(s) | *FW (Finnegans Wake) page and line*. – see also *JJDA*.

1) Milk Pudding?

VI.B.46.010(m) ^bEsnekerry pudden

This is the last unit on page 10 of the notebook at the end of a list of words starting on page 9 under the heading ‘Roumansch.’ Page 11 starts a list of Basque words. I suggest that *esne* (for which no ‘Roumansch’ word has been found) and which is the Basque word for ‘milk’, is a stray unit.

MS 47476a-160, ScrPrLMA: ^+(mighshe never have Esnekerry pudden come Hunanov for her pecklapitschens!)+^ | *JJA* 49:341 | 1938 | I.2§1.10/2.10/3.10 | *FW* 038.22

Note: Enniskerry: a village in County Wicklow.

2) Kiribi pouch

No Notebook entry known. Entry on MS 47472-154, *JJA* 45:195 (as addition to typescript).

This ^+Kiribis+^ pouch, filled with litterish fragments, lurks ^+dormant+^ as we are in the paunch of that ^+half+^ brothar of a herm, a pillarbox.

Joyce made several changes when he rewrote it as a fair copy. MS 47472-186, *JJA* 45:213.

[...] will this kiribis pouch filled with litterish fragments lurk dormant in the paunch of that halpbrother of a herm, a pillarbox? *FW* 066.25

The web address below is one of several which explain this reference. “To strike fire for good luck (kiribi) when someone leaves the home for a trip or a dangerous job [...]. The sparks will ward off evil influence and bad luck. Legend tells of Prince Yamatotakeru, who had to go on a mission to the North to quell enemies. His aunt gave him a pouch with a flintstone, which saved him in peril on the trip.”

Online at: <https://fudosama.blogspot.com/search?updated-max=2005-01-27T20:16:00-08:00&max-results=10&reverse-paginate=true&start=90&by-date=false>

3) Not Cricket !

We first meet the cricket term L.B.W. (leg before wicket) in the final section of the *Oxen of the Sun*, which celebrates all types of slang and would have proved particularly difficult to translate.

Ulysses 14.1491: Leg before wicket. Don’t stain my brand new sitinims.

For the second German edition, Joyce explained the meaning of many of these terms to his translator, Georg Goyert in a letter.¹ In the above case Goyert produced ‘Bein vor Wicket.’² For

the French translation Auguste Morel gave ‘Jambe devant le guichet.’³ Both perfectly good translations without suggesting any ulterior meaning, if indeed Joyce had provided or intended any.

In the first article⁴ to explore Joyce’s letter, only explanations for the first half of the final section of *Oxen* were apparently available and did not cover the relevant passage. Weiss offered the following gloss for the above: “Take a proper stance at the bar (as in cricket?).” “Don’t spill beer on my new trousers.” Possible, but not satisfactory.

The later German translation of *Ulysses* by Hans Wollschläger⁵ indicates an underlying sexuality brilliantly with ‘Paper defeats stone.’ preserving the game idea and incorporating G.Slang. *Stein*. Phallus. It also throws light on Moynihan’s remarks in *A Portrait* Chapter 5:

Amid the rustling of the notebooks Stephen turned back again and said:

— Give me some paper for God’s sake.

— Are you as bad as that? asked Moynihan with a broad grin.

He tore a sheet from his scribbler and passed it down, whispering:

— In case of necessity any layman or woman can do it.

Two previous articles I have seen deal with cricket in *Finnegans Wake* and some of its sexual implications.^{6,7}

In a note⁸ I suggested the following explanation for ‘offers chances to Long on but stands up to Legge before;’ *FW 127.07*

Offers chances—said of a batsman who plays the ball in such a way that a fielder has the opportunity of catching it, so dismissing the batsman.

Long on—a fielding position; also F. Slang. *Longon*. Penis.

Stands up—said of a wicketkeeper who takes up his position immediately behind the wicket; also slang = to coit with (originally of perpendicular conjunction).

Leg before (wicket)—a batsman who prevents the ball striking the wicket with his leg can be adjudged out in this manner; also Slang. *Wicket*. Vulva. N. *Legge*. Lie down, go to bed, subside; with the additional implication of (middle) leg (slang) = penis.

Other occurrences of l.b.w. are all in a sexual context:

FW 071.27 Luck before Wedlock

FW 337.03 ... like a witchbefooled legate.

Note: VI.C.8:128(b) ^hw b 1

FW 434.10 Leg-before-Wicked lags-behind-Wall where here Mr Whicker whacked a great fall.

Note: Sl. *Lag*. Urinate. (also with the standard meaning of 'slacken') / *Wick*. Penis.

FW 495.13 ... when Lynch, Brother, Withworkers, Friends and Company with T. C. King and the Warden of Galway is prepared to stretch him sacred by the powers to the starlight, L.B.W.

Note: VI.B.09 ^shanged by starlight - Association of hanging with erection as in *Cyclops*.

FW 583.27 The way he was slogging his paunch about, elbidubbed, meet oft mate on, like hale King Willow, the roberer.

I believe that l.b.w. was a slang term for an erection, maybe used by some of the students in Joyce's time, and perhaps very localised, which would explain its non-appearance in any dictionary that I can find. We should remember Stanislaus Joyce's comment on Gogarty, Joyce's mentor for a short but important period,⁹ 'Yet my brother noted that the most casual scenes appeared to his mind as the theatres of so many violent sexual episodes, and casual objects as gross sexual symbols.'

References

- 1) The Croessmann Collection at Southern Illinois University Library.
- 2) James Joyce. *Ulysses*. Translated by Georg Goyert. 2nd Ed. (Zurich 1930) Vol 2, p. 76.
- 3) James Joyce. *Ulysse*. Translated by Auguste Morel. (Paris 1929) p. 664.
- 4) Daniel Weiss. *The End of the "Oxen of the Sun" An Analysis of the Boosing Scene in James Joyce's Ulysses*. The Analyst No. IX (1955)
- 5) James Joyce. *Ulysses*. Translated by Hans Wollschläger. Suhrkamp taschenbuch 2551, 1996, p. 582.
- 6) James Atherton. *Sport and Games in Finnegans Wake*. Twelve and a Tilly. (London 1966)
- 7) Ron Malings. *Cricketers at the Wake*. *James Joyce Quarterly*, vol. VII, No. 4, pp. 333-49.
- 8) Ian MacArthur. *Noth cricquette*. A Wake Newslitter, New Series, Volume XIV, No 6 (December 1977) p. 102.
- 9) Stanislaus Joyce. *My Brother's Keeper*. (London 1958) p. 179.

4) The (Thunder) Clap

The fourth thunderclap (*FW 090.31*) started off with words meaning ‘whores’. See *JJDA* for details.

MS 47472-203, ScrMT: ^+Whurawhorascortastrumpaporna——strippuckputtanach, eh?+^ | *JJA* 46:077 | Mar 1927 | I.4§1.4/2.4 | *FW 090.32*

Joyce drew the line in the above holograph indicating a gap should be left for a later insertion. In the next stage, a proof for transition, he added more:

MS VI.F.2-1, ScrPrBMA:Whurawhorascortastrumpaporna^+nennykocksapastippatappatupper+^ strippuckputtanach, eh?+^ | *JJA* not reproduced | June 1927 | I.4§1.7/2.7 | *FW 090.32*

It seems likely that Joyce made two misreadings in these later additions shown in cyan above. Drawing on a short list of badly written Hungarian words in his notebook, which included ‘clap’ words, he wrote ‘nenny-’ for ‘menny-’ and ‘tupper’ for ‘tripper’ (see unit (*d*) and (*g*) below). This second change lost an important aspect of the ‘fear factor’ in this particular thunderclap, that of venereal disease. However, the well-known sexual connotation of ‘tupper’ and the effects of the vowel changes make correction difficult. Further additions were made which appeared in the Galley proofs and which strengthened the unpleasant aspects. The holograph appears lost. The printed version adds ‘Bladyughfoulmoecklenburg’ (R. *Blyad*’. Whore. / Bloody awful! / Mecklenburg Street, heart of the red-light district in the Dublin of Joyce’s time); these from *Annotations* to which I add the suggestion of Latin *Moecha*, which means an adulteress, or a promiscuous woman. However, see a helpful discussion of the Latin including Joyce’s use in *Stephen Hero* and Gogarty’s use in a letter to Joyce, referring to whores.¹

VI.B.18.130

(c) **Magyar**

Note: Header underlined.

(d) ^{bk}**mennykocsapas (clap)**

Note: Hu. *Mennykocsapas*. Thunder-clap.

(e) **utni**

Note: Hu. *Ümi*. To hit, strike.

(f) **tapsolni**

Note: Hu. *Tapsolni*. To clap, applaud.

(g) ^{bk}**tripper**

Note: Hu. *Tripper*. Gonorrhea. (English Slang. The clap.)

1) Lernout, Geert. *Moechus and scortum: not so neuter words*. James Joyce Online Notes. Number 14 - June 2019.

5) Finn McCool's Fingers

Finn McCool's Fingers (or "Shantemon Stone Row") are a set of five standing stones on Shantemon mountain in County Cavan. The name is derived from the story that giant Celtic warrior Fionn mac Cumhaill lost a hand in battle.

Online at: https://en.wikipedia.org/wiki/Finn_McCools_Fingers

VI.B.18.094

(b) ^b**Finn puts up 5 fingers at dawn**

MS 47473-185, ScrLMA: ^+, was born with a nuasilvar tongue in his mouthe and went round the coast of Iron with his left hand to the seen, lifted up but two fingers yet smelt it ~~was~~ ^+would+^ day;+^ | *JJA* 47:051 | July 1927 | I.6§1(AB).*1 | *FW* 138.22

VI.B.47.036

(b) ^g**hold up your / free fingers. Yes, / it is the daying**

MS 47472-154, ScrTsLPA: ^+Hold up ~~your~~ ^+you+^ free ~~fingers~~ ^+fings+^. Yes.+^ | *JJA* 63:246 | 1938 | IV§5.5 | *FW* 621.04



Online at: <http://www.megalithicireland.com/Shantemon%20Stone%20Row.html>

6) Picnic Parties !

Picnic had a connotation of a time of sexual excesses - see *Ulysses Hades*, p. 74.

Gogarty, Oliver St. John. *As I was going down Sackville Street*. (New York 1937) p. 310: “Are you coming to the picnic, Mrs Murphy?” “Picnic, me neck! Look at Mary’s belly since the last picnic.”

FW 141.35 [...] and who seen the blackcullen jam for Tomorrha’s big pickneck [...]

Note: Gomorrah.

FW 240.02 And you wanna make one of our micknick party.

FW 261.14 [...] upshoot of picnic [...] – VI.B.34.179(i) ^rresult of / picnic

FW 399.12 Grand goosegreasing we had entirely with an allnight eiderdown bed picnic to follow.

Note: Slang. Goose. (i) A woman. (ii) To go wenching. (Farmer & Henley)

7) The Stars of Love and Death

VI.B.04.331(a) ^blights stars

Note: Pie XI alluma d'autres étoiles au ciel de l'Église, en procédant à une vingtaine de béatifications.

Translation: Pius XI lit other stars [apart from canonizations] in the heaven of the Church, carrying out about twenty beatifications.

René Fontanelle. *Sa Sainteté Pie XI* (n.d.) 44 – See *JJDA* for these details.

Yale 9.2-6 *JJA* 47:204 (Proof containing rough notes and drafts – three selected shown below):

- (i) he lifts his crosier* ^+pederect+^ to the stars
 - (ii) with the top of his crozier he hits the tops of the stars of love and death.
 - (iii) stars swinging from a chandelier should have been candidates for sainthood
- **Note:* 'crosier' is not crossed out but a line from 'pederect' indicates substitution.

FW 155.23-29

Yale 9.3-6 *JJA* 47:215 (Proof containing neatly written additions): Elevating, to give peint to his blick, his jewelled pederect to the allmysty cielung, he luckystruck blueild out of a few shouldbe santillants, a cloister of starabouts over Maples, a lucciolys in Teresa street and a stopsign before Sophy Barratt's, he gaddered togodder the odds docence of his vellumes, gresk, letton and russicruxian, onto the lapse of his prolegs, into umfullth onescuppered, and sat about his widerproof.

Thus 'a lucciolys in Teresa street' is perhaps the 'star of love' in the rough addition.

It. *lucciola*. firefly ; (euphemistic) prostitute. N. *lys*: light, blond. If we see the name 'Lucia' (as *Annotations*) we may see the fair-haired bird-girl of the *Portrait* (named Lucy in *Stephen Hero*).

In the *Portrait* she is described as 'an envoy from the fair courts of life' this phrase being used for the prostitute in the 1904 essay *A Portrait of the Artist*. So in real life Lucy may well have been one of the young prostitutes whom Joyce knew from 'Nighttown' and the scene on the beach is not so far from that area.

It follows that the 'star of death' in the rough addition should be the 'stopsign before Sophy Barrat's' - glossed in *Annotations* as 'St Madelaine Sophie Barat founded Congregation of Sacred Hearts.'

These would both be typical Joycean ironies!

There is much more in this passage. *Annotations* provides useful glosses. We would also mention the excellent essay by R.J.Schork¹ which puts this material into context.

1) Schork, R.J. *Genetic Primer Chapter 1.6.* in *How Joyce Wrote Finnegans Wake*: Edited Luca Crispi & Sam Slote. (Wisconsin & London, 2007)

8) Borrowed words

Annotations has already identified a number of Gypsy words taken from the Victorian writer George Borrow.¹ Below are two more. All were added late, to a galley proof for *Finnegans Wake*, and may have been taken direct from source or from a missing notebook, probably N55 (VI.X.5).

Borrow 25: Apasavello, *v.n.* I believe.

MS 47476a-248, ScrPrBMA: you said it ^+, apasafello+^, muchas grassyass, | *JJA* 49:513 | 1938 | I.7§1.11/2.11 | *FW* 174.14

Borrow 26: Busnis. *s. pl.* Spurs, prickles

MS 47476a-248, ScrPrBMA: ^+busnis hits busnis,+^ they had better be streaking for home | *JJA* 49:513 | 1938 | I.7§1.11/2.11 | *FW* 174.30.

1) Borrow, G.H. *Romano lavo-lil: word book of the Romany; or, English Gypsy language.* (1888). Online at: <https://archive.org/details/romanolavolilwo00borrgoog/page/n158/mode/2up>

9) The Bold Priest

VI.B.5.007(i) 'Fr Moran warned NB / not to frig

Note: Father Moran. Nora Barnacle told Joyce how, when she was sixteen, Fr. Moran, who was curate to the parish of Ragoon, Galway, put his hand up her dress. See Letters II, 72 and Peter Costello, *James Joyce: The Years of Growth 1882-1915*, 246-7. See reference (1) below for this which was unplaced in *Finnegans Wake*.

MS 47474-129-130, *JJA* 48:063/077 (holographic addition to typescript in violet)

And he couldn't help himself, thirst was too hot for him, he had to forget the monk in the man so, rubbing her up and smoothing her down, he cooled his lips in smiling mood, kiss after kiss (as he warned her never to, never to, never) on Anna Livia's freckled forehead. O, wasn't he the bold priest? And wasn't she the naughty Livvy? *FW 203.32-204.05*

1) *Genetic Joyce Studies* - Issue 8 (Spring 2008). Mikio Fuse and Robbert-Jan Henkes.

Emendations to the Transcription of Finnegans Wake Notebook VI.B.5

10) From Norse Myths

VI.B.38.031

(c) **ribbon – cat's [tread], / W's beard, Mt roots, / bears sinews, / fish breath / birds spit**

(d) **fire crackles / Loki beats brat**

Joyce crossed out both entries in one of the notebooks that Mme Raphael transcribed. This is now catalogued as VI.C.18.

VI.C.18.017

(a) **'W's beard Mt roots**

MS BL 47477-151v, ScrPrBMA: ^+Till the summit scenes of climbacks castastrophear, The Bearded Mountain, (Polymop Baretherootsch), and The River Romps to Nursery (Maidykings in Undiform).+^ | *JJA* 51:206 | late 1937 | II.1§1.8/2.6/3.7/4.9/5.7/6.7/7.6 | *FW 222.11*

Note: Snorri Sturluson. *The Prose Edda*. Translated A. G. Brodeur. (London 1916), 43: After that the Æsir feared that they should never be able to get the Wolf bound. Then Allfather sent him who is called Skírnir, Freyr's messenger, down into the region of the Black Elves, to certain dwarves, and caused to be made the fetter named Gleipnir. It was made of six things: the noise a cat makes in foot-fall, the beard of a woman, the roots of a rock, the sinews of a bear, the breath of a fish, and the spittle of a bird. [...] 44: The fetter was soft and smooth as a silken ribbon, but as sure and strong as thou shalt now hear.

Online at: <https://archive.org/details/proseedda00snor/page/43/mode/2up>

VI.C.18.017

(e) 'Loki beat brat

MS 47477-150v, ScrPrRMA: Glen of the ~~Dows~~ ^+Downs, the Gugnir, his geyswerks, his earsequack, his lokistroki,+^ | *JJA* 51:204 | late 1937 | II.1§1.8/2.6/3.7/4.9/5.7/6.7/7.6 | *FW* 221.08

Note: MacCulloch, John Arnott: *The Mythology of all Races - Eddic* Vol II: (Boston 1930), 149: A Norse saying when the fire crackles is: 'Loki is beating his children,'

Online at: <https://archive.org/details/mythologyofallra21gray/page/149/mode/2up>

11) A Problem Passage

One of the more unusual of the many problem passages in *Finnegans Wake*, is the following, which migrated! The manuscript trail is detailed below.

First Handwritten Draft - MS 47480-210 | *JJA* 55:363 | II.3§6.4 | 1938

^+Item.+^ He was hardset then and he wented to go (somewhere) while he was weeting.
^+Utem.+^ He wished to grieve on the good persons, that is the four gentlemen. ^+Otem.+^ And it was not a long time till he was ~~feeling~~ ^+failing+^ true forim he was godda purssia and it was ^+a+^ short ^+time+^ then till he was fooling mehaunt ~~to~~ ^+and+^ mehynte he was an injine robber. He ^+so much so that he was+^ was at his *thinker's aunts* ^+tanker's dance+^ to give (the four gentlemen) a ~~corse~~ the presence (of a corse). ^+Etem.+^ He ~~found~~ ^+found+^ the *fourd* ^+pound+^; and they fond the hurtled stones; they fell in with the gravy duck: and he got the roast of the meat. ^+Atem.+^

*circled, indicating replacement

Typescript of the above followed: not reproduced here - MS 47480-237-38 | *JJA* 55:411-413 | II.3§6.5. The passage in this typescript should have followed *FW* 369.17 'Fidelisat'.

This never appeared in II.3. It materialised as a handwritten addition to a Galley Proof for II.1 where Joyce reverted to the original versions of the First Draft and made some changes. See below.

MS 47477-275 | *JJA* 51:401 | II.1§1.9/2.7/3.8/4.10/5.8/6.8/7.7 | 1938

He was hardset then. He wented to go (somewhere) while he was weeting. He wished to grieve on the good persons, that is the four gentlemen. And it was not a long time till he was feeling true forim he was godda purssia and it was short after that he was fooling mehaunt to mehynte he was an injine ruber. He was at his thinker's aunts to give (the four gentlemen) the presence (of a curpse). And this is what he would be willing. He fould the fourd; they found the hurtled stones; they fell ill with the gravy duck: and he sod town the roust of the meast.

The typed addition has 'goodda', possibly a corruption, and a handwritten note indicates the whole to be a separate paragraph - MS 47477-274v | *JJA* 51:400.

The five omitted interpolations from the First Draft, 'Item' etc were added to a Page Proof - MS 47477-301/301v | *JJA* 51:453-54. This produced the final version at *FW* 223.35-224.07

Some of the material which comprises this piece comes from *West Irish Folk-tales and Romances*¹ (*WIFT* hereafter) and was recorded in a notebook as shown below. It is hard to see any connexion between the usage and the source in this case. Joyce appears to be taking the raw material and completely transforming it.

In the Notebook entries below the relevant final text passages from *Finnegans Wake* (*FW*) are shown.

1) Larminie, William. *West Irish Folk-tales and Romances*. (London 1893)

Online at: <https://archive.org/details/westirishfolktal00larmuoft/page/188/mode/2up>

VI.B.46.129

(e) **'She was troubled then. She / was weeping.**

WIFT 188: She was troubled then. She went home and she was weeping.

FW: He was hardset then. He wented to go (somewhere) while he was weeting.

(f) **the people's [house]**

WIFT 188: When they were going to bury him, they took him to the people's house (i.e., the chapel).

(g) **she never rose up till he was dead.**

WIFT 188: He was out one day and fell, and never rose up till he died.

(h) **'to give (the men) a pinch >**

WIFT 189: He took out a box of snuff to give (the men) a pinch.

(i) 'in his presence (of a corpse)

WIFT 189: And she said she would go ; that there was no loneliness on her in his presence (i.e., of the corpse).

FW: [...] to give (the four gentlemen) the presence (of a corpse).

(j) be dragging me!

WIFT 189: The man that was dead came out. He enjoined on her not to be afraid.

“Do you see that fire over yonder? If you are able, carry me to that fire.”

“I am not able,” said she.

“Be dragging me with you as well as you can.”

(k) 'true for you

?*WIFT* 2: “That’s true for you,” said young Gobaun.

FW: [...] he was feeling true forim [...]

No Notebook entries found for the following, of which only (m) below seems certain.

(l) ?*WIFT* 32: “I believe you are a good person” (i.e. a fairy)

FW: He wished to grieve on the good persons, that is the four gentlemen.

(m) *WIFT* 63: They found the ford, I the stepping-stones. They were drowned, and I came safe.

FW: He fould the fourd; they found the hurtled stones; they fell ill with the gravy duck: and he sod town with the roust of the meast.

(n) ?*WIFT* 139: THE SON OF THE KING OF PRUSSIA.

FW: he was godda purssia

12) A Chinese Puzzle

Whether the catalogue described below was Joyce’s actual source for these notes, it was certainly the source of the source. This was more likely to have been an illustration of a single page in a newspaper or magazine since all his entries were derived from page 47. Only one was used and by the time Joyce had misread or recomposed this catalogue entry, Mme Raphael had mistranscribed it, and Joyce had recomposed it again, it is doubtful whether any useful connexion to the original remained!

THE CHINESE EXHIBITION A *Commemorative Catalogue of the International Exhibition of Chinese Art*: Royal Academy of Arts. (London 1935-36) – catalogue numbers are shown below.

VI.B.38.141

(b) a myriad miles of Δ

1127 Hsia Kuei (active c. A.D. 1180-1230). *A Myriad Miles of the Yangtze*. Scroll painting in ink on silk. [...] With Imperial seals of the T'ien-li period (A.D. 1328-1330) and an inscription by Ko Chin-ssü, dated A.D. 1335. Lent by The Chinese Government.

VI.C.18.070(b)

(c) Tsing – Ying – So / stealing the peaches / of longevity

1124 Silk Tapestry (*k' o ssü*). *Tung-fang So stealing the Peaches of Longevity*. [...] Ming Dynasty. Lent by The Metropolitan Museum of Art, New York.

VI.C.18.070(c)

VI.C.18.070(c) 'I sing – Ying - So' / stealing the prices / of longevity

MS 47477-161, ScrPrTMA: ^+(for Shing-Yung-Thing in Shina from Yoruyume across the Timor Sea)+^ | *JJA* 51:225 | late 1937 | II.1§2.6 | *FW* 231.09

(d) X active (, Ad) / (attributed to)

1126 Tung Yüan (active end of 10th century A.D.). *Festival in honour of the Emperor*. Painting in colour on silk. [...] No signature, but the attribution may be justified. Lent by The Chinese Government.

VI.C.18.070(d)

(e) 2 sparrows on / a bamboo branch

1117 PRIEST MU-CH'I (13th century A.D.). *Two Sparrows on a Bamboo Branch*. Painting in ink on paper.[...] Sung Dynasty. Once in the Collection of the Shogun Ashikaga Yoshimasa. Lent by Kaichiro Nedzu, Tokyo.

VI.C.18.070(e)

13) Basque additions to a transition page

Joyce made a number of handwritten lettered additions to a *transition* page (MS 47477-163v | *JJA* 51:230). Those labelled a – f are likely Japanese; w-x and z are Basque; a second z is Arabic. No other letters were used. Several of the Basque words come from a list in VI.B.46, transcribed and annotated by Danis Rose.¹ One of the missing pages of this notebook is likely to have contained the others. Two not yet in *Annotations* are *hotz* = cold² (because corrupted) but surely one that

Joyce would have delighted in and thankfully now restored.³ The second should replace what I now think is a mistaken gloss for ‘anayance’ (Japanese. *Anaya*. In an instant.) with (Basque. *Anaya*. Brother.⁴) This last is indicated by the order of its addition to the page. A difficulty arises with *zingo zango*, since we have always assumed that the notebook *zango* (Basque = leg, foot) could be confidently glossed. However this entry was not crossed out and the possibility arises that Basque *zingo* = hole; *zingo-zango* = cistern⁵ could be relevant. Joyce placed no comma between these, although one was added by the typist. The ludicrous picture of Glugg trying to escape the girls by hiding in a water tank is not impossible but remains very speculative!

Joyce’s letters indicating the addition (similar letters written in the printed text), are shown in cyan in the following. I have used dictionaries published before or during Joyce’s lifetime but all glossed below can be found in modern sources.

Two additions on the left margin of the page, labelled *w* and *x*.

x, their anayance, *FW 233.29*

Bas. *Anaya*. Brother. (ie their ‘annoyance’ of a brother)

w, aleguerre come alaguerre, like a chimista in chamisas, whom the harricana hurries and and hotz foots, zingo zango, segur! *FW 233.30*

Bas. *Hotz*. Cold. (see *Annotations*⁶ for more Basque).

References

- 1) Danis Rose. *The Index Manuscript*. (Colchester 1978)
- 2) Eys, Willem J. van. *Dictionnaire basque-français*. (Paris 1873) p. 318 (under a misprinted ‘ozt’)
Online at: <https://archive.org/details/dictionnairebasq00eyswuoft/page/82/mode/2up>
- 3) *The Restored Finnegans Wake*. Ed. Danis Rose and John O’Hanlon. (London 2010)
- 4) Louis-Marie-Hyacinthe Fabre. *Dictionnaire français-basque*. (Bayonne 1870) p. 140
Online at: <https://archive.org/details/dictionnairefra00fabrqoog/page/n407/mode/2up>
- 5) Azkue, Resurrección María de. *Diccionario vasco-español-francés*. (Bilbao 1905) Vol 2, p. 444
Online at: <https://archive.org/details/diccionariovasco02azku/page/444/mode/2up>
- 6) Roland McHugh. *Annotations to Finnegans Wake*. 4th Edition. (John Hopkins University Press 2016)

14) The Bold Priest again !

VI.A.021

(l) 'priest' after /fu/ck kisses / W's cunt bless you, my girl, pray for me:

This notebook entry does not relate specifically to the usage below but the relevance is clear.

VI.B.29.092

(a) 'browdered (brodé)

MS 47477-127, ScrMT: ^+^Twas my lord of Glendalough benedixed the gape for me that day at Long Entry, commanding the approaches to my intimest innermost. See how they're browthered.^+^ | *JJA* 51:124 | 1931-2 | II.1§6B.1 | *FW* 248.30

Note: Scots. *Browdered*. Embroidered. F. *Brodé*. Embroidered. See *JJDA* for details of the source. The First Draft (MS 47477-112v, *JJA* 51:122) had 'browdered'. The clear 'd' was rewritten 'th' by Joyce. (referring to how her privates have been 'decorated' by the 'benediction'!) Sl. *Gape*. Vulva. The First Draft also had 'my lord of Dublin'. The change in the next draft recalls the hermit Michael Arklow dwelling at Luggelaw, 'the bold priest' who seduced Anna Livia, at *FW* 204.04, and also indicates St Kevin (who retreated to Luggelaw before Glendalough).

15) A tombstone?

VI.B.27.117

(b) 'tomestone / (Barnstaple)

MS 47477-138, TsMT: But, god of all machineries how to account for him | *JJA* 51:135 | 1931-2 | II.1§6D.2 | *FW* 253.34

[Missing MS (a typescript or a proof for *transition*)]

transition 22 (Feb 1933): But, god of all machineries and tomestone of Barnstaple, by mortisection or vivisuture, splitten up or recompounded, how accountibus for him?

The sudden appearance of HCE to bring the children's games to an end, is jokingly referred to by the narrator-author as a *deus ex machina* *FW* 253.33 and a ghost from a grave *FW* 255.05. So we may well read 'tombstone' at *FW* 253.34 but this is not what it was in reality.

Devon & Dartmoor Historic Environment Record

Timms, S. C., 1976, *The Devon Urban Survey*, 1976. First Draft (Report - Survey). SDV341346. The derivation of the place name 'Bardanstapol' suggests that the town was an important mooring point in the 10th century. It is suggested that the earliest moorings may have been located in the sheltered waters of the Yeo, outside the north gate. The main medieval quay, however, lay along the east bank of the Taw with access to the town through the west gate. Traces of the early quay structure have been observed along Castle Street. The quayside was progressively improved and widened. Its width in the early 18th century can be ascertained from the position of the Exchange which was built in 1708. On the quay were the fish market, the toimestone (on which bargains were struck) and Quay Hall, adjacent to the west gate. All these structures are documented in the 16th century.

Online at: https://www.heritagegateway.org.uk/gateway/Results_Single.aspx?uid=MDV104795&resourceID=104

16) Quarrelsome Sara

See *Genetic Joyce Studies*. Issue 21, Spring 2021. Ian MacArthur and Viviana-Mirela Braslasu, *History of Christian Names in Knout, Notebook VI.B.42*.

Yonge, Charlotte Mary. *History of Christian Names*. (London 1863) - HCN below.

Online at: <https://archive.org/details/historychristia00yonggoog/page/n7/mode/2up>

VI.B.23.092

(d) **Rachel = ewe**

HCN 14: Of Rebekah's two daughters-in-laws, Rachel signified a ewe.

VI.C.10.212(b)

(e) **Lia dependant**

HCN 15: Rachel's less beloved and less favoured sister had a name that came from *Jawah* (hanging upon, dependence, or, as in her case it is explained, weariness)—Leah, in French Lea, in Italian Lia, under which title Dante makes her the emblem of active and fruitful, as is her sister of meditative, love.

VI.C.10.212(c)

(f) **'Sara quarrelsome' / princess**

HCN 13: The verb to fight or to rule furnished both the names of the wife of Abraham ; Sarai (quarrelsome) was thus converted into Sarah (the princess).

MS 47477-105, TsMT and ScrTsILA: from Sara's drawn ^+, the corralosome,+^ | JJA 51:196 | 1933 | II.1§6D.2 | [FW 254.12](#)

VI.C.10.212(d)

(g) Rebecca = bond

HCN 14: Isaac's wife was called from *rabak* (to bind). The word Ribkâ meant a cord with a noose, and probably was given as conveying the firmness of the marriage bond. The Septuagint and Latin gave Rebecca ; the authorized version Rebekah ; and both spellings are adopted by those bearing the name, who are generally called Becky.

VI.C.10.212(e)

17) The Green Ray and beyond

The development of a section of Chapter II.2 [FW 267.07-25](#) is shown below.

This is only a *very* partial study, and there is much that I don't understand, so I focus on the development with selected notes from *Annotations* and a few additions and alterations. *JJDA* also contains much more information.

The context is the 'Night Lessons' chapter II.2 as the sun goes down. But it is also the time for 'Sexaloiter' [FW 213.19](#) or the 'chimes of sex appealing' [FW 268.02](#). In Section 1 below, Pluto pursues Proserpine with her 'slit satchel', the passage suggestive of the familiar themes of voyeurism and micturition.

1) MS 47478-117 *JJA* 52:015: First Draft + [additions in purple](#).

Singalingalying. Storiella as she is syung. Whence [plutonically pursuant of a glimpse of gladrags](#), follweup with endspeaking nots for yestures [Pretty Prosepronette](#) whose slit satchel spilleth's peas.

VI.B.33.016(g) 'pocket drops / peas – See *JJDA* for details of this tale, where it is hoped to make a trail that can be followed in this way.

The next draft introduces the green ray in a parody of a song. This rare phenomenon occurs with the last of the setting sun. There are numerous images on the web. Jules Verne's novel *Le Rayon Vert* (The Green Ray) describes this flash when people who see it can apparently read other peoples feelings. It was also the title of a Nationalist magazine published in 1917.

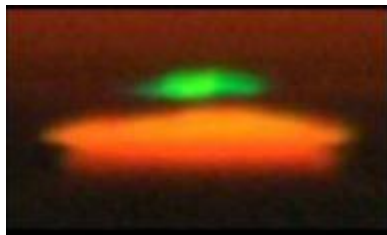
2) MS 47478-130 *JJA* 52:018: Typescript + **addition in cyan**.

Singalingalying. Storiella as she is syung. Whence followeup with endspeaking nots for yestures plutonically pursuant on any glimpse from gladrags, Pretty Proserpronette whose slit satchel spilleth peas.

The green ray of even it waves us to yonder. So mag this sybilette be our shiboletth that we may syllable her well. A one of charmers, yet Una Unica.

Note: The Green Isle of Erin - John McCormack song. Oh green isle of Erin that waits for me yonder. / L. Una unica. One only.

Next 'Belisha Beacon' was added (an orange globe on a pole to indicate a pedestrian crossing) and would fit with some of the web pictures which show a green flash on the top of an orange sun. It may possibly illustrate the Irish 'orange & green' theme in an interesting way.



Online at: <https://aty.sdsu.edu/bibliog/fallacies.html>

3) MS 47478-143 *JJA* 52:039: Typescript + **additions/alterations in green**.

Singalingalying. Storiella as she is syung. Whence followeup with endspeaking nots for yestures plutonically pursuant on any glimpse from gladrags, Pretty Proserpronette whose slit satchel spilleth peas.

Belisha beacon beckon bright! That green ray of even it waves us to yonder. where flash becomes word and silence selfloud. To trace cogeners, trebly bounden and asservaged twainly. Adamnan, Emhe, Issossianusheen and some types Yggly ogs Weib.

So mag this sybilette be our shibboleth that we may syllable her well. A one of charmers, yet Una Unica.

Note. G. *Selbstlaut.* Vowel. / Congeners. People of similar nature or kinship. In this case the archetypal family. / F. *Asservir.* To enslave. + *Servage.* Servitude. (See FW 364.19 ‘asservent’) / Irish. *Émhe.* Eve. / Ossian pronounced ‘Usheen’.

The fair copy expands the colours to complete the rainbow, the seven being supplemented by a sigh made up of the five vowels and the two semivowels. This is tagged to a footnote in which Noah calls his family into the Ark with the title of H.G.Wells *All Aboard for Ararat!*

4) MS 47478-168 JJA 52:062: Fair Copy + additions in deep red. The partly illegible footnote 3) (later 6) is found on the next MS page.

There was a
sweet hopeful
culled Cis.

Singalingalying. Storiella as she is syung.
Whence followeup with endspeaking nots for
yestures, plutonically pursuant on briefest
glimpse from gladrags, pretty Proserpronette
whose slit satchel spilleth peas.

The Big Bear
bit the Sailor's
Only. Trouble,
trouble, trouble.

Belisha beacon, beckon bright! Usherette,
unmesh us! That grene ray of earong it waves
us to yonder as the red, blue and yellow flogs
time on the domisole with a blewy blow and
a windigo. Where flash becomes word and
silents selflound. To brace congeners, trebly
bounden and asservaged twainly. Adamman,
Emhe, Issossianusheen and sometypes Yggely
ogs Weib. Uwayoei! ³⁾ So mag this sybilette be
our shibboleth that we may syllable her well!
Vetus may be occluded behind the mou in
Veto but Nova will be nearing as their radient
among the nereids. A one of charmers, ay,
Una Unica.

Urges and
Widerurges
in a Primitive
Sept.

³⁾ All abunk for Tarararat! Look slipper, soppihat,
we've a doss in the manger.

Note: Archaic. *Grene.* Green. / Anagram. *Earong.* Orange. / *Sept.* Irish clan + seven. / Mt Ararat where Noah's Ark landed + Tara the ancient capital of Ireland.

For readers who want to know more, we would mention the excellent study of the development of this chapter.¹

1) Crispi, Luca. *Storiella as She Was Wryt: Chapter II.2* in *How Joyce Wrote Finnegans Wake*: Edited Luca Crispi & Sam Slote. (Wisconsin & London, 2007)

18) Drift Bottles? / Bobs? / Bombs?

VI.B.36.307

- (c) *gballasted bottlesg* / post
- (d) *rmap*
- (e) *gdrift bottles / bottom trailer*

We begin with an extract of an article that throws light on these terms. It is likely that Joyce read a derivative in a newspaper or journal but the essential ideas would have been transmitted.

Nelson, E.W. *On the Manufacture of Drift Bottles*: Journal of the Marine Biological Association of the United Kingdom, Volume 12, Issue 4, October 1922, pp. 700 – 716

Online at: http://plymsea.ac.uk/id/eprint/528/1/On_the_manufacture_of_drift_bottles.pdf

INTRODUCTION

In the spring of 1920 the Ministry of Agriculture and Fisheries approached the Marine Biological Association of the United Kingdom with a view to the Association undertaking the manufacture of a large number of “Drift Bottles,” to be used in an extensive research into the resultant movements of the waters of the North Sea.

These “Drift Bottles” were to be of two kinds, viz., one to float on the surface and the other to trail along the bottom. The former type of instrument has been in use from an early date [...], the latter type was [...] called a “Bottom Trailer.” [...]

The “Bottom Trailer” is a glass bottle containing a printed postcard for the use of the finder [...]. The bottle is adjusted so as to have a small negative buoyancy in sea-water. When the bottle is dropped overboard it sinks to the bottom, tail first, and when the tip of the tail touches the bottom drifts with the current in that position.

[...] The bottle, containing a definite make-weight was placed upside down in the sea-water and shot were added to the bottom until the bottle was almost sinking.

We continue with an examination of how these notes were used in the evolving text of Chapter II.2. Joyce made the following additions (shown in blue below) to a typescript (extract below), which itself contains at least one mistake, producing “She studiert whas? for the holograph “Shie studiert whas? – G. *Sie studiert*. She is studying. The typescript and additions also omit some punctuation, later added. I leave out what appear to be a later set of additions, written in the margins. I include two footnotes but omit side margin notes.

MS 47478-201 | *JJA* 53:282 | 1935 | II.2§9.5 | *FW* 304.11-19

Thanks eversore much, Pointcarried. I can't say if its the weight you strike me to the quick or that red mass I was looking at but at the present momentum, potential as I am, I'm seeing rayingbogeys rings round me. Honours to you and may you be commended for your exhibitiveness! I'd love to take you for a bugaboo ride and play funfer all if you'd only sit and be the ballasted bottle in the porker barrel. You will deserve a rolypoly as long as from here to tomorrow. And to heel with them drift bobs and bottom trailers! By Saxon Chromaticus, you done that lovely for me! Didn't he now, Nubilina? Tiny Mite, she studiert whas with her listningin coiffure?¹⁾ I was saying, while retorting thanks, you make me a reborn of the cards. We're offals boys ambows.²⁾ And if my mail was bag enough I'd send you a toxis.

1) Wipe your glosses with what you know

2) Alls Sings and Alls Howls.

Placement of the last sentence “And if my mail ...” was not clearly indicated and could be taken to follow “bottom trailers” as in the final text. But see next section in which Joyce listed neatly written versions of the above draft additions, for, presumably, a new (missing) typescript. Ones containing changes (shown in green) are given below.

MS 47478-222 | *JJA* 53:289 | 1935 | II.2§9.5+

line 5, before “By” print “And to heel with them draft bobs and bottom trailers!”

line 6, after “whas” print “,Tiny Mite, with her listening-in coiffure”

line 8, after “ambows” print “And if my bag was big enough I’d send you a toxis”

Missing further drafts may well have contained the further changes (shown in deep red) and rearrangements which appeared first in a *transition* proof and continued as the final text: e.g.

MS VI.G.4-21: And to hell with them driftbombs and bottom trailers! If my maily was bag enough I’d send you a toxis. | *JJA* 53:297 | 1935 | II.2§9.10 | *FW* 304.15

The postcard carrying bottles are denigrated by Shaun, who extols his own mailbag. Webster’s Dictionary (1913) gives *toxis* (noun): poisoning. None of the changes above are clear corruptions. Although badly written, the notebook “drift bottles” is unlikely to have been misread as “drift bobs” by Joyce, as the change gives the sense of movement on the surface of water and avoids repetition with the “sit and be the ballasted bottle in the porker barrel” which combined other units from VI.B.36: 180(c) ^bsit in a barrel / funfair / 277(a) ^sport barrel. By using the term “ballasted”, Joyce must have retained some memory of what he had read about the careful weighting of the bottles, depending on whether they were needed to float or sink. It is also difficult to see how “bobs” could be corrupted to “bombs” which may have been suggested by (if we read) “Tiny Mite” = dynamite. In addition:

Air Navigation: State of the Art in 1937 (web article): Ceramic or glass drift bombs were filled with aluminum or bronze flakes and dropped over water during daylight, breaking on impact. The metal particles would spread to form a bright reflection which the navigator could follow with the drift sight.

19) Greetings from Iceland !

Icelandic words were added to the Galley proofs for the first section of II.3 to enhance the Viking background. Most of these words came from a list in VI.B.45.151-153. A tiny cluster of words not found in any notebook were added at the same time, possibly from the source direct. Additions to the addition shown without indication.

MS 47479-161, ScrPrLMA: ^+into which I osker your godhsbattaring, saelir, for as you gott kvöld whereafter a gooden diggin and with gooder ensue from osion backfared agen fairioes feude hailsohame til Edar+^ | *JJA* 54:277 | Jan 1938 | II.3§1.6 | *FW* 326.16-18

Note: Icelandic. *Óska*. Wish. / ? *Góður*. Good, fine. + ? *Bátur*. Boat. / *Saelir*. Greeting. / *Gott kvöld*. Good evening. / *Góðan daginn*. Good day / *Góðan ensku*. Good English. (the language). / [?] / *Til*. To – *Annotations*. Ben Edar. Howth – Obviously some obscurity remains, words represented by [?]

20) Nous voulons notre thé !

To a proof for part of Book III, Episode I, Joyce added an acute accent to the printed ‘the’ of ‘Tea is the Highest!’ and wrote ‘thé’ in the right hand margin. This MS is now in the National Library of Ireland (The Joyce Papers, 2002, c.1903-1928.). Sadly we never got our *thé*.

NLI MS III.i.1.a.5(3), ScrPrRMA: Tea is the^+é+^ Highest ! | *JJA* not reproduced | Feb 1928 | III§1A.8/1D.8//2A.8/2B.6/2C.8 | *FW* 406.28

21) The Whistling Oyster

VI.B.40.056

(b) *r*whistling oyster / “r”

Note: The written addition is missing. See *JJDA* for details.

MS 47486b-491, Typed addition for *transition* pages: after “goodcheap” insert: were it thermidor oogst or floreal may while the whistling prairial ~~whistling~~ roysters play | *JJA* 61:648 | 1936-7 | III§1A.12+/1C.9+/1D.12+ | [FW 406.36-407.01](#)

Note: Months in French Revolutionary calendar: *Thermidor* 11th (July-August): *Floreal* 8th (April-May): *Prairial* 9th (May-June). Dutch. *Oogst*. Harvest. Crop. [From Latin *augustus*, named after the month in which the harvest normally took place.](#) Note also the old injunction not to eat oysters in months with an ‘r’ in the name. Prairie oyster = drink made of raw egg, vinegar etc.

Readers should be aware that the following is given for interest, and at best may have been the source of Joyce’s source.

Thornbury, Walter. *Old and New London: a narrative of its history, its people, and its places.* (London 1873)
Vol.3, p. 282

Online at: <https://archive.org/details/oldnewlondonnarr03thor/page/282/mode/2up>

On the south side of Drury Lane Theatre, in narrow court leading out of Catherine Street, called Vinegar Yard, is a small tavern—or rather oyster and refreshment-rooms—dear to artists, who are indeed, its chief customers, and, if we may trust the Daily Telegraph, enjoys a reputation of much the same kind as that which in former days attached to “Button’s” or “Will’s” Coffee-houses. The house rejoices in the fanciful name of “The Whistling Oyster,” and its sign is a weirdly grotesquely comical representation of a gigantic oyster whistling a tune, and with an intensely humorous twinkle beaming in its eye. The shop was first established by a Mr. Pearkes, in 1825. “It appears,” says a writer in the Daily Telegraph “that about the year 1840 the proprietor of the house in question, which had then, as it has a great name for the superior excellence of its delicate little ‘natives,’ heard a strange and unusual sound proceeding from one of the tubs in which the shell-fish lay piled in layers one over the other, placidly fattening upon oatmeal, and awaiting the inevitable advent of the remorseless knife. Mr. Pearkes, the landlord, listened, hardly at first believing his ears. There was, however, no doubt about the matter. One of the oysters was distinctly whistling! or, at any rate, producing a sort ‘sifflement’ with its shell. It was not difficult to detect this phenomenal bivalve, and in a very few minutes he was triumphantly picked out from amongst his fellows, and put by himself in a spacious tub, with a bountiful supply of brine and meal. The

news spread through the town, and for some days the fortunate Mr. Pearkes found his house besieged by curious crowds. That this Arion of oysters did really whistle, or do something very like whistling, is beyond all question. How he managed to do so is not upon record. Probably there existed somewhere in his shell a minute hole, such as those with which the stray oyster-shells upon the beach are usually riddled, and the creature, breathing in his own way by the due inspiration and expiration of water, forced a small jet through the tiny orifice each time that he drew his breath, and so made the strange noise that first caught the ear of his fortunate proprietor." As for the jokes and good sayings to which the creature gave rise during its brief span of life, they would fairly fill a large folio; and readers of *Punch* in its early volumes may even remember the famous picture of the "Whistling Oyster"—drawn, it is almost needless to add, from a purely imaginary point of view, and which those who have not been so fortunate as to have seen can behold reproduced in large upon the lamp which now marks the door of the establishment in Vinegar Yard, Douglas Jerrold's suggestion that said oyster "had been crossed in love and now whistled to keep up appearances, with an idea of showing that it didn't care." Thackeray used to declare that he was once actually in the shop when an American came in to see the phenomenon, strolled contemptuously out, declaring "it was nothing to an oyster he knew in Massachusetts, which whistled 'Yankee Doodle' right through and followed its master about the house like a dog." The subsequent fate of this interesting creature is a mystery - whether he was eaten alive, or ignominiously scalloped, or still more ignominiously handed over to the tender mercies of a cook in the neighbourhood to be served up in a bowl of oyster sauce as a relish to a hot beefsteak. In fact, like "Lucy" of Wordsworth - "None can tell, When th' oyster ceased to be." But it is somewhat singular that so eccentric a creature should have existed in the middle of London, and in the middle of the nineteenth century, and that no history of his career should be on record: still more strange, we think, that he should have been set up over his master's shop as a sign, and yet that, with all its notoriety, it should have escaped the notice of Mr. Peter Cunningham, Mr. John Timbs, and even Mr. Jacob Larwood, the author of 'The History of Sign Boards.'



22) A Jaundiced view !

The changing landscape of feminine fashion in the early twentieth century was not to everyone's taste and there was much controversy in the publications of the time, e.g.

EVENING POST, VOLUME LXXII, ISSUE 30, 4 AUGUST 1906, PAGE 11 column 6

WAR AGAINST THE "PNEUMONIA BLOUSE."

Last year (according to the Melbourne Argus) there was started in Massachusetts a war against what we know as the "pneumonia blouse," or what Americans call the "Peekaboo waist." It means in either country the blouse with the transparent yoke, which is, in very hot weather, a most comfortable garment, and also makes a very appropriate finish to a semi-evening toilette for concert or theatre wear. But the organisers of a movement known in Massachusetts as the "Purity Brigade" decided that the habit of wearing transparent yokes, either round or of a "V" shape at the back or front of a blouse, was immodest, and they appealed to the community at large to abstain from encouraging such "open work" effects. Strange to say, this movement, which was held up to ridicule at first, has continued for a year, and has spread to New York, where great discussions upon it are being held. America claims to have invented that widely-worn garment, the blouse and it is said that "looking from a skyscraper building to-day you can see mile upon mile of moving streams of white 'shirt waists.'" Press and pulpit are taking the matter up, and it is reported that a minister in Rochester, Pennsylvania, interrupted his sermon to tell certain lady parishioners to "go home and change those bathing suits."

Jaun also had a view of what constituted a properly dressed woman. He does not approve the way “Sis” dresses! Stuart Gilbert’s commentary¹ on the following passage is shown below.

I bait you the whole ounce you half on your backboard that I’m the gogetter that’d make it pay like cash registers. (The 1929 version of *FW 451.02-03*, Gilbert p. 65)

Gilbert 73: Half...— “Sis” is lightly clad; her garments of weigh but half an ounce.

Joyce made various notes of some of these fashions.

VI.B.3.113

(g) ^rshirtwaist >

Note: Shirtwaist. A woman’s blouse resembling a shirt.

MS 47482b-15v, ScrLPA: ^+It saps a chap. No lowcut shirtwaists [...] + ^ | *JJA 57:032* | May 1924 | III§1A.*1/1D.*1//2A.*1/2C.*1 | *FW 434.20*

VI.A.805

(h) ^gpneumonia blouse

Note: Pneumonia blouse. A woman’s blouse made of thin or light material and having a low neckline./ foolhardy + *foulard*, a lightweight silk-and-cotton fabric.

MS 47483-205, ScrPrLMS: Put your swell foot foremost on ~~the lowest~~ ^+foulardy pneumonia+^ shertwaists ^+irreconcilible with true fiminin riservation+^ and ribbons of lace, limenick’s disgrace. | *JJA 57:409* | Jun 1928 | III§2A.11’/2B.9’/2C.11’ | *FW 434.20*

VI.B.11.091

(j) ^rher glad neck

Note: Glad neck. Open collar.).

MS 47482b-27v, ScrLPA: ^+about your glad neck & prying into your past lives+^ | *JJA 57:056* | May 1924 | III§1A.*2/1D.*2//2A.*2/2C.*2 | *FW 438.09*

Some illustrations of the attitudes of some to the changing fashions are given below.

MacNamara, Brinsley. *The Valley of the Squinting Windows*. (New York 1920) p. 89: He began to tell “smutty” stories to Mary Essie. She listened with attention. No blush came into her face, and her glad neck looked brazen. . . . John Brennan felt himself swallowing great gulps of disgust. . . His training had led him to associate the female form with the angelic form coming down from Heaven. Yet here was something utterly different. ... A vulgar girl, with fat, round hands and big breasts, her lips red as a recent wound in soft flesh, and looking lonely.

Online at: <https://archive.org/details/valleyofsquintin00macnuoft/page/n6/mode/2up>

Sean O’Casey. *A Fall in a Gentle Wind*: from *Life and Letters* Vol. IX. No. 48. (March 1933) p. 407: [...] her artificial *crêpe de chine* blouse, with its saucy glad neck, that long, long ago had prompted Jimmy Byrne to dance and dance with her [...]

Online at: <https://archive.org/details/in.ernet.dli.2015.184764/mode/2up>

Women and the Irish Revolution. Edited by Linda Connolly. (2020) - Quoting article by Margaret Connery in the *Irish Citizen* of 1917: A Revd clergyman preached in Co. Sligo recently in a whirlwind attack on the ‘glad neck’ and the ‘pneumonia’ blouse, and declared ‘*it is appalling to see Irish girls parading their nakedness in this way*’ and he was inclined to think they should be refused Communion when they came to the altar dressed in this way.

1) Gilbert, Stuart. Prolegomena to Work in Progress. In *Our Exagmination Round His Factification for Incamination of Work in Progress*. (Paris 1929)

Online at: <https://archive.org/details/ourexagminationr00samu/page/n3/mode/2up>

23) A filiform douche

VI.B.44.051

(a) **filiform douche / hormony cream**

Note: Unit transferred to VI.B.46:138(a)

MS 47487-41, ScrPrBMA: ^+A stiff one for Staffetta mullified with creams of hormony, the coupe that's chill for jackless jill and a filiform dhouché on Doris! Esterelles, be not on your weeping what though Shaunathaun is in his fail!+^ | JJA 62:079 | 1937 | III§1A.13/1B.4/1C.10/1D.13//2A.14/2B.12/2C.14//3A.11/3B.18//4.8 | **FW 462.07**

Hinsdale, Guy. *Hydrotherapy*. (Philadelphia 1910) p. 262: FILIFORM DOUCHE: This is an extremely small douche driven at high pressure [...] When applied to the skin it acts as a powerful counterirritant and stimulant [...]

Online at: <https://archive.org/details/39002010729110.med.yale.edu/page/262/mode/2up?q=filiform>

24) Nora's song

VI.A.742

(ca) 'Old Tom Gregory, has a big menagerie,

Letter 4th April 1905 to Stanislaus: "Nora is reading the slip by fits and starts to a tune of 'Old Tom Gregory, Has a big menagerie', which seems to me what old Thornton would have called a *double entente*." – Song not found.

MS 47482b-063, ScrMT: For old Matt Gregory he had a star menagerie: | *JJA* 58:005 | Nov-Dec 1924 | III§3A.*1 | *FW* 476.25

25) Ekco radio

VI.B.42.020

(f) ^becko^b / bakelite

Note: Joyce altered the spelling in both the notebook and the insertion in the galley proof.

MS 47487-51, ScrPrBMA: ^+ – Ecko! How sweet thee answer makes! Afterwheres?+^ | *JJA* 62:099 | 1937-8 | III§3A.11 | *FW* 477.33

A 1930's Ekco Radio model in a brown Bakelite case.



Online at:

<https://www.invaluable.com/auction-lot/a-1930s-ekco-radio-model-ac74-by-e-k-cole-hous-652-c-ffu6vcmtng>

This was a late addition of another reference to radio signals, the interference in which were thought by some to be due to spirit voices, in the early days of broadcasting. Readers are directed to the informative article below.¹

1) Lewty, Jane. *Finnegans Wake: Losing control in Book III iii*. Hypermedia Joyce Studies, Volume 5, Issue 1 (2004)

Online at: <http://hjs.ff.cuni.cz/archives/v3/lewy.html>

26) Michael Mofsovitz

Cormac Ó Gráda gives a comprehensive overview of Jewish Ireland and, among many others, lists a Michael Mofsovitz (moneylender) – (Trading as) National Loan & Discount Bank, 43 Dawson Street¹. He appears in *Finnegans Wake* in a late 1930's addition to *transition* pages (typescript, holograph missing).

— Mayhap. Hora pro Nubis, Thursdays, at A Little Bit Of Heaven, Howth, the wife of Deimetus (D'amn), Earl Adam Fitzadam, of a Tartar (Birtha) or Sackville-Lawry and Morland-West, at the Auspice for the Living, Bonnybrook, by the river and A. Briggs Carlisle, guardian of the birdsmaids and deutiliser for groom. Pontifical mess. Or (soddenly) Schott, furtivfired by the riots. No flies. Agreest?

— Mayhem. Also loans through the post. With or without security. Everywhere. Any amount. **Mofsovitz**, swampstakers, purely providential. *FW* 514.22-31 ('Mofsovitz' at *FW* 514.30)

The two speeches in *FW* above, may both contain Viconian cycles like the preceding lines 19-20, as rightly pointed out in *Annotations*. The first speech starts the first age with thunder and the rest is fairly easy to follow. In the second speech, while 'loans through the post' is somewhat arcane, 'with or without security' would be an interesting comment on marriage, and 'Everywhere. Any amount.' is all too sadly applicable to death. Note we finish with 'Providence' ironically in the person of the moneylender. I include a useful description of these cycles below.

Stuart Gilbert² p. 7: Part 1 is a mass of past shadow, corresponding therefore to Vico's first human institution, Religion, or to his Theocratic age, or simply to an abstraction — Birth. Part 2 is the lovegame of the children, [08] corresponding to the second institution, Marriage, or to the Heroic age, or to an abstraction — Maturity. Part. 3 is passed in sleep, corresponding to the third institution. Burial, or to the Human age, or to an abstraction — Corruption. Part 4 is the day beginning again, and corresponds to Vico's Providence, or to the transition from the Human to the Theocratic, or to an abstraction — Generation.

1) Ó Gráda, Cormac. *Jewish Ireland in the Age of Joyce: A Socioeconomic History* (Princeton U.P. 2016) p. 63 – 65

2) Gilbert, Stuart. *Prolegomena to Work in Progress: in Samuel Becket: Our Exagmination Round His Factification for Incamination of Work in Progress*. Paris 1929

27) H.C.E the Supreme Being !

VI.B.40.049

(b) 'meg of megs

Let pass the jousters of the king, the Kovnor-Journal and eirenarch's custos himself no less, the meg of megs, with the Carrison old gang! *FW 531.36-532.02*.

Note: Holograph missing Transferred via Sheet vi-02(n): MS 47486b-501, (Typed additions): after “no less” insert: the meg of megs | *JJA* 61:628 | 1937-8 | III§3A.10‡ | *FW 532.01*

The quote below provides a good gloss but may not be Joyce's source.

Vidocq, Eugène François. *Mémoires de Vidocq*. (Paris 1869) p. 275: RAOUL. Ils ont beau dire, le *Meg des Megs* (l'Être suprême), s'il y en a un, ne nous pardonnera jamais. - (Raoul. Oh, it is useless; the Meg of Megs (the Supreme Being), if there is one, will never pardon us.)

Online at: <https://archive.org/details/mmoiresdevidoc00vido/page/274/mode/2up?q=meg>

28) The noisy city

VI.B.27.082

(f)-(h) ^bKing of Sp's trumpet^b / ass' / Sp. gout / Sp faggot sun

Grose. Francis. *The 1811 Dictionary of the Vulgar Tongue*. KING OF SPAIN'S TRUMPETER. An ass when braying. / SPANISH GOUT. The pox. / SPANISH FAGGOT. The sun.

MS 47484b-354v, ScrPrBMA: ^+, Roamer Reich's rickyshaw with Hispain's King's trombeteer,+^ | *JJA* 59:070 | 1929 | III§3B.10' | *FW* 553.35

Not transferred.

29) A goostly face

MS 47482a-57v, ScrILA and ScrMT: if it was ~~the old fellow's~~ ^+King O'Toole's+^ ^+googoo+^ ghost she saw | *JJA* 60:139 | Oct-Nov 1925 | III§4C.*0 | *FW* 557.07

Joyce, Stanislaus. *The Dublin Diary of Stanislaus Joyce*. (N.Y. 1962) p. 26: One night when I was lying on my back in bed thinking of something or other, Jim, who was watching me from his, said, 'I wouldn't like to be a woman and wake up to find your "goo" (face) on the pillow beside me in the morning.'

Online at: <https://archive.org/details/dublindiary00joyc/page/n9/mode/2up>