

From ‘Around the World’ to ‘A Strange Sound’: A Third
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 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.

Notebook units crossed out by Joyce (showing usage) are prefaced with a superscript bold-italic letter, indicating the colour of the deletion. 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. They are: primary MS and page reference, Scr (holograph) to MT/Ts/Pr (main text/typescript/proof), TMA/BMA/ILA/LPA (addition in the top margin/bottom margin/interlinear addition/left page addition), TMS/BMS/ILS/LPS (substitution in the top margin/bottom margin/interlinear substitution/left page substitution), text already present (where relevant) ^+addition/substitution+^ text, | *James Joyce Archive (JJA)* volume and page, | date of draft | draft number(s) | *FW (Finnegans Wake)* page and line.

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>

1) Around the world?

In Joyce's fable, the prankqueen (*FDV* prankwench) speaks in 'petty perusienne' (*FW* 021.17) asking for a cup of porter. Refusal starts the 'skirtmisshes' as the sons of the Jarl are kidnapped in turn and taken for a hundred years' walk (or war), later altered to forty years, and 'in Tourlemonde' (F. *Around the world*) added. This 'world tour' to educate the sons of the Jarl begins with the four old men teaching him his tickles. Tristopher is taught to laugh just as later Hilary is taught to cry. But see *Ulysses* 266 'Belle in her bloomers misconducting herself, and her fancyman feeling for her tickles ...'. Laughter is not the only subject in the curriculum!

But there is still a problem here. In his early Index of French slang (Buffalo VIII.A.3-2, *JJA* 3:356) Joyce recorded the following:

(f) **elle fait le tour du monde**

Unfortunately, we could find no source for the Index or even explanation of this phrase. It is very unlikely just to mean what it apparently says. It might have come from *La Vie Parisienne* (The Parisian Life) which was a French weekly magazine, the title of which was noted by Joyce at the top of this notebook page. Maybe someone out there can help?

2) The Sins of the Father - (Part 1)

Joyce's father boasted that he had cured himself of syphilis¹. HCE also seems to have a dubious past, so we read:

(Corrected text). He spenth his strenth amok haremscarems. Poppy Narancy, Giallia, Chlora, Marinka, Anileen, and Parme. And ilk a those dames had her rainbow huemoures yet for whilk o her whims but he coined a cure. Tiffiff togay, kissykissy tonay and agelong pine for tomauranna. *FW* 102.25-29

For names or colours of the rainbow girls see *Annotations*. See also *The English Dialect Dictionary*² which has 'a' and 'o' = of / ilk = each / whilk = which (all these simple versions in the draft were replaced: see *He'll Cheat*, Notebook VI.B.18.054). Paying for sex is suggested by the following terms from *Slang and its Analogues*.³ Whim: the female *pudendum*. Prick: (French

Synonyms): *coin*. See also *JJDA: Ulysses* Notesheets: Cyclops: sector 1(bp) Circumcised coins. In classical Latin the ideas of circumcision and money were combined in a single word - *curtus* - which meant both a clipped coin and a circumcised Jewish man.⁴

- 1) Ferris, Kathleen. *James Joyce and the Burden of Disease* (1995). Literature in English, Ireland. 4 p. 82
Online at: https://uknowledge.uky.edu/upk_english_language_and_literature_ireland/4
- 2) Wright, Joseph. *The English Dialect Dictionary*. (1898-1905)
- 3) Farmer & Henley. *Slang and its Analogues*. (1904)
- 4) The British Numismatic Journal (1996) p. 27
Online at: <https://archive.org/details/britishnumismati1996harr/page/n35/mode/2up>

3) Northern dialect

The crossed units below are glossed in a book of Cumberland ballads.¹ This is unlikely to be Joyce's source, which was probably a newspaper or magazine article, since the notebook has only a few other entries of this nature, none of which were used, and which are only partly legible. However, the poem shown below may well have been reproduced. We include the first two verses and a selection from the Glossary which includes the word 'havver' not in the poem. Joyce's handwritten additions to proof are given in cyan.

VI.B.18.189

(i) ^{bk} **a lock of cworn / havver mash**

MS 47473-105, ScrTsLMS and ScrTsBMS: If the proverbial bishop of our holy and undivided ~~hit~~ ^{^+havvermashed+^} his two nails on the head we are in for a sequentiality of improbable possibles though possibly nobody after grubbed ~~at~~ ^{^+up a lock of cwold cworn above+^} his subject probably in ~~Aristotle~~ ^{^+Harrystotalies or the vivle+^} will go out of his way to applaud him on the back of his remark for utterly impossible as are all these events they are probably as like those which may have taken place as any others which never took ~~place~~ ^{^+person+^} at all are ever likely to be ~~on the van Houtens~~. | *JJA* 46:431 | July 1927 | I.5§1.8/4.8 | *FW* 110.14-16

THE PEET-CADGER.

Mey bonny black meer's deed !
The thowt's e'en leyke to turn my heed ;
She led the peets, an gat me breed ;
But what wull I dui noo ?

She was bworn when Jwohn was bworn-
Just nineteen years last Thursdays mworn-
Puir beast ! hed she got locks o' cworn,
She'd been alive, I trowe !

Glossary: cadger: a retailer of small wares, having a cart / cworn: corn / havver: oats / lock: a small quantity

1) Anderson Robert & Ellwood, T. *Cumberland ballads and songs*. (Ulverston 1904). p. 127
Online at: <https://archive.org/details/cumberlandballad00andeuoft/page/330/mode/2up>

4) **Shem was a Sham** *FW 170.25*

But was he a pishogue? And what does that mean?

... with his penname SHUT sepiascraped on the doorplate and a blind of black sailcloth over its wan phwinshogue *FW 182.34*

Note: Irish. *Aon fuinneog*. One window. (Joyce with his black patch over one eye!).

Joyce's youthful visits to brothels had a lifelong effect on his work as has been brilliantly demonstrated by Kathleen Ferris.¹ It is one of the few books all Joyceans should read. (Some page references are given as [xx] below). Ferris gives many examples from both *Ulysses* and *Finnegans Wake* to illustrate the way in which the symptoms of venereal disease permeate these texts. This section adds a few more.

Ferris pictures Bloom as suffering from syphilis with "a loss of masculinity" and as "impotent" and provides much compelling evidence. This is also suggested in various conversations about him in *Ulysses*.

U 263 — Half and half I mean, says the citizen. A fellow that's neither fish nor flesh.
— Nor good red herring, says Joe.
— That's what I mean, says the citizen. A pishogue, if you know what that is.

U 277 — I wonder did he ever put it out of sight, says Joe.
— Well, there were two children born anyhow, says Jack Power.
— And whom does he suspect? says the Citizen.

U 441 (Bello to Bloom) What else are you good for, an impotent thing like you?

U 461 (Marion to Bloom) Let him look, the pishogue!

Joyce's use of the word *pishogue* twice in *Ulysses* has been explored in an interesting article² in which the author argues that Joyce confused this Anglicized word (in Gaelic, *piseog*) for the

word *piteog*. The article describes in detail the different range of meanings of these and correctly concludes that it is difficult to understand the application of the first to Mr Bloom. Whatever Joyce understood by *pishogue*, the standard meaning as ‘a superstition, a charm’ even when extended to cover a person, doesn’t make much sense. *Piteog* ‘effeminate man’ (Wiktionary) certainly fits Mr Bloom. The article goes on to discuss the French translation³ *pouacre* (improper, filthy, villainous) which seems harsh and is probably no more than a guess. But there is no certainty in all of this, which is frustrating. We do however, have a very important clue from the German translation⁴ which Joyce collaborated with to some extent (as of course he did with the French edition) but his involvements seem to have been occasional and it is difficult to always be sure what came from him. In the case of the translation by Goyert, there can be little doubt.

<i>Ulysses</i>	English	German
p. 263	A pishogue [...]	Ein Saukerl [...]
p. 461	[...] the pishogue!	[...] den Talmigent.

Interestingly the German edition is not consistent. *Saukerl* (bastard) seems no more than another guess like *pouacre*. But *Talmigent* is not a word in German! It is a bilingual portmanteau word made up of German *Talmi* (sham) plus English *Gent* (gentleman). And this is probably the best we can get. Because it is very unlikely that Goyert composed this!

Like Mr Bloom, Shem seems to suffer from many of the symptoms of syphilis. His house contains:

... fresh horrors from Hades, globules of mercury, undeleted glete, glass eyes for an eye, false teeth for a tooth, ... **FW 183.36**.

These five items can all relate to syphilis, known to cause a multitude of different symptoms. Hallucinations [Ferris 93-95] (see also **FW 184.07-09** and *Circe!*); treatment of syphilis with mercury; gleet (a urethral discharge) [85]; uveitis and glaucoma [83]; mercury could cause loss of teeth [74].

1) Ferris, Kathleen. *James Joyce and the Burden of Disease* (1995). Literature in English, Ireland. 4
Online at: https://uknowledge.uky.edu/upk_english_language_and_literature_ireland/4

2) O Mahoney, Paul. *The Use of “Pishogue” in Ulysses: One of Joyce’s Mistakes?* James Joyce Quarterly, The University of Tulsa. Volume 47, Number 3, Spring 2010, pp. 383-393

3) James Joyce. *Ulysses*. Translated by Auguste Morel. (Paris 1929 reprinted 1957), p. 495 / 814.

4) James Joyce. *Ulysses*. Translated by Georg Goyert. 2nd Ed. (Zurich 1930) Vol 1 p. 526 / Vol 2, p. 246

5) The Sins of the Father - (Part 2)

But HCE's guilt goes further. Ferris points out¹ that symptoms of syphilis were evinced by Bloom *and* Molly. So for HCE and ALP, Joyce creates a similar indictment from an old custom which he recorded in a notebook. For nearly 200 years, blacksmiths at Gretna Green married couples by bringing down a hammer on the Marriage Anvil. Nora was self-conscious about being 'spliced by the blacksmith of Gretna-Green'²

VI.B.35.016

(d) ^rblacksmith / marri[age] / anvil

MS 47475-77v, ScrPrTMA: ^+Who blocksmitt her saft anvil or yelled lep to her pail?+^ | JJA 48:349 | 1930 | I.8§1.17 | FW 197.11

Notes: Slang. *Block*. Fuck. / N. *Smitt*. Infect. / N. *Saft*. Juice. / The Farce of Sodom (c.1689) Act 2 "This is the workshop of the world's chief trade; On this soft anvil all mankind was made".³

See *Two of Everything*, Notebook VI.B.08.038(m) for this last line.

1) Ferris, Kathleen. *James Joyce and the Burden of Disease* (1995). Literature in English, Ireland. 4, p. 63
Online at: https://uknowledge.uky.edu/upk_english_language_and_literature_ireland/4

2) Shloss, Carol Loeb. *Lucia Joyce*. (London 2004), p. 40

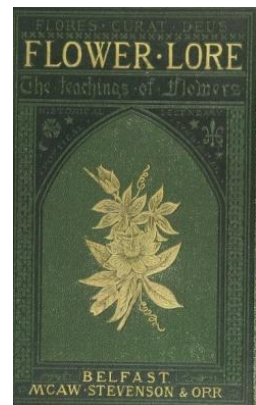
3) Online at: https://en.wikisource.org/wiki/The_Farce_of_Sodom,_or_The_Quintessence_of_Debauchery

6) Flower Lore

The short index below contains material which can be found in a late Victorian era book.¹

1) Carruthers, Miss. *Flower Lore. The Teachings of Flowers Historical Legendary Poetical & Symbolical* (Belfast 1879)

Online at: <https://archive.org/details/cu31924074094412>



VI.B.20.087

(h) ^sfloralore

Note: Joyce's use of 'flora' for 'flowers' might have been inspired by 'Flores · Curat · Deus' (God takes care of the flowers) imprinted on the cover of Miss Carruthers's book, *Flower Lore*. See book cover above.

MS UW-2 JJA not reproduced Usage Draft: III§2A.10/2B.8/2C.10' [>] MS 47483-219, ScrTsLMA: ^+And this, Joke, a sprig of blue speedwell just a spell of floralora so you'll mind your veronique.+^ | JJA 57:405 | Jun 1928 | III§2A.11/2B.9/2C.11 | FW 458.13

(i) ^rtansy (Athanasius)

Flower Lore 10: In Lent, cakes were flavoured the herb Tansy, so called from S. Athanasius.
MS 47477-53v, ScrTsLPA: ^+Bring tansy, throw vervain, strew rue, rue, rue.+^ | *JJA* 51:046 | Nov 1930-Jan 1931 | II.1§2.1+ | *FW* 226.10

(j) **lent lillies >**

(k) **rdaughter of / Clare**

Flower Lore 10: Lent Lilies are the French, “*Pauvres filles de Ste Clare*. [...] MS 47477-54, ScrTsILA: ^+But if he’ll go be a son to France’s she’ll stay daughter of Clare.+^ | *JJA* 51:047 | Nov 1930-Jan 1931 | II.1§2.1+ | *FW* 226.09

(l) **gveronica / = blue speedwell**

Flower Lore 12-3: The bright blue blossoms [12] of the speedwell, which enliven our waysides in the spring, display in their markings a representation of the kerchief of S. Veronica impressed with the features of Our Lord.

MS UW-2 *JJA* not reproduced Usage Draft: III§2A.10’/2B.8’/2A.10’ [>] MS 47483-219, ScrTsLMA: ^+And this, Joke, a sprig of blue speedwell just a spell of floralora so you’ll mind your veronique.+^ | *JJA* 57:405 | Jun 1928 | III§2A.11/2B.9/2C.11 | *FW* 458.13

(m) **rvervain’ / herb of Cross**

Flower Lore 15: In Brittany the Vervain is called Herb of the Cross. When gathered with due ceremony it cures wounds.

MS 47477-53v, ScrTsLPA: ^+Bring tansy, throw vervain, strew rue, rue, rue.+^ | *JJA* 51:046 | Nov 1930-Jan 1931 | II.1§2.1+ | *FW* 226.10

VI.B.20.088

(a) **barbery = / holy thorn**

Flower Lore 13: In Italy the Barbery (*Berberis vulgaris*) is the Holy-thorn ; it seems to be so regarded because its thorns are set together in sets of three at each joint of the branch.

(b) **elder = Judas**

Flower Lore 15: Gerarde says it was not upon the Judas tree (*Cercis Siliquastrum*), but upon the Elder that Judas hanged himself.

7) Aspects of □

The following passage from *Elling up*, Notebook VI.B.36, pages 124-125, offers an interesting description of the rarely used but very important siglum □ representing both a building and Joyce’s book.¹ For the convenience of the reader we provide the whole passage:

□ the Nowegian (*sic*) side of the house, icelandish, its latin quart (*sic*) the pale glattstein echowall reflecting rporphyrious albion^r, its swanky boodle american outlook.

Note: Languages used in *FW* + Latin Quarter (of Paris). – The Pale: land around Dublin that became the base of English rule in Ireland. – G. *Glatt stein*. Smooth stone. – ‘echowall’ a metaphor for the compositional method of *FW*, reflecting distorted fragments of all kinds of writing etc, as well as a reference to famous echowalls such as that in the Temple of Heaven in

Beijing, China. – Porphyry. A purple-red stone regarded in antiquity as a royal stone (symbolic here of power) / ‘Perfidious Albion’ used to describe Britain’s bad reputation in the days of empire + English language reflected in part in *Finnegans Wake* – Sl. *Boodle*. Money (combined with Yankee Doodle to show more negative aspects of Britain).

Most of the notebook passage was not used, only ‘porphyrious albion’ was crossed out in red; it entered the drafts as ‘Porphyrious Albion’ and it was later combined with other units from the notebook to eventually become a footnote in Book II, Chapter 2. Joyce originally entered the unit as a late addition (draft II.2§1.*5+/2.*3+/3A.*5+) to the fair copy: Opening and Closing Pages of Part II, Section II Fragment of Work in Progress (draft II.2§1.5/2.3/3A.5). He linked the entry to ‘church of Ereland’ before making further changes to the text. To show the evolution of the unit we provide the genetic transcription of Joyce’s jotting:

VI.B.36.125

(a) ‘porphyrious albion,

MS 47478-156, ScrLA: ^+porphyrious ^+Albion+^, redcoat, liar, our side+^ | *JJA* 52:081 | late 1934 | II.2§1.*5+/2.*3+/3A.*5+ [>] MS 47478-166v, ScrRPA: ^+Porphyrious Albion, redcoatliar, we were always wholly rose marines on our side every time.+^ | *JJA* 52:059 | late 1934 | II.2§1.*5/2.*3/3A.*5 | *FW* 264.F3 (or F4 = Footnotes line 4 in the alternative notation)

Note: Transferred via Sheet ii-39(e).

In the next draft, typescript 1.6/3.4/3A.6 (MS 47478-189, *JJA* 52:091), Joyce changed ‘Albion’ to ‘Olbion’. This change was deliberate and may refer to *The Poly-Olbion*, a long poem by Michael Drayton (1563-1631) describing the topography, history and legends of England and Wales. All this reflects the theme of an Ireland dominated by the Church and, particularly, the (British) State, represented by the redcoat soldiers and the ‘rose marines’, but Issy’s footnotes are some of the most obscure passages in the book.

1) McHugh, Roland. *The Sigla of Finnegans Wake*. (London 1976). Chapter 8.

Another notebook entry provides a different view.

VI.B.21.109

(h) ^b□ 3 cathedrals ~

(i) □ Pat & CC / & our Lady

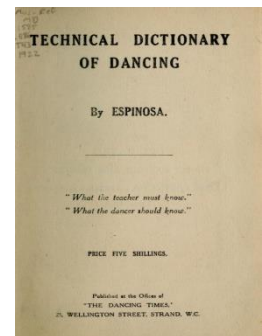
Note: Dublin arguably has three cathedrals: Saint Patrick, Christ Church, and St Mary's Pro-Cathedral. Joyce did not cross out the second notebook entry preferring to link the three cathedrals with the siglum representing a building. See *St Mary's Pro-Cathedral* Wikipedia article for details of the complicated history of Dublin's cathedrals.

Scribal addition (simplified in cyan) to a typescript (in black). (MS 47484a-246, *JJA* 58:411):

And I set up twinminsters, the pro and the con, woven of peeled wands and attachattouchy floodmud, thirdly for evigs I did reform and restore for my smuggy piggiesknees her paddypalace on the crossknoll and added thereunto a shallow laver to put out her hellfire and posied windows for her oriel house and she sass her nach, chillybombom and forty bonnets, upon the altarstane, may all have mossyhonours! *FW 552.03 and FW 552.21*

8) Dancing Dathy !

A little booklet¹ written by the proprietor of a “British Normal School of Dancing” cannot be claimed as one of Joyce’s sources but it provides explanations of some of the apparently isolated notebook entries below which were used at *FW 274.05-08 & LN2*.



1) Espinosa. *Technical Dictionary of Dancing*. (London 1922). Abbreviated as *TDD* below.

Online at: <https://archive.org/details/technicaldiction00espi/mode/2up>

VI.B.36.216

(b) *r*death ray stops / dance

Note: Probably a conceptual note.

Not found in *Technical Dictionary of Dancing*.

VI.B.36.218

(c) *r*stay up in / air & come / down slowly

?*TDD* 38-9: **PLANÉ**

This term applies to such steps as temps de l’ange, temps de Poisson or Collé. In all these steps the dancer should seek to remain stationary in the air for a second. This is attained by tightening all the muscles of the body, when the full elevation of the step is reached. Vestris, Junr., performed this in a remarkable manner, which led his father (le Diou de la Danse) to remark : “If he condescends to come down at all, it is merely not to humiliate his comrades.” But the finest exponent of the temps plané was Michel de St. Léon, who performed the following step : [38] Rising with a soubresaut, he turned in mid-air into a temps de Poisson plané and porté a distance of three feet or more before descending.

VI.B.36.219

(e) *x*the 5 positions

TDD 40: POSITIONS.

The five positions (for there are only five positions) are the beginning of the alphabet in dancing.

Note: These 5 positions of the feet, legs, and arms, which all classical ballet technique is based upon, was developed in the 1600's.

VI.B.36.220

(a) **dance's vocabulary**

Note: Not found in *Technical Dictionary of Dancing* as such. Probably a reference to Espinosa's dance terms.

VI.B.36.221

(a) **walkouts >**

(b) **r'entre chats**

TDD 7: Children do not attempt to run before they have learned how to walk ; therefore let the student be satisfied at first with simple steps, well performed, simple body and arm movements, well "placé," and leave until later toe work, pirouettes, entrechats, etc.

TDD 26: ENTRECHATS.

The beaten steps "par excellence."

(c) **'pas d'action**

TDD 10: A pas de deux in its entirety should be a poem, a pas d'action, and always have a meaning or a story.

(d) **□ in the air / floats**

TDD 25: ELEVATION

Is a term used to describe the height attained in springing steps, such as changements, soubresauts, etc. The elevation is reckoned by the distance between the pointed toes of the dancer in the air (with both legs straight) and the ground. A good elevation is twelve inches, but several dancers have surpassed this. **The elevation of the late Leon Espinosa was 18 inches from toes to ground, and Saint Leon's was a shade more.**

TDD 38: PLANÉ.

This term applies to such steps as **temps de l'ange, temps de Poisson or Collé**. In all these steps the dancer should seek to **remain stationary in the air for a second**. This is attained by tightening all the muscles of the body, when the full elevation of the step is reached. Vestris, Junr., performed this in a remarkable manner, which led his father (le Diou de la Danse) to remark : " If he condescends to come down at all, it is merely not to humiliate his comrades." But the finest exponent of the temps plane was Michel de St. Leon [...]

Joyce used *entre chats* and *pas d'action* in what are now catalogued as MS 47478-174 and MS 47478-174v in the *James Joyce Archive*, volume 52, pages 074-075.

Holograph with written additions (shown in cyan below). The position of footnote 1) in this draft is not clear. It was written after 'chats' perhaps implying it should go above 'timbers' (below 'chats' in the MS). It was typed above 'chats' but later appears in the final position above 'hobnobs'.

pas d'action,
peu de sauce.

Daft Dathy of the Five Positions (the deathray stop him!) still on the Madderhorn and, *entre chats* 1) and hobnobs, daring Dunderhead to shiver his timbers and Hannibal mac Hamiltan the Hegerite (more livepower elbow him!) minsterbuilding up in Saint Barmabracks.²⁾

1) go up quick, stay so long, come down slow

2) A glass of peel and pip for Mr Potter of Texas, please.

Dathí was a semi-historical Irish king of the 5th century. According to legend, he died on an expedition to Gaul, after being struck by lightning in the Alps. See snippet of *Death of King Dahi*¹ below.

(Left margin commentary: F. *Pas d'action*. Dance action. Ballet scene where a story is being told. / *Peu de sauce*. A little sauce.)

A surreal history lesson takes shape, with dancer and expert lover, Five Positions Dathy in the Alps (Matterhorn + mad with lust) drinking (hobnob), chatting, whoring (F Slang. *Le chat*. 'Pussy', referencing which, footnote 1 seems more appropriate as in the holograph above) and as a Tree/Shem figure, unwisely cursing/daring the Thunder God (Dunderhead: A stupid person + thunderhead) to 'shiver me timbers'!

We should point out that Joyce omitted a line when he redrafted the passage, from what is the only existing first draft, a typescript with handwritten additions. This reads (with addition in cyan):

Hannibal MacHamilcar is chasing Kate O'Carthydge around the Capuawalls. Hibrahim *the Hegerite* is minsterbuilding up Saunt Barnabash's.

(MS 47478-134, *JJA* 52:028)

This typescript may well be corrupt. More we cannot see, apart from the significance of Hannibal being another alpine invader possibly chasing a wanton woman (Slang. *Kate*.). If we are right about Dathy, Hannibal might be a Shaun figure. But the missing Hibrahim poses yet another problem as Joyce may have intended a threesome here.



1) Sullivan, A.M. *The Story of Ireland*. (Dublin 1910). p. 49

Online at: <https://archive.org/details/storyofireland00sullrich/page/49/mode/2up>

9) Buttercup Day

‘Buttercup Day’, Joyce’s note entered in *Curran*, Notebook VI.B.34, could have derived from the Wodehouse short story in the collection¹ referenced below especially since it describes the interaction of the male subject with a young girl. But it does not provide much in the way of explaining Joyce’s use of it. So speculative!

1) Wodehouse, P. G. *Eggs, Beans And Crumpets*. (London 1915) p. 207.

Online at: <https://archive.org/details/in.ernet.dli.2015.150277/page/n205/mode/2up?q=buttercup>

VI.B.34.040

(b) 'Π buttercup / day →

MS 47479-16, ScrMT: Let be buttercup day ^+eve+^ lit by night in the Phoenix. | *JJA* 54:029 | early 1935 | II.3§1.*0 | *FW* 321.16

[...] a silvery voice spoke in my ear, and I was aware of a very pretty girl at my elbow.

“ Buy a buttercup ? ”

“ I beg your pardon ? ”

“ Buy a buttercup ? ”

I then perceived that, attached to her person with a strap, she carried a tray containing a mass of yellow paper objects.

“What’s all this ?” I inquired, automatically feeling in my pocket.

She beamed upon me like a high priestess initiating some favourite novice into a rite.

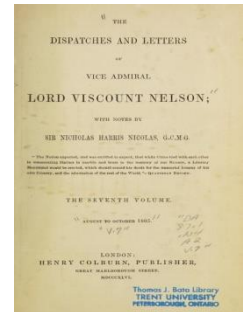
“Buttercup Day,” she said winningly.

A man of greater strength of mind would, no doubt, have asked what Buttercup Day was, but I have a spine of wax. I produced the first decent-sized coin on which my fumbling fingers rested, and slipped it into her box. She thanked me with a good deal of fervour and pinned one of the yellow objects in my buttonhole. (*Buttercup Day*, 207)

“There is a young woman in the grounds extorting money from the public on the plea that it is Buttercup Day. And here is the point, Mr. Ukridge. Buttercup Day is the flag-day of the National Orthopaedic Institute, and is not to take place for some weeks. This young person is deliberately cheating the public.” (*Buttercup Day*, 213)

10) Some maritime references

Spree, Notebook VI.B.37, contains many entries pertaining to British maritime history. It is likely that these come from more than one source. We include two that we have not seen glossed before. One possible source may be *The Dispatches and Letters of Lord Viscount Nelson*¹.



1) Nelson, Horatio, Lord Viscount. *The Dispatches and Letters of Lord Viscount Nelson with Notes by Sir Nicholas Harris Nicolas*. Vol. 7 August to October 1805 (London: Henry Colburn, Publisher, 1848)

Online at: <https://archive.org/details/dispatchesletter0007unse>

VI.B.37.235

(d) ^rsailor moriac

Note: R. Moryak. Sailor.

MS 47479-54v, ScrTsLPA: ^+Morya Mortimor! Allapallorus! ^+Allapallovrus
^+Allapalloverus!+^+^+ | *JJA* 54:108 | 1936 | II.3§1.2 | *FW* 316.21

VI.B.37.060

(i) ^rconfounder

Note: Confounder. C19 British warship class.

Dispatches And Letters of Lord Viscount Nelson 101: P.S. — The Confounder Gun-brig arrived this evening, and has gone to Gibraltar in company with the Ætna Bomb-vessel.

MS 47479-61v, ScrTsLPA: ^+, the coarsehair highsayman ^+highsaydighsayman+^, ^+he sayd+^ the ^+bloedaxe ^+bloodooth+^+^ baltxebec, ^+...+^ donconfounder him, and the kurss of all portnoyers befuddle him, ^+...+^ the goragorridgorballyed pushkalsson, ^+he sayd,+^ a disagrees to his ramskew coddlelecherskithers' zirkus+^ | *JJA* 54:122 | 1936 | II.3§1.2 | *FW* 323.06

11) Two puzzles from the north

The source of an extensive index of mainly Icelandic and Viking references from *Select Ode*, Notebook VI.B.38 has yet to be found. Two of these stand out but we can only explain one! Both were transcribed and crossed out in red in Notebook C.18, on page 079: (h) and (m) respectively.

VI.B.38.162

(b) girls with wooden / men in arms

VI.C.18.079(h) 'girls with wooden / men in arms

MS 47479-128v, ScrPrBMA: ^+and raptist bride is aptist breed (tha lassy! tha lassy!), and, 'tis no timber tar she'll have then in her armsbrace+^ | *JJA* 54:210 | 1937 | II.3§1.5 | *FW* 328.30

VI.B.38.163

(e) double month

Note: Vigfússon, Gukbrandur. *An Icelandic Prose Reader*. (1879). 367: Twey-month: the double month, the fifth summer month ; the middle of August to the middle of September[...]

Online at: <https://archive.org/details/aniceandicpros00unkngoog/page/n377/mode/2up?q=double+month>

VI.C.18.079(m) 'double month

MS 47479-129, ScrPrRMA and ScrPrLMA: ^+A doublemonth's ~~moongang~~ licence, lease on mirth, while honeymoon and her flame went honeysuckling. Holyryssia, what boom bells! ~~And~~ What battle of bragues on Sandgate where ~~ivry~~ Met the bobby ~~ramped~~ a mobbed his bibby ~~romping~~ ^+mabbing+^ through the ryce!+^ | *JJA* 54:211 | 1937 | II.3§1.5 | *FW* 329.19

12) A weatherman in the clouds

Among a short list of clouds that Joyce jotted down on pages 048-049 of *Odd & Evil*, notebook VI.B.30 below, is Vilhelm Bjerknes (1862-1951), the important Norwegian meteorologist, who in 1921 published *On the Dynamics of the Circular Vortex with Applications to the Atmosphere and to Atmospheric Vortex and Wave Motion*. The recomposed 'Berkness' is unlikely to be an error since the notebook entry is fairly clear.

VI.B.30.049

(b) ^sBjerknes

MS 47480-314, ScrPrBMA: ^+You on her, hosy ~~Jiges~~ ^+jiges+^, that'll be some a ^+some+^ nonstop marrimont! You in your stolen mace and anvil, Magnes, and her burrowed in ^+Berkness cirrchus clouthses. Fummuccumul with a granneen aveiled.+^+^ | *JJA* 55:543 | 1938 | II.3§7.5 | *FW* 375.28

13) A skeleton

VI.B.8.056

(g) beheaded squelette / no ghost / S Denis

Note: F. *Squelette*. Skeleton. One explanation of the many skeletons found with their heads removed was to prevent their ghosts returning. When Joyce returned to this note after many years he did not use the badly transcribed ‘S. Denis’ so it is unclear whether the material which follows is relevant.

Saint Denis, the first bishop of Paris, was beheaded in that city in the year 250. According to legend, angels accompanied him as he carried his own head from the place of execution to his chosen burial site, where later the church of Saint Denis was built just outside of Paris.

The unit transcribed by Mme Raphael as ‘beheaded squelette / no ghost / St Dems’ was partially crossed out by Joyce in what is now: Notebook C.13.

VI.C.13:051

(b) ^gbeheaded squelette / no ghost

MS 47481-74, ScrRMAPr: ^+to be not beheading the skillet on for the live of gosses but+^ | *JJA* 56:121 | Jul 1938 | II.4§2.6 | *FW* 397.21

The context into which Joyce inserted the above units is given below, from the *Transatlantic Review* page with the handwritten additions shown in cyan. The misprint ‘gaugrene’ for ‘gangrene’, and ‘porr’ for ‘pour’ were later corrected but the earlier ‘Marcus’ for ‘Mucus’ and ‘shackle’ for ‘schackle’ were not.

The four old men are in the Royal Hospital, Kilmainham (The Old Man’s House), for military pensioners, a particularly apt site, including ancient burial grounds, early Christian monuments, a Viking settlement, and a medieval monastery. They are half asleep, trying to warm themselves by sitting hopefully round a ‘hot air register’ from VI.B.10:107(i), a device for indicating the temperature of a hot air heating system (which morphed through a ‘wet fire register’ to the final text below – see *JJA* for details). No doubt the building was not kept very warm, so they are wearing every type of garment. They are eating bread and milk (Shackleton’s brown loaf *FW* 392.33 made from Shackleton & Sons flour). Their meal is interrupted by a signal to Marcus Lyons to stop gazing (hungrily?) at the ‘skillet’, (a frying pan also the dish or meal cooked in such a pan) and to pass the (false?) teeth (do they only have one set between them?) for the love of Jesus. This is combined with the puzzling request concerning the skeleton and was probably added when Joyce noticed ‘to pass the teeth’ but the whole is still strange.

The rambling repetitious talk of old age, shaped by dementia,^{1,2} is brilliantly captured in Book II, chapter 4, as in the sentence below, which in this early form contains very little of the punctuation that was later added.

FW 397.07-398.04

But sure that reminds me now, like another tellmastery repeating yourself, how they used to be at the end of it all at that time (up) always, tired and all, [after doing the mousework and making it up](#), over their singing (up) the top of the voice of Mamalujo [like the senior follies at murder magrees](#) sitting round two by two, the four confederates, [with Caxon the Coxswain](#), up the wet air register in Old Man's House [crowning themselves in lauraly branches](#) with their cold knees and their poor (up) quadrupeds fast asleep and all dolled up for their blankets and matery muffers and plimsoles and their bowl of brown shackle and milky and clots for a cup of kindest yet with hold take hand and nurse and only touch of eat a lovely munkybown and wait the pinch and prompt porr Marcus Lyons [to be not beheading the skillet on for the live of ghosses but](#) to pass the teeth for choke sake Amensch when it so happen they were all sycamore and by the world forgot since the phlegmish hoopicough for all a possabled after eat a bad cramp and johnny magories and backscrat the poor bedsores and the farthing dip and read a letter or two every night before going to sleep [with their catkins bonnets](#) in the twilight, a capitaletter for further auspices on their old one page codex book of old year's eve 1132, M.M.L.J. old style, their Senchus Mor by Mrs. Shemans, final buff lunch edition, [in the regatta covers](#) and Lally, through their gaugrene spentacles and all the good or they did in their time, [the rigorists](#), for Roe and O'Mulconry a Conry ap Mul or Lap ap Morion and Buffler ap Matty Mac Gregory for Marcus on Podex by Daddy de Wyer, old bagabroth, [beeves and scullogues, churls and vassals, in same, sept and severalty](#) and one by one and sing a mamalujo.

1) Viviana-Mirela Braslasu and Robbert-Jan Henkes: *Finnegans Wake Notebook VI.B.2 Nativities*, August-September 1923 in GENETIC JOYCE STUDIES – Issue 19 (Spring 2019)

See VI.B.2.075 notes from Dr. Constanza Pascal, *La démence précoce: étude psychologique, médicale et médico-légale*, Paris, F. Alcan, 1911: p.92-93 : La perte de la signification de ces liens grammaticaux aboutit à l'oubli des règles de la syntaxe et à la construction de phrases de plus en plus incohérentes. (The loss of the meaning of these grammatical links leads to the forgetting of the rules of syntax and the construction of increasingly incoherent sentences.)

2) Robbert-Jan Henkes: *2 more weeks in the life of James Joyce as gleaned from his 1923 Notebook VI.B.2 Nativities*, p. 13-19. *The Study of Old Age* in GENETIC JOYCE STUDIES – Issue 14 (Spring 2014)

14) Baden Bees

Adding a fragment to what has already been found in *JJDA*, we can see why Baden is mentioned at [FW 422.29](#). Reference 1) below shows that the knowledge was around in Joyce's time. Reference 2) that we provide for the benefit of the reader, is from *The Bees of Virgil*, published in 1960. Joyce's source remains unknown. *Annotations* has the gloss for St Dominic, but Joyce wrote 'Dominoc' in both *Knout*, notebook VI.B.42, and the draft.

VI.B.42.075

(a) ^g**bees** Baden oldest / S.

The Entomologist 227-8

A FOSSIL HONEY-BEE.

By T. D. A, COCKERELL.

About thirty-seven fossil bees have been reported from the Tertiary strata of Europe, but many of these have been merely alluded to, without descriptions or specific names. Of the named species, one is from Corent, France, one from Krottensee, Bo-[227]hemia, eleven are from Eningen, Baden, one is from Orsberg, four (very imperfectly known) are from Prussian amber, three (two of them said to occur also at Eningen) are from Radoboj, Croatia, and four are from Rott, in Rhenish Prussia.

MS 47487-15, ScrPrRMA: ^+old ~~now~~ as the Baden bees of Saint ~~Dominoc~~ ^+Dominoc's+^ and as+^ | JJA 62:027 | 1937-8 | III§1A.13/1B.4/1C.10/1D.13//2A.14/2B.12/2C.14//3A.11/3B.18//4.8 | FW 422.28

1) *The Entomologist* Volume 40. ed Richard South (London 1907) p. 227

Online at: <https://archive.org/details/entomologist03londgoog/page/n296/mode/2up>

2) Haarrhoff T.J. *The Bees of Virgil*. Greece & Rome, Vol. 7, No. 2 (C.U.P., Oct. 1960, p.156: Fossil bees found in Baden-Württemberg are said to be older than man.

(c) **§S. Dominoc**

Note: St. Modomnóc of Ossory (also Domnóc and Dominic) (died c. 550) was an Irish saint and missionary credited with introducing bees into Ireland.

MS 47487-15, ScrPrRMA: ^+old ~~now~~ as the Baden bees of Saint ~~Dominoc~~ ^+Dominoc's+^ and as+^ | JJA 62:027 | 1937-8 | III§1A.13/1B.4/1C.10/1D.13//2A.14/2B.12/2C.14//3A.11/3B.18//4.8 | FW 422.29

Note: Transferred via Sheet viii-13(m). MS 47487-130 JJA 62.240

15) More symptoms

Never mind his falls feet and his tanbark complexion. That's why he was forbidden tomato and was warmed off the ricecourse of marrimoney, under the Helpless Corpses Enactment. FW 423.28-29

Note: Unit red crossed out in *Ripples*, Notebook VI.B.17 page 005(l) ^bfalse teeth □ joke

A peculiar gait¹ was a possible symptom of syphilis. This might explain the change from the notebook version. The meaning of 'tanbark complexion' or a draft form 'tanbark blacklead complexion' (MS 47486a-006, JJA 61:121) is unclear. 'Tanbark' is defined as the bark of trees used as a source of tannin. Ingesting the bark of the guaiacum tree was an early treatment for venereal disease and could be a possible explanation but would need more support. 'A dark mercurialised face' appears in *Circe* (U 15.748), earlier described as 'injected with dark mercury' (U 15.212). Injections of various solutions containing mercury were widely used. Syphilitic sores were treated with a such a preparation, known as black wash.

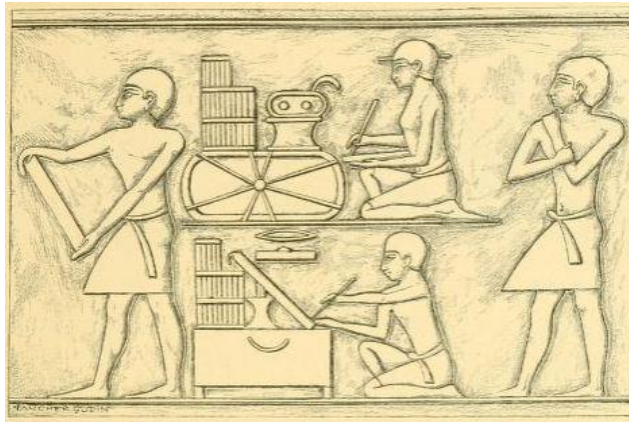
1) Ferris, Kathleen. *James Joyce and the Burden of Disease* (1995). Literature in English, Ireland. 4 p. 83
Online at: https://uknowledge.uky.edu/upk_english_language_and_literature_ireland/4

16) Shem the scribe

VI.B.21.075

(a) ^sthe reed behind the ears

*The Dawn of Civilization*¹ 288 fn1: The three sons of Kafrionkhu, grandchildren of the king, are represented exercising their functions as scribes in the presence of their father, their tablets in the left hand, the reed behind the ear [...]



1) Maspero, G. *The Dawn of Civilization: Egypt and Chaldea*. (London 1910)

Online at: <https://archive.org/details/dawnofcivilizati00masp/page/288/mode/2up>

Handwritten addition (shown simplified in cyan below) to a proof in black. (MS 47483-212, *JJA* 57:398)

[...] adhere to as many as probable of the ten commandments and in the long run they will prove for your better guidance along your right of way. The same or similar to be kindly observed within the affianced dietcess of Gay O'Toole and Gwenn du Lake from Manducare Monday up till farrier's siasta in china dominos. Words taken in triumph from the pen of our jocosus inkerman militant of the reed behind the ear. *FW* 432.26-433.09

We find the same entry in *Aisne*, notebook VI.B.22, that Joyce compiled immediately after *Nowtime*. In the notebook the unit 'of the reed behind the ears' is black crossed out. It entered the final version of *Finnegans Wake* at 433.09.

17) Shaun's high voice!

VI.B.34.074

(f) ^rΛ castrati

MS 47486a-85v, ScrPrLMA: ^+And the topnoted delivery you'd expected be me invoice!+^ | *JJA* 61:032 | III§2A.13/2B.11/2C.13 | 1933-1936 | *FW* 439.19

18) Old English Drinks

‘How the Beverages we Read of Were Compounded’, an early newspaper article¹—which was probably reprinted later elsewhere—seems to be the likely source of the following notebook units. Another find that matched the same units and identified by Robbert-Jan Henkes, was Martha Bockée Flint’s *A Garden of Simples*².

VI.B.34.072

(e) **ˈmead / bragget / (mulberry) / erboule / (wild plum / bullace) >>**

MS 47486a-88v, ScrPrTMA: ^+sowing my wild plums ~~and~~ to reap ripe plentihorns mead, lashings of ~~erbole~~ ^+erbole+^ and hydromel and bragget+^ | *JJA* 61:038 | 1933-1936 | III§2A.13/2B.11/2C.13 | *FW* 451.06

VI.B.34.073

(a) **ˈhydromel**

MS 47486a-88v, ScrPrTMA: ^+sowing my wild plums ~~and~~ ^+to reap+^ ripe plentihorns mead, lashings of ~~erbole~~ ^+erbole+^ and hydromel and bragget+^ | *JJA* 61:038 | 1933-1936 | III§2A.13/2B.11/2C.13 | *FW* 451.06

(b) **metheglin**

VI.C.1.243(b)

OLD ENGLISH DRINKS

HOW THE BEVERAGES WE READ OF WERE COMPOUNDED

Mead, Hippocras, Shrub and Nut-Brown Ale—Drinks Made With Honey and Spices

Of the English drinks named here some are still used in remote farmsteads, or the secrets of their compounding are among family traditions. Some recipes are from the faded manuscript of a book of household hints inherited through six generations, but there are others whose names are now found only in the pages of Chaucer and of the Elizabethan dramatist.

Many of the earliest English drinks were compounded with honey, quick to ferment, and supplying sweetness when sugar was a rare commodity, sold by the ounce at the apothecaries’ shops. Morat was made from mulberries and honey; erboule from the pulp of the bullace, or wild plum, fermented with honey. In oxymel the honey was reduced by vinegar and water. Braket, or bragget, is the English form of the Celtic name of a similar drink still made in Wales of honey and the wort of ale, mixed with many spices. But most famed of all was the potent mead quaffed in Valhalla from dead men’s skulls, and drunk by all men of northern race.

Three-handled cups, called methers, cut from a single block of wood, were made for drinking mead. They were often highly polished or incised with simple arabesques. The Dunvegan cup In the South Kensington museum is of yew wood with mountings

of rudely-hammered silver. Cowslip mead belongs to a later time. Made of honey and lemons, “seven pecks of cowslip pips and a handful of sweet briar,” it seems the quintessence of sylvan spoils. The word “mead” runs through every Teutonic tongue, back to the Sanskrit, Madhu, honey, Hydromel is the Latin and metheglin, in Wales, meddyglyn, the aymric equivalent of the name.

1) Los Angeles Herald, Number 331, 27 August 1899, p. 9

Online at: <https://cdnc.ucr.edu/?a=d&d=LAH18990827&e=-----en--20--1--txt-txIN-----1>

2) Flint, Martha Bockée. *A Garden of Simples*. New York: C. Scribner’s Sons, 1900.

Online at: <https://babel.hathitrust.org/cgi/pt?id=hvd.32044106458565&view=1up&seq=18>

19) A proverb

VI.B.21.215

(e) ^gMass & meat / hinder no man’s / journey

*A Book of Quotations, Proverbs and Household Words*¹ 825: Meat and matins (or mass) hinder no man’s journey

MS 47483-218, ScrPrLMA: ^+[...] Mass and meat mar no man’s journey. Eat a missal lest.+^ | *JJA* 57:404 | Jun 1928 | III§2A.11/2B.9/2C.11 | *FW* 456.17-8

1) Benham, W. Gurney: *A Book of Quotations, Proverbs and Household Words*. (London 1914)

Online at: <https://archive.org/details/bookofquotations000382mbp/page/n835/mode/2up>

20) A motto

The conceptual note below reminded Joyce to add a motto to his brothel, a typically bizarre concept! We include a passage to show the development of what is the most likely addition of this ‘motto’: the earliest distortion of *Honi Soit Qui Mal Y Pense* (usually translated as “shame on anyone who thinks evil of it”) that Joyce used for the revisions of Book III, chapter 3. He later used the motto of the Order of the Garter as ‘Honeys wore camelia paints.’ (*FW* 113.17) and ‘Honey swarns where mellisponds.’ (*FW* 238.33-4). Together with the motto “a handsome sovereign” also appears! This probably relates to the story that while Prince of Wales, stationed at the Curragh Camp, the future king Edward VII visited the red-light district of Dublin. Joyce had used the prince’s appearance in the Circe chapter of *Ulysses*.

See also Gogarty’s poem, *The Old Pianist*.¹ Further additions to the passage below are also suitably suggestive (see also the final text).

VI.B.8.056

(a) ^bmotto for brothel

Handwritten additions to typescript in cyan.

MS 47484a-44, ScrTsILA: Inasmuch as I am delightful to be able to state that a handsome sovereign was freely pledged in a cherrywickerbasketfull under Shadow La Rose to both lady performers of ~~vocal-act~~ display unmentionable by that noblesse of magistrates at his Saxon tannery with motto O'Neill Saw Queen Molly's Pants and much admired engraving meaning complete manly parts during alleged recent act of our chief magistrades, as required by statues. If you won't believe me stay to please me up the leg of me. Now, you see! Respect. Your wife. Anne. | JJA 58:179 | Jan 1925-Apr 1926 | III§3A.4/3B.4 | FW 495.27

1) *The Poems and Plays of Oliver St John Gogarty*, Edited & Annotated by A. Norman Jeffares (2001).

21) Snakes?

Two African snakes were recorded by Joyce in *Assistance*, notebook VI.B.11. The first, “boomslangs”, was used at FW 209.01. The next unit, “schaapsteckers” (Dutch, more commonly written in the Afrikaans form, *skaapstekers*) refers to a South African mildly venomous snake. The name came from the mistaken belief that these snakes accounted for sheep deaths, when the actual culprit was probably the Cape Cobra. (Dutch. *Schaap*. Sheep. / *Steken*. To sting.) This notebook unit was transcribed into VI.C.1 and used at FW 514.07 but went through several stages of reproduction. Whether errors crept in or changes were made by Joyce we could not determine. If Joyce remembered the snake, the transcription ‘snades’ would not have helped. But what does it mean when woven into the text? Below is the transmission trail.

VI.B.11.090

(j) *schaapsteckers* (snakes)

VI.C.1.156

(h) ^bSchaapstecker (snades)

MS 47486a-42, JJA 61:168. (Joyce's holograph)

— Suddenly some well fired clay was ~~flung~~ cast out through the schaa~~p~~steckers of Whosehouse?

— Shottenly there was a hell fire club kicked out through the wasisdas of Thereswheres.

Note: G. *Wasisdas*. Small window. See also the uncrossed VI.B.11.082(h) *Vasistas* / (Was ist das). ‘Shottenly’ is just an echo of ‘Suddenly’ with ‘shot’ added or possibly ‘shotten’ (archaic) past participle of ‘shoot’.

MS 47486a-109v, JJA 61:080. Neatly written addition to transition page. Not apparently Joyce's writing. Changes to previous in cyan.

— Suddenly some well fired clay was cast out through the schappsteckers of Whos house?
— Shottenly there was a hell fire club kicked out through the wasistas of Thereswheres.

Note: The first ‘a’ of ‘schaapsteckers’ looks like it was changed to a ‘p’ but is not clear. F. *Vasistas*. Small window.

MS 47486a-170, *JJA* 61:243. Typed additions.

— Suddenly some well fired clay was cast out through the schappsteckers of hoy’s house?
— Shottenly there was a hellfire club kicked out through the wasistas of Threswhere.

22) Nonsense!

Fragments of the song *All Around My Hat I Wear a Tricoloured Ribbon* have been identified in several places in *Finnegans Wake*¹ including at *FW* 515.30. It does not seem to make any sense here apart from adding a vague musical background and indeed there is more to the quote than that. First let us look at the manuscript trail following the genetic transcription in *Honestly*, Notebook VI.B.16.

VI.B.16.076

(e) *r*^ all round my hat

MS 47482b-112v, ScrLPA: how these funeral games took place./ ^+— Ah, sure I forget ^+It’s all round my hat+^./ Ah, ^+Go on now with you+^+^ | *JJA* 58:084 | Dec 1924 | III§3A.*2‡ | *FW* 515.30

VI.B.16.144

(e) *r*it’s all round my hat

Note: See 076(e).

A better explanation is found in an old slang dictionary²:

All round my hat (popular), “I feel all round my hat,” I feel queer, do not feel very well. “That’s all round my hat” is synonymous with “that’s all gammon,” or nonsense. From a song which was very popular in 1834.

1) Hodgart, Matthew J, & Worthington, Mabel P. *Song in the Works of James Joyce* (New York 1959)

2) Barrère, Albert & Leland, Charles Godfrey. *A Dictionary of Slang, Jargon & Cant*. Vol.1. (London 1889) p. 31

Online at: <https://archive.org/details/dictionaryofslan00barruoft/page/n7/mode/2up>

23) Time and Space

Giovanni Gentile was a philosopher, whose lectures on educational reform were published in Trieste during Joyce’s 1920 stay¹. Thus it is possible that Joyce read his later work². The chapter on Space and Time offers the only material relating to the notebook entries below that I can find.

The earliest commentary of relevance is ‘the delicious little story of the Ondt and the Gracehoper (the champions of space and time respectively)’³ There is no doubt that one aspect of Shem is ‘Time’ and Shaun is ‘Space’. As McHugh says ‘Joyce appears to have assimilated the siglum T (Tristan) into \mathbb{T} ’⁴ which explains the second notebook entry below.

VI.B.20.009

(a) \mathbb{C} coexistent & / compresent

(b) \mathbb{T} Tertium quid

Note: This term is also found at *FW* 465.18.

MS 47484a-112, ScrTsMT: — Grenadiers. And tell me now. Were these anglers or angelers coexistent and compresent ~~with their or without~~ ^+with or without their+^ tertium quid? | *JJA* 58:191 | Jan 1925-Apr 1926 | III§3A.4/3B.4 | *FW* 526.12

Gentile. *The Theory of Mind As Pure Act*. 130 SPACE AND TIME: This doctrine of space and time as absolute spatialization, which is only multiplicity in so far as multiplicity is absorbed in the unity of mind, does not mean that the multiplicity of the coexistent things in space and of the compresent series of the events in time is reduced to a simple illusion. If we say, as we certainly can and ought to say, that reality is neither spatial nor temporal, because reality is mind and mind is neither in space nor in time, this need not imply that no form of reality can be represented rightly as space and time.

The Theory of Mind 131: In logical language, spatiality is the antithesis of which mind is the thesis. Mind, however, in so far as it is simple thesis opposed to its antithesis is no less abstract than spatiality. The concreteness of each consists in its synthesis. The synthesis is not a tertium quid supervening on mind or unity and nature or spatiality, and reconciling their opposition by unifying their terms. The synthesis is original, and this means there is neither thesis without antithesis nor antithesis without thesis.

1) McGlazer, Ramsey: “Copied Out Big”: *Instruction in Joyce’s Ulysses*, M/m. Nov 18, 2018

Online at: <https://doi.org/10.26597/mod.0073>

2) Gentile, Giovanni. *The Theory Of Mind As Pure Act*. (London 1922)

Online at: <https://archive.org/details/thetheoryofminda00gentuoft>

3) McGreevy, Thomas. *The Catholic Element in Work in Progress*. in *Our Exagmination Round His Factification for Incamination of Work in Progress*: (Paris 1929)

4) McHugh, Roland. *The Sigla of Finnegans Wake*. (London 1976) p. 88

24) The Sins of the Father - (Part 3)

HCE’s hilarious stammering denials of wrongdoing in Book III, Chapter 3 contain a riotous passage full of money, venereal diseases and sexual references.

(Corrected text). Utterly improperable! Not for alled Crusos or white soul of gold. A pipple on the panis, two claps on the cansill, or three pack pocks cassey knocked on the postern! Not for one testey tickey culprik’s coynds ore for all écus in cunziehowffse! So hump me Cash! I meanit.
FW.538.12

Note: Money: Gr. *Chrysós*. Gold. / **VI.B.17.053(f)** ^bsilver – white soul of gold / *Tester*. An old French silver coin. (also English Sl. Sixpence) / Sl. *Tickey*. Threepenny-bit / *Écus*. Old French silver coins.

Venereal terms (mostly obvious): but also from *Slang and its Analogues*. See 2) Sins of the Father - (Part I).

POSTERN, - i. The fundament. ii The female pudendum.

MONOSYLLABLE, - The female pudendum... French synonyms, *le coin...l'écu*

PRICK, ... French synonyms, ... *le coin*

This last term *coin* can apply to both sexes. So maybe 'coynds ore' = 'coin sore' = venereal chancre. Although the holograph seems to read 'coynde' (MS 47484b-353, *JJA* 59:067) and may have been mistyped, Joyce later added 'ore...' to 'coynds' (MS 47484b-365, *JJA* 59:093)

25) Two omissions at FW 545.26

Two passages were lost when a typist skipped them. The progress of these is shown below.

MS 47484a-290-91, *JJA* 58:403-4 (double-spaced typescript (black) with additions (crossed out, as are most of the additions in this typescript, maybe by the copy typist) and letters etc indicating placements, in Joyce's writing with two typos later corrected. The three F's (one backward facing) are linked with lines (not shown below) as are the two v's. The crooked Z could also be a position indicator as this is where the addition ends up in the next typescript.

F Lo, I have looked upon my pompadours
in their easancies and my drums
F Fulgent
drummers have told tall tales of
me in the land. Z Wherefore has my
v(~~drat it!~~),
sovereign lord regards for me and
F Fullgent I funk'd forth v voldsom they veered
he mas given to me my nickname
which is second fiddler to nomen

See *Sympatrics*, Notebook VI.B.19:046(d),(e) ^gdrummer^g / salesman / ^rcommercial

The first draft version of 'easancies' was 'loveliness'

MS 47484a-242, *JJA* 58:473 - typed version, all in capitals with underlining to indicate which letters should be in upper case, one unit typed which we have not been able to find in holograph. It is likely that there was some authorial intervention between the two typescripts, considering the chaotic state of the typescript above, both to add and correct. A further correction 'me' is handwritten.

LO, I HAVE LOOKED UPON MY POMPADOURS IN THEIR EASANCIES AND MY DRUMMERS HAVE TOLD TALL TALES OF ME IN THE LAND. FLUGENT I FUNKED FORTH (DRAT IT!); VOLDSOM (VEH!) THEY VEERED.

WHEREFORE HAS MY SOVEREIGN LORD REGARDS FOR ME AND HE HAS GIVEN TO ^me^ MY NECKNAME WHICH IS SECOND FIDDLER TO NOMEN.

Years later, Joyce returned to the passage.

MS 47484b-353, *JJA* 59:067 (handwritten addition to *transition* page. The final letter of ‘Mint’ (which could be an ‘e’) was crossed through.

Lo, I have looked upon my pompadours in their easancies and my drummers have told tall tales of me in the land. Fulgent I funk'd forth (drat it!); voldsom (veh!) they veered. *Min/t/ outskirts benlewd; men breaches portpoiused. In morgenattics litt I hope: in seralcellars louched I bleakmealers.* Wherefore has my sovereign lord regards for me and he has given to me my neckname which is second fiddler to nomen.

This rough addition was copied neatly for the typist – see NLI JBZJJF/W/1/36 5 II.i.36. (page of additions not in Joyce’s handwriting). Several typescripts followed in which ‘Mint’ was altered to ‘Mined’ and correction of a typed ‘portpoiused’ was attempted. Omission of ‘Fulgent ...portpoiused’ occurred when typed page 11b (MS 47484b-394, *JJA* 59:116) was retyped as page 11c (47484b-373, *JJA* 59:140) and the typist skipped the last 3 lines which were only partly restored. We could not see how any typist with both typescripts together could have missed this, when the handwritten ‘me in the land.’ was added to complete the ‘... told tall tales’ which ended the typescript. If this was the case, then Joyce must have decided to omit the passages. More likely is that Joyce had the typescript read to him and he ‘corrected’ it from memory without realising that more was missing.

Glosses.

Fulgent I funk'd forth (drat it!); voldsom (veh!) they veered.

VI.B.26.075

(j) ^bdrat & funk

VI.B.21.191

(h) ^bvoldsom

Fulgent (shining brilliantly) goes with N. *Funke* / *funkle* (a spark / sparkle) and ‘funk’ (a state of fear) which is coupled with ‘drat’ (an expression of anger or annoyance) in the notebook. HCE’s statements often take the form of contrasting halves so after the ‘f’s we have the ‘v’s. *Voldsom*

(forceful, violent) comes from a list of Norwegian words so ‘violently they turned.’ ‘Veh’ is a mystery, possibly G. *weh* (alas, woe).

Mined outskirts benlewd; men breaches portpoised.

VI.B.27.038

(f) ^b→ Π’s outskirts

The Issy sigla in the above is badly written. HCE as city has ‘outskirts’, ‘beaches’ and the Port of Dublin. Lewd skirts (of women), [? N. *ben* (leg) / *men* (but)] are contrasted with the pious breeches of the men!

26) Verba Nominalia ?

The short index below may not have come from Charnock¹, but the material is certainly relevant to the notebook entries.

1) Charnock, Richard Stephen *Verba nominalia; or, Words derived from proper names* (London 1866)

Online at: <https://archive.org/details/verbanominaliaor00charrich/page/n3/mode/2up>

VI.B.23.112

(a) ^bKafa Mt (coffee)

Verba nominalia : COFFEE. The berry of a tree of the genus *Coffea*, growing in Arabia, Persia, and in other warm climates of Asia and America.—A drink made from the berry of the coffee-tree. It had its name from Káfa, a country of E. Africa, S. of Abyssinia, prov. Narea, and within or on the borders of which are the sources of the Bahr-el-Abiad, or of its chief tributaries ; of which country its is a native, and where it grows spontaneously in great abundance. Indeed, a very large proportion of the coffee now exported from Mocha arrives in that market from the N. frontier of Káfa, and the S. part of Enarea. Miller (*Gard. Dict.*) says it is the wood of the country, produced spontaneously everywhere in great abundance from Caffa (Káfe) to the banks of the Nile. The foot of the mountains, or edge of the marshes nearest Narea, is thick overgrown with coffee-trees, which, if not the only, is the largest tree grown here.

MS 47484a-294, ScrTsILA: ^+and the drugs of Kafa and Jelupa and shallots out of Ascalon;+^ | JJA 58:409 | Dec 1928-Jan 1929 | III§3A.8/3B.8 | FW 550.15

(b) ^bJalap Jalapa Mex

Verba nominalia : JALAP (Sp. and Port, *jalápa*, Fr. *jalap*). The root of a plant having little or no taste or smell, much used in powder as a cathartic ; from *Xalapa* or *Jalapa*, in Mexico, whence it is imported.

Note : *Ulysses* p. 6: His old fellow made his tin by selling jalap to the Zulus or some bloody swindle or other.

MS 47484a-294, ScrTsILA: ^+and the drugs of Kafa and Jelupa and shallots out of Ascalon;+^ | JJA 58:409 | Dec 1928-Jan 1929 | III§3A.8/3B.8 | FW 550.15

(c) ^bschalot Ascolon

Verba nominalia : SHALLOT (found shalot, shalote, eschalot ; Fr. *échalote* for *eschalote*. It. *scaglogno*, Sp. *escalúña*). A plant, the *Allium Ascalonium*, a species of small onion, the mildest cultivated ; named from Ascalon or Askelon, a city in the land of the Philistines, between Azoth and Gaza, on the

Mediterranean coast, where it grows wild, as it does also in many parts of Syria. It was from Ascalon that the Romans imported the *Allium Ascalonium*.

MS 47484a-294, ScrTsILA: ^+and the drugs of Kafa and Jelupa and shallots out of Ascalon;+^ | JJA 58:409 | Dec 1928-Jan 1929 | III§3A.8/3B.8 | FW 550.15-16

(d) squill

Note: Not found in *Verba nominalia*.

(e) <s> S(myrrh)na

Verba nominalia : SMYRNIUM (Σμυρνίον of Diosc.) A genus of plants, now of the nat. or. *Umbelliferae*, of seven species, natives of Africa and North America ; so named, according to some, from the city of Smyrna. Others say from *σμυρνα*, the same with *μυρρα*, because the root yields a juice very similar to myrrh.

(f) Tobago

Verba nominalia : TOBACCO. A plant, a native of America, of the genus *Nicotiana*, much used for smoking and chewing, and in snuff. Some derive the word from Tabasco, in Mexico. According to others, the Spaniards called it *tobacco* from *Tabaco*, *Tabago*, or *Tobago*, an island in the Bay of Panama (discovered by Columbus in 1496); or, as others style it, a province of Yucatan, where they first found it and first learnt its use.

27) A feast

The notes below seem to come from a newspaper article. The one¹ found on the net may well not be from the actual paper read by Joyce, but it was probably reprinted elsewhere. It would be an extraordinary coincidence if it was not the source. In Mme Raphael's transcription (VI.C.1.224 below) the second unit 'Down East' that was badly written by Joyce, appears mistranscribed, as is 'snuff'. The following is from the newspaper.

1) *The Daily Colonist*, Victoria, British Columbia, Tuesday, July 4, 1933, p.7
Online at: https://archive.org/details/dailycolonist0733uvic_1/page/n5/mode/2up

MEET ABOARD IMPLACABLE

Unique Gathering When Association of Shiplovers Lunch on Old Craft.

PORTSMOUTH, July 3 – Men of all ranks and degrees associated with the sea sat down to lunch together at a unique gathering which took place on board the old seventy-four-gun ship Implacable at Portsmouth Harbour recently. [...]

GROG WAS SERVED

Pea soup, three-decker sea pie, "Down East" pudding, ship's biscuits and port were included among the courses, grog was served out, and snuff was handed around.

VI.B.34.031

(b) sea pie

(c) Down East / pudding

Note: Down East pudding; molasses and blackberries, brandy.

(d) s[nu]ff

VI.C.1.224

(c) sea pie

(d) 'id our Zest' / pudding

(e) souff

MS 47486a-61v, *JJA* 61:190. (Joyce's holograph – rough draft.)

(tale) heard it in all tonearts from awe to zest

Crossed out and added to proof in recomposed form.

MS 47486a-119, ScrPrTMA:^^+and one must togive that one supped of it in all tonearts from awe to zest.+^ | *JJA* 61:093 | 1933-1936 | III§4.7 | *FW* 560.34

Note: G. Tonart. Musical key.

Note: MS Cornell 37-244 and MS Cornell 37-274, *JJA* 3:074 and 104: zugeben: admit [togive (lit.)].

Joyce would have seen the 'sea pie' and 'pudding' references preserved in the transcription. Thus it seems that although sadly the 'Down East' sweet was spilt, some memory of an awesome, tasty feast remains in the extensive supper! We also note another notable 'mutant unit' in 'zest'!

28) A flowery passage

VI.B.42.076

(a) s→I how Izzy goes / to sleep with / 'flower names

Conceptual notes are sadly rare in the notebooks but are often very useful if they can be located in the text of *Finnegans Wake*. The one above is a case in point. It was crossed out in green and red according to the *James Joyce Archive*. *FW* 561.08 onwards describes the sleeping daughter. The passage below, added to the same Galley proof page as 'Halosobuth, sov us!', (Hu. *Hálószoba*. Bedroom. *N* Sov. Sleep) contains a number of Basque words and was drafted on Sheet viii-18(l) before being transferred to the Galley page in Joyce's handwriting with a few changes.

Fall, notebook VI.B.46 contains a list of Basque words. One of the missing pages of this notebook is likely to have contained others including the flowers below. Joyce's source is unknown. The 'bouquet' consists of seven flowers / flower girls.

(Predraft version) MS 47487-136, JJA 62:245: ^+^+Biryina saindua.+^ Loreas with lillias floca flake arrosas. The newyearspray, the pasquiflor, the windaborne, the, the heliotrope. Miriamsweet & amaranth & marygold to crown.+^

Note: SAINT ... — *Saïndua* / *VIERGE*, s. f., fille qui a vécu dans une continence parfaite. — *Biryina*, *birjina*. \\ La mère du Christ : *Biryina saïndua*, *Birjina saïndua*, *Andredena-Maria*.¹

Note: Bas. *Lorea*. Fleur. / *Lilia*. Fleur. / *Floca*. Bouquet. / *Arrosa*. Rose.²

(Galley addition) MS 47487-109, ScrPrRMA: ^+Byr Biryina Saindua! ^+Loreas with lillias floca flake arrosas!+^ Here's newyearspray, the posquiflor, a windaborne and heliotrope; with ^+there+^ miriamsweet and amaranth and marygold to crown. Add lightest knot unto tiptition.+^ | JJA 62:203 | 1937-8 | III§1A.13/1B.4/1C.10/1D.13//2A.14/2B.12/2C.14//3A.11/3B.18//4.8 | *FW* 561.19-22

1) Online at: http://www.finnegansweb.com/wiki/index.php/Biryina_Saindua

Fabre, Louis-Marie-Hyacinthe. *Dictionnaire français-basque*. Bayonne, 1870

Online at: <https://archive.org/details/dictionnairefra00fabrgoog/page/n407/mode/2up>

2) Lécuse, Fleury de. *Grammaire basque*. Toulouse, 1826

Online at: <https://archive.org/details/grammairebasque00lclu/page/n3/mode/2up>

29) A Strange Sound!

Among a long list of terms taken from Grose (see reference below), is ‘Cock (neigh)’ which we have not seen located in the text of *Finnegans Wake*. It can be found in the dawn cockcrow of Book III, Chapter 4, *FW* 584.22, along with many other entries taken from *Chelsea May*, Notebook VI.B.24 that were added in the same (missing) draft, a proof for the magazine *transition* 18 (see the *James Joyce Digital Archive* for details). The missing addition is shown in cyan below in a passage from the published book.

VI.B.24.023

(a) ^bCock (neigh)

CDVT : Cockney. A nick name given to the citizens of London, or persons born within the sound of Bow bell, derived from the following story : a citizen of London being in the country, and hearing a horse neigh, exclaimed, Lord ! how that horse laughs ! A by-stander telling him that noise was called *neighing*, the next morning, when the cock crowed, the citizen, to show he had not forgot what was told him, cried out, Do you hear how the *cock neighs* ?

1) Grose, Francis. *A Classical Dictionary of the Vulgar Tongue* (London 1796)

Online at: <https://archive.org/details/aclassicaldicti01grosgoog/page/n68/mode/2up>

FW 584.14-25: The game old merrimynn, square to leg, with his lolleywide towelhat and his hobbsy socks and his wisden's bosse and his norsery pinafore and his gentleman's grip and his playaboy's plunge and his flannelly feelyfooling, treading her hump and hambledown like a maiden wellheld, ovalled over, with her crease where the pads of her punishments ought to be by

womanish rights, when, keek, the hen in the Doran's shantyqueer began in a kikkery key to laugh it off, yeigh, yeigh, neigh, neigh, the way she was wuck to doodleoo by her gallows bird (how's that? noball, he carries his bat!), nine hundred and dirty too not out, at all times long past conquering cock of the Morgans.