

Further Emendations to the Transcription of *Finnegans Wake* Notebook VI.B.3

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The *Finnegans Wake* Notebook edition truly is a Work in Progress and there is no end of emendations. That is why for the first time we publish a second list of emendations to VI.B.3, which we have incorporated into the earlier list: the original emendations are in red, the new ones are in blue.

VI.B.3.000

- (a) [good]
- (e) [for tooth]

VI.B.3.003

- (e) Irish tonsure — shaved / front of head to ears
Ireland: Its Saints and Scholars 37: The French bishops and priests in the neighbourhood complained that the Columban monks wore the tonsure differently from the Gaulish clergy. The Columban monks, in accordance with the Irish custom, shaved the front of the head as far as the ears, while the priests of Gaul shaved the top of the head.

VI.B.3.005

- (c) ^bI heard the / banshee 10.30 / 6 “/”4“/”923
Note: Cf. 012(e), below. At the time referred to Joyce was in the Maison de Santé Ambroise Paré. In a letter in the British Library dated 5 April 1923 Nora writes: ‘First dental operation yesterday ten extracts seven abscesses one cyst removed my husband was extremely weak but improved this afternoon.’ This note is a later entry, the notes from Flood that precede and follow it having been entered by 14 March 1923: see note to 045(a).
MS 47478-277, TsRMA: withsamt his ^+slapmother+^ ^+banshee+^ dam | *JJA* 52:187 | probably 1934 | II.2§4.5 | *FDV* 152.14
MS 47477-104, EM, TsRMA: Behold, they are here the heenan banshee [...] | *JJA* 51:195 | Feb 1933 | II.1§4.25|-/6D.23|- | *FW* 000.00

VI.B.3.011

(b) °child (found chalice / in potatofield)

Ireland: Its Saints and Scholars 112: A child playing on the sea-shore near Drogheda found the Tara Brooch, and a boy digging potatoes near the old Rath of Ardagh in Limerick found the Ardagh Chalice.

MS 47473-32v, TsLPA the finding of the Ardagh chalice by another holy innocent ~~on the~~ ^+whilst trying ^+with pious clamour+^ to ~~get~~ ^+wheedle+^ Tipperary potatoes out of the+^ seasand | *JJA* 46:326 | probably Jan-May 1924 | I.5§[1.3](#)/4.3 | *FW* [110.35-111.01](#)

VI.B.3.013

(a) the son's life / repeats the / father's. He does / not see it *[Make]* / the reader see it / he —

VI.B.3.016

(d) °Now you see! (W)

MS 47482b-93, ILA: during alleged ^+recent+^ act as required by statutes. ^+Now you see!+^ | *JJA* 58:061 | probably Nov-Dec 1924 | III§[3A.*2](#)+/3B.*0+ | *FW* 495.32

VI.B.3.020

(b) °S Patrick's vision / 1 All I ablaze >

MS 47472-25, ILA: And she lit up ^+and fireland was ablaze.+^ | *JJA* 44:128 | Nov-Dec 1926 | I.1§[1.*2](#)/[2.*2](#) | *FW* 021.16-17

(d) °3 lights in valley

Ireland: Its Saints and Scholars 43-4: An ancient Irish manuscript of unknown authorship divides the Saints of Ireland into three great orders. The First Order was in the time of St. Patrick. They were 350 in number [...] The Second Order numbered 300 [...] and flourished during the latter half of the sixth

century. The Third Order of Saints lived in Ireland for a period which extended for about seventy years from the end of the sixth century. The writer of the manuscript says that “the First Order was most holy, the Second Order holier, and the Third holy. The First glowed like the sun in the fervour of their charity; the Second cast a pale radiance like the moon; the Third shone like the aurora. These Three Orders the blessed Patrick foreknew, enlightened by heavenly wisdom, when in prophetic vision he saw at first all Ireland ablaze, and afterwards only the mountains on fire; and at last saw lamps lit in the valleys.”

MS 47472-27, ILA: And the prankquean picked a blank and lit out ^+and the valley lay twinkling.+^ | *JJA* 44:130 | Nov-Dec 1926 | I.1§1.*2/2.*2 | *FW* 022.27

VI.B.3.021

(d) ‘(Is) I’m so glad / to have met you / awfully bucked

MS 47481-94v, MT: – I’m se ^+real+^ glad to have met you, Tris ^+you fascinator, you!+^ she said, awfully bucked by the ^+gratifying+^ experience of the love embrace | *JJA* 56:004 | Aug 1923 | II.4§1.*0 | ‘Tristan and Isolde’ MS ~~47481-132~~ MS 47481-132, TsBMA: and awfully bucked, right glad | *JJA* 56:209 | late Aug 1938 | II.4§2.8/3.10 | *FW* 398.20-1 *FDV* 209.35

VI.B.3.024

(a) mendicant orders / (SD) / introduced 900 “/” 1000

Ireland: Its Saints and Scholars 59: Mendicant orders whose members were dependent chiefly on the offerings of the faithful for subsistence did not exist in Ireland at this time, and were not introduced until many centuries later.

(c) ‘Ictian sea (Manche)

Ireland and the Making of Britain 177: Thus the Irish, who had subdued the war-like Picts of Britain, not only established their authority over the people of south Britain “Even to the Ictian Sea” (English Channel), as Cormac tells us, but may be considered the chief agency in the expulsion of the Romans themselves from Britain.

Note: Fr. Manche. English channel.

(f) ^bunfruitful^b / servant

Ireland: Its Saints and Scholars 62: [Story of Riquier, a nobleman and later a saint, and missionaries whom he protected.] He learned from them to love God above all things, and was filled with sorrow for his past life which he had spent as an unfruitful servant.

*Note: Draft page missing. The unit may have been entered on III§1A.8/1D.8//2A.8/2B.6/2C.8, III§1A.8’/1D.8’//2A.8’/2B.6’/2C.8’, or III§1A.9/1D.9, probably Feb 1928 (see *JJA* 57:285). Among extant drafts it is first found on MS 47483-107, But I would not care to be so unfruitful to my own part | *March* 1928 | III§1A.10/1BC.1/1D.10 | *FW* 421.28*

VI.B.3.026

(f) 'in a fair / state of repair

MS 47471b-22, MT: made him a present of a grave in a fair state of repair | *JJA* 46:011 | probably Nov 1923 | I.4§1A.*1 | *FW* 000.00

VI.B.3.031

(d) Father Murray's / brother. How much / money did he leave?

Note: Fr Patrick Murray (1830-1912) was a brother of Joyce's maternal grandfather, John Murray, and a parish priest of Carraig Finnea, near Granard. The question refers to the eldest of the brothers, Hugh Murray (b. 1820), a farmer at Gortletterah, Co. Leitrim.

VI.B.3.032

(c) at Dijon lives / M. Personne

Note: Personne (F. 'Nobody') is a family name found in Dijon. Joyce may have noticed it during his visit there on 22-4 October 1922. See also 087(e).

VI.A.641 ('Eumeus')

VI.B.3.033

(g) ^{o+}C had been / 40 yrs in his / grave

Note: ?Father Charles. Peter Costello conjectures that he died c. 1890. Possibly this note indicates that he died c. 1883.

MS 47472-157, ILA: The other spring offensive may have come about all quite by accident. ^+[Unso] had not been three monads in his grave when factions, [dreyfooted] as ever, began to ramp, ramp, ramp+^ | *JJA* 46:033 | 1926-7 | I.4§1A.3 | *FW* 048.18-19

VI.B.3.034

(a) Cork property / mortgaged

Note: According to Costello, a mortgage was taken out on the Cork property by John Joyce on 2 Dec 1881. This was the first of a series. Costello gives a list of the deeds on p. 351.

VI.B.3.037

(c) 'flummery

Note: Flummery. Originally a dish resembling porridge, but the name was then applied to a variety of gelatinous dishes; also flattery, or empty talk.

MS 47482b-22v, LPA: It is a pinch of scribble. ^+Flummery is what I wd call it if you were to ask me ^+my opininon+^ about ~~what~~ ^+them bagges of trash which+^ Mr Shem & the mother has written+^ | *JJA* 57:046 | May 1924 | III§1A.*2/1D.*2//2A.*2/2C.*2 | *FW* 420.01

(d) 'Flummox & Co

Note: Flummox. To confound or confuse. As an alphabetical entry in a reference book, this would immediately follow 'flummery'. So far, the Dickensian-sounding company has not been traced.

MS 47482b-27v, LPS: It wd be a terrible thing ^+altogether+^ if you were ~~to become~~ ^+flummuxed by becoming+^ a company keeper | *JJA* 57:056 | May 1924 | III§1A.*2/1D.*2//2A.*2/2C.*2 | *FW* 438.29

(e) °Trist narrat / —Hoh! Is screams / —Heh - - / etc

MS 47486a-64, EM: With a hoh from him and a heh from them | *JJA* 61:192 | 17 Nov 1936 | III§3A.10 | MS[→MS 47486a-108, PrLMA: with a hoh frohim and a heh fraher. | *JJA* 61:077 | III§3A.10 | ?Jul 1936 | *FW* 510.09

VI.B.3.038

(b) 'her mister brother? / the whose name

Note: (a) and (b) appear to form a single phrase that was broken up by being crossed through in different colours.

MS 47488-100, ILA: then ~~explained to~~ ^+finished show+^ ^+along the his mister guest+^ Patrick the ~~albed~~ ^+silent+^ ^+the whose throat he fasted+^, ^+all+^ the illusiones of the hueful ^+panepiphanal+^world of joss, ^+the whose+^ ^+zoantholith+^ furniture | *JJA* 63:146c | Jul 1923 | IV§3.*1 | [*FW* 611.7, 14]

(g) °Is's piss liquid sunlight

MS 47478-313, TsTMA & MT: pious and pure fair one whose fount Bandusian plays liquick sunlight whose afterodour sighs of musk regretted, ^+whose silence shines as sphere of silver+^ | *JJA* 52:241 | probably 1934 | II.2§7.*0 | *FW* 280.31-2

(j) °grass grows on the ark

MS 47478-277, TsILA: while grass grows on the ark of 3 or 6,000 tossings | *JJA* 52:187 | probably 1934 | II.2§4.5 | *FDV* 151.15

Note: *FDV* reads 'while pas pas on the ark [...]'.

VI.B.3.041

(c) Ernest Thornton / °Philly —° / Henry —

MS 47472-140, TsILS: a slightly varied version of the words ^+[...]+^ ~~to~~ ^+one Philly ~~Thorston~~ ^+Thornton+^+^ a layteacher of rural science | *JJA* 45:057 | early 1927 | I.2§2.3 | *FW* 038.35

VI.B.3.043

- (c) 'this ^+his+^ hut on the islet / and then ^+most holy K+^ scoops out / the floor to a dept / of one foot after / which **he** ^+venerable K+^ goes to / the brink of the //

Note: See 045(a) for description.

VI.B.3.044

- (b) Ballymore / botherus

Note: A line joins the end of 'Ballymore' to the beginning of 'botherus'. Parody of Irish town name, such as Ballymore Eustace in Kildare. These names derive their prefix from the Irish baile mór, signifying 'large town'. **The latter, anglicised as 'boher', means 'way, path'.**

VI.B.3.047

- (c) ^+mon petit (femme)

Note: F. *Mon petit*. My little one. The masculine form is often used when addressing a woman.

MS 47482b-84, MT: O la la! Ca c'est fort. Up zin. Up zin. Oui, mon petit. Mais oui, mon petit. | *JJA* 58:045 | Nov-Dec 1924 | III§2A.*3/3B.*0 | *FDV* 240.19-20 [PATRICK HORGAN]

VI.B.3.048

- (d) children at play / run lightly over / **earth, weep** / cf - solicitors

VI.B.3.049

- (c) 'Population peg

Note: Population Peg. Identified by Glasheen in *Third Census* as Margaret Sanger (1883-1967), American advocate of birth control.

VI.A.721 ('Oxen of the Sun')

MS 47483-114, TsILA: under the curfew act. ^+Don't encourage that laney feeling ^+for kissing within the proscribed limits ^+like Population Peg & Temptation Tom+^^+^ | *JJA* 57:181 | Mar 1926 | III§1A.5/1D.5//2A.5/2B.2/2C.5 | *FW* 436.10

- (d) “A says you don’t remember / *[Mary]*. You ought. You / are her godfather” A. J.
 MS 47482b-14v, LPA: easily made out his dear sister Izzy ^+nor would he ever forget her as he was, besides that, her godfather as well after all.+^ | *JJA* 57:030 | April 1924 | III§1A.*1/1D.*1//2A.*1/2C.*1 | *FW* 431.17-18
- (e) an *aspine* woman

VI.B.3.050

- (i) ‘Immense! (MFK)
Note: Matthew F. Kane. The model for Martin Cunningham. See *U* 6.146.
 MS 47482b-9v, LPA: Shaun [...] was now before me ^+and he was looking grand, he was immense+^ | *JJA* 57:020 | probably Apr 1924 | III§1A.*1/1D.*1//2A.*1/2C.*1 | *FW* 405.21

VI.B.3.051

- (c) °fully 10 yrs older
MS 47472-155v, TsLPA: that same cad with a pipe ^+, fully several yrs older,+^ encountered by Humphrey Chimpden | JJA 45:185 | I.3§1.3/2.3/3.3 | early 1927 | FW 050.30

VI.B.3.053

- (b) ‘remove outer / layer of dirt
 MS 47471b-26v, LPA: the first *King*, ^+of all+^ Festy, ^+as soon as the outer layer of dirt was removed at the request of the jury+^ declared | *JJA* 46:020 | probably Nov 1923 | I.4§1A.*1 | *FW* 091.01-2
- (c) man who dines / here on *Sundays (H)*
Note: H usually denotes husband. ~~*Cf. U 10.685: The man upstairs is dead.*~~

VI.B.3.054

- (c) above the inch
The Hounds of Banba 20 (from the story On the Heights): And so, instead of taking the comfortable if heavy road through the Pass of Keimaneigh, I made straight for Coomroe, facing the great walls of rock that enclose that most impressive of mountain glens. I have never heard that any other mortal ever pushed a bicycle up the one thousand eight hundred feet of jagged rock that hangs above the inches there; but I did it, how I do not know, unless it was the vision of that dogged face in the motor car that kept me ever pushing on and on and up and up.

(e) 'Coombe

The Hounds of Banba 20 (from *On the Heights*): Feeling it all around me, licking and stroking me, and remembering how warm it had been in the coom, I knew I was making into a night of rain; and there are no wetter hills in the whole of Munster.

Note: In Dublin the Coombe is an area west of St Patrick's Cathedral, but in the context of the entries that follow it is more likely here to be used in the more general sense of a valley, as in the coombes of Sussex.

VI.A.983 ('Words')

MS 47472-155v, TsLPA: ^+[...] for his cairns are ^+at browse+^ up hill and down coombe [...] + ^ | JJA 45:198 | I.3§1.3/2.3/3.3 | early 1927 | FW 073.30

(f) shale >

(g) bog myrtle

The Hounds of Banba 20 (from *On the Heights*): Could I make the Coomahola river before nightfall, was the only question that would rise up in my mind, as I pushed my bicycle now over the shale and then through growths of fragrant bog-myrtle.

(h) tray (sleigh for / turf) >

(i) ^bash sapling

The Hounds of Banba 21 (from *On the Heights*): I bowed my head to it in sheer hopelessness and that action it was that saved me. Beneath my eyes I saw certain light marks on the ground, not wheel marks they were not more than two feet six apart, and besides they were not cut into the ground. I was instantly following them. I knew what they were. They were the marks of a "tray," as the peasants of that place call it both in Irish and English a sort of light sleigh on which they bring down the cut turf from places in the uplands that are too steep for horse and cart. These marks meant a house, sooner or later. With the greatest care I kept to them. And soon I began to come on other signs of human ways and strivings a cairn of stones, a first effort at a clearance, then a crazy sort of boundary fence, long abandoned to its own will, then at last two forked stakes in the ground, a young ash sapling laid across them, closing a gap. I blessed the human touch: the pious hands of husbandry had made it! Then I struck the path.

VI.B.3.055

(a) 'ever & always

The Hounds of Banba 24 (from *On the Heights*): But too late, too late. Three dreadful blows were struck on that partition towards which we were all looking, and an aged but vigorous and indignant voice cried out above the storm in ringing Irish:

"Am I to be kept always in the dark? Ever and always! Look at me, and I for the last hour killed with listening to your foolery and dogs and giggling and the stranger's voice stunning me; and 'tisn't worth your while, Shawn, to come in with a little word."

(b) 'She gave him his answer

The Hounds of Banba 25 (from *On the Heights*): Shawn went into him, having first looked despairingly at his wife, who smiled back encouragingly. I felt I had not fathomed any one of the three of them.

"He'll be in his sleep in a moment," she said to me in a whisper. "You gave him his answer." She was more courageous than the man.

(c) 'a big slob

The Hounds of Banba 29-30 (from *On the Heights*): I'm sick and tired of him. But look, forgive me the welcome [29] I gave you: these times there do be men in plain clothes going from house to house, innocent-looking slobes of men, gathering up information, and that pair outside, I must be watching them. 'Tisn't too much I'd tell them." He repeated that solemn wink of his.

(d) gravediggers' strike

The Hounds of Banba 31 (the beginning of the next story, *Cowards?*): Rossadoon is a promontory on the Kerry coast. It ends in two blunt points that are not unlike the unshapely fingers of a giant's hand in a Scandinavian story, only that one of them, that on the northern side, is bigger in every way than the other, built up of huger cliffs, and so higher and freer of the winds and the clouds. Yet it was that northern point that the hardy people of old chose, when Christianity was still young in the land, to give to God, building their little stone church of four simple walls upon it, and burying their dead between that little church and the steep edge of the cliff. Of that early church only fragments of broken walls remain; hundreds of years must have passed since Mass was last sung there above the sea ; but the crowded gravestones, many of them too neat, too new, tell us that the people of Rossadoon lay their dead of to-day with those that died over a thousand years ago.

Note: Joyce apparently concludes from the contrast between the old and the new graves that the gravediggers have been on strike for a thousand years.

(e) (St) Stephen's Green

The Hounds of Banba 41 (the beginning of the next story, *Seumas—I*): When I struck on him he was shooting through the crowds in Patrick street, his pale, earnest, winsome face thrust out, his lips parted.

The Hounds of Banba 47: And then, I know not how, we drifted into an argument on the Church's inner attitude towards republicanism. We had no facts to go on, and we found this out for each other after some strenuous hours. I also found out (he never would) that we were standing on St. Patrick's bridge, that a cutting wind was blowing up the river, and that Seumas had been coughing the whole time. I persuaded him to go to his lodgings in Sheares street, that he was not needed in the club that night.

(f) Are you —? / The same!

The Hounds of Banba 73 (from the story *The Aherns*): The house door was open. An old man greeted me: an oblique rectangle of sharp sunlight fell on the floor, reaching to his feet.

" 'Tis," he said; "you're at the right house."

"And you," I said, "are Humphrey Ahern."

"The same," he said, cautiously."

The Hounds of Banba 76: I was glad to speak of the publican's part, of how he had helped me, as with the surety of instinct. I told of my leaving him, of my thankfulness. They lifted up, looking at one another.

"He's an uncle of Gregory's," the old man shook his head at his son.

"Your brother?" I said. § "The same," he replied quietly."

(g) +prick the garter

Not found in *The Hounds of Banba*.

VI.B.3.056

(a) ^rpeace and quietness

The Hounds of Banba 77 (from *The Aherns*): “I declare,” I said, “’tis I will have to mount guard over you.”

“I really thought I heard something ... only for that——”

“If you rise again I’ll go out and sleep in the shed— I’d have more peace and quietness.”

“But supposing you were caught here in our house.”

“Lord! The Aherns would never recover from the shame of it!”

(b) ^rDon’t forget me / Jim (CPJ)

Note: See 081(e)

Charles Patrick Joyce (1886-1941), Joyce’s brother.

MS 47480-267v, RMA: ^{^+Don't forget me! Forget me not!^+} | *JJA* 56:007 | Aug 1923 | II.4§1.*0|- | ‘Tristan and Isolde’ *FDV* 211.17

(c) ^oIs sang — Molly / Bawn, It is a / Charming Girl I / love, My Sweetheart / when a Boy

Note: ‘Molly Bawn and Ryan Oge’ and ‘My Sweetheart When a Boy’ were popular Irish parlour songs. ‘It is a Charming Girl I Love’ is sung by Myles na Coppaleen in *The Lily of Killarney*. The three songs are referred to by Molly in her monologue, see *U* 18.347-8 and 770.

MS 47482a-071: the ~~third~~ ^{third} ^{is} ^{^+third's+^} the ~~charm~~ ^{charm} ^{^+charmhim girlalove+^} | *JJA* 58:19 | Jul 1926 | II.2§8.*1 | *FW* 288.10

VI.B.3.060

(d) aiblin/s]

Note: ?Bad Aibling. Town in Bavaria.

(g) ^rsing me an alibi

Note: ‘I’ll Sing Thee Songs of Araby’ (song by W. G. Wills and F. Clay).

MS 47471b-66v, LPA: ^{^+& beat it to sing your songs of alibi+^} | *JJA* 47:378 | Apr-May 1925 | I.7§2.*0 | *FW* 190.30

VI.B.3.061

(d) ^broom splendidly / well lumiated

MS 47483-200, PrLMA: but last at night ^{^+look}, after my golden wetting in my splendidly welluminated with such lilac curtains [...] ^{+^} | *JJA* 57:394 | 16 May 1928 | III§2A.10/2B.8/2C.10 | *FW* 461.18

VI.B.3.062

- (a) ^{r+}any dog's quantity

? *The Hounds of Banba* 69 (from *The Aherns*): "How did you know what I was?"

He smiled again, lifted himself, and gave his head the slightest little toss. I knew it at once; but must own that I had never observed it till then. Our lads use it at the courtmartial when, asked if they have anything to say, they reply, as in a formula, "I want to say that I haven't a dog's respect for this court or its findings." I had never observed it till then, as I say, and I was quite unaware that it could be observed in me in my ordinary moments observed, moreover, by a country publican ! He was smiling with a certain shyness in his eyes. I held my hand out to him.

- (b) perche ze percolo / (Kevin)

? *The Hounds of Banba* 76-77 (from *The Aherns*): I slept with Gregory that night. Even when we were alone, I sitting on his bed, he smoking the cigarette I had given him, I couldn't win him from his reserve. I [76] got in first. His voice changing a little, he jerked out: "Are you sure there's no danger? Couldn't we mount guard? Jack and myself; 'twould be only a couple of hours each. He'll be glad to do so; I know him."

- (c) ^{r+}billydoux ^{^+}billydoo⁺

Not found in *The Hounds of Banba*.

- (d) Lillis (Cork)

The Hounds of Banba 129 (from the story *The Price*): Two young men stood suddenly before him. They had come through Moloney's stabling yard, leaping over the wall into the little bohoreen that led up to the hillside. He knew them. One was the Casey boy; the other was the schoolmaster's son, Sam Lillis. They stopped up suddenly to find him in the wicket before them. "Oh !" they jerked out, and young Casey turned irresolutely on his heel, looking to see if anyone else were following. But Sam Lillis gave a sort of military salute : "Ciaran,—Ciaran's after meeting with an accident."

- (e) ^{r+}weekly insult / wages

Not found in *The Hounds of Banba*.

- (f) ^ra slip of a boy >

- (g) ^r— (broth) —

The Hounds of Banba 130 (from *The Price*): The little crowd were at hand. The old man stepped outside the wicket the opening was a narrow one and stood helplessly by, bent down like the bough of an ancient tree.

"Michael," he said to Michael Keohane, who, he knew, was captain over them; "ah, Michael, he's only a boy, a slip of a boy."

But Keohane, who for the past few years had had always more problems to decide upon than he was able to come at, had acquired a quick and somewhat hard way of answering such questions as took one no further.

Note: 'Slip' can mean 'a young person of either sex, esp. one of small and slender build,' as well as 'a soft semi-liquid mass' or 'curdled milk' (*OED*). Hence Joyce's variation 'broth'.

(h) °now = fra poco / (I)

The Hounds of Banba 131 (from *The Price*): But Tom was examining the unconscious face of his brother; his voice surprised his father.

“ ’Tis true for him,” he said. “Yesterday he was nearly killed with the piking. I felt sorry for him myself. Take him by the feet. Nell will be down now.”

? MS 47472-33 | +^while it was only ^+now and again+^ in our rear of our era+^ | *JJA* 45:119 | Fair copy (ink) (dated by Joyce 29 November 1926, but some insertions made at a later date) | I.1§ 1.*2/2.*2 | *FW* 014.23

(i) °+Dev (alera)

Not found in *The Hounds of Banba*.

(j) °Yes - and less

The Hounds of Banba 140-141 (from *The Price*): She heard him laugh; but all the anxiety of the long day swept back on her at his words. He spoke again:

“Your people won’t be against it?”

“They’re all right; I’ll answer for them.” [140]

“Could you have a place ready in an hour’s time?”

“Yes, certainly, in less.”

VI.B.3.063

(d) °letterman (Holohan’s cake)

Note: The first lines of the song ‘Mrs Holohan’s Christmas Cake’: ‘As I sat in my window last evening, / A letterman came unto me [...]

VI.A.745 (‘Circe’).

MS 47483-119, TsILA: Parting’s fun. ^+Sure, treasures, a letterman does be often thought reading ye ^+rightly+^ between lines that ^+do+^ have no sense at all.+^ | *JJA* 57:186 | Mar 1926 | III§1A.5/1D.5//2A.5/2B.2/2C.5 | *FW* 454.04

VI.B.3.065

(a) °(r+o+y+b+i+v)

Note: An important conceptual note for Patrick and the Druid. The *OED* lists ‘culter’ as a variant spelling of ‘coultter’ = a knife. Thus we have the culture + cult + the cutter (and, of course, the colour) of the *Ding-an-sich*, as well as a pun on cutting the grass. ‘Roygbiv’ was the rainbow-colour mnemonic Bloom learned at school (*U* 13.1075) – note the absence of green in the present instance.

MS 47488-99v-100, ILA:whereas for the ^+numpa one+^ seer ^+culter ^+in the 7th degree of wisdom+^ of the Entis-Onton+^ [...] King Leary’s ^+Leary his+^ fiery ~~locks~~ ^+headhair grassbelonghead+^ appeared of the colour of sorrel green | *JJA* 63:146b-c | Jul 1923 | IV§3.*1 | [*FW* 611.20-1, 33]

(e) particularly / high [**order**]

VI.B.3.066

(e) ^rrest assured >

MS 47482b-15v, LPA: I'll break his face for him ^{^+rest assured,+^} | *JJA* 57:032 | probably Apr 1924 | III§1A.*1/1D.*1//[2A.*1/2C.*1](#) | *FW* 442.16

VI.B.3.068

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

MS 47483-195, PrRMA: The too friendly friend sort from old Pannonia who ^{^+mix himself so at home with the music and+^} ~~paws~~ ^{^+spansks+^} the ivory | *JJA* 57:389 | 16 May 1928 | III§[2A.10/2B.8/2C.10](#) | *FW* 437.32

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

MS 47483-195, PrRMA: before voluble old masters ^{^+introducing you to Hogarth and Bottisilly and Titteretto and Vergognese and Coraggio!+^}. | *JJA* 57:389 | 16 May 1928 | III§[2A.10/2B.8/2C.10](#) | *FW* 435.06-7

VI.B.3.069

(d) ^bpayment in / music & personal / company

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

MS 47482b-15v, LPA: Look out for ^{^+furnished lodgers paying for meals on tally with company & piano music [...]+^} | *JJA* 57:032 | probably Apr 1924 | III§1A.*1/1D.*1//[2A.*1/2C.*1](#) | *FW* 437.27-8

Note: Joyce used this note twice, presumably because it had not been crossed for the first transfer.

MS 47477-90v, EM: payment in ^{^+goo to slee+^} musick and poisonal comfany | *JJA* 51:153 | Feb 1933 | II.1§2.[p2](#)- | MS[~~→~~]MS missing | see *JJA* 51:199 | Jan-Apr 1934 | II§1.[p6/2.p4/3.p5/4.p7/5.p5/6.p5/7.p4](#) | *FW* 230.19-20

VI.B.3.071

(a) ^bsoul-intimacy

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

MS 47481-90v, EM: – in soul intimacy | *JJA* 51:153 | Feb 1933 | II.1§2.[p2](#)- | MS[~~→~~]MS missing | see *JJA* 51:199 | II§1.[p6/2.p4/3.p5/4.p7/5.p5/6.p5/7.p4](#) | Jan-Apr 1934 | *FW* 229.35-6

(b) ^oare you [~~chaste?~~] / By whom?

MS 47473-044v-045, MT: have you been chaste, | my child? ~~by whom~~ ^{^+be who+^}, father? | *JJA* 46:348-9 | Feb-Mar 1925 | I.5§4.*3+ | *FW* 115.20-1 [Robbert-Jan]

VI.B.3.073

- (b) ^rUnited States of Asia
47471b-008, ILA: throughout the five corners of the ~~land~~ ^{^+united states+^} of Ireland. | Oct 1923 | I.2§2.*1 | FW 043.29-30
- (c) Seward Alb Woodman
Note: According to a letter to Stanislaus a certain Woodman gave Joyce the inspiration for “The Boarding-House” and according to Stanislaus he was a cockney teacher at the Trieste Berlitz school.
(
- (h) ^{+foggy dew ([Shawn])}
Note: ‘The Foggy Dew’. English folksong with different versions, one Irish about the Easter Rising This entry was added in pencil.
See VI.B.14.018(h).
- (i) ^rHoping that he / w^d soon shut / his duckhouse.
Note: See 075(a). ‘Duckhouse’ appears in a number of Australian idioms, such as ‘one up against the duckhouse’ for something that baffles or defeats; ‘upset one’s duckhouse’, upset one’s plan; ‘mind your own duckhouse’, mind your own business. Here it appears to mean ‘mouth’.
MS 47481-94, LMA: ^{^+When he had shut his duckhouse+^} ~~She~~ ^{^+the vivid girl+^} reunited | JJA 56:003 | Aug 1923 | II.4§1.*0 | FW 395.29 ‘Tristan and Isolde’ FDV 209.14

VI.B.3.075

- (a) ^rhe w^d in a short / time shut his / duckhouse
Note: See 074(d)-073(i).
MS 47481-94, LMA: ^{^+When he had shut his duckhouse+^} ~~She~~ ^{^+the vivid girl+^} reunited | JJA 56:003 | Aug 1923 | II.4§1.*0 | FW 395-29 ‘Tristan and Isolde’ FDV 209.14
- (d) ^rour true home
Woman the Inspirer 21: [See Stanza 4 of ‘In the Vinery’, quoted at 071(c).]
MS 47481-267v, TMA: the twittingly twinkling, ^{^+our true home+^} | JJA 56:006 | Aug 1923 | II§4.1.*0 | FDV 210.08
- (f) ^hplentitude >
MS 47477-104, EM: plentitude | JJA 51:195 | Feb 1933 | II.1§4.¶5|-/6D.¶3|- | MS[-] MS missing | see JJA 51:195 | II.1§1.¶6/2.¶4/3.¶5/4.¶7/5.¶5/6.¶5/7.¶4 | Jan-Apr 1934 | FW 241.07

VI.B.3.076

- (b) ^hI **today** she wrote / better ‘Yesterday’
Not located in MS/FW

VI.B.3.077

- (a) ^bArt of sonorous silence / ^+sleep+^ / RW – music
Woman the Inspirer 35: [Wagner to Mathilde Wesendonck] “I now return to Tristan. Through it I will speak to thee in the sublime art of sonorous silence
MS 47477-90v, EM, LM: including art of sonorous silence | *JJA* 51:153 | Feb 1933 | II.1§2.Ⓟ2|-/4.Ⓟ5|-/6C.Ⓟ3|- | | MS[-]MS missing | see *JJA* 51:199 | Jan-Apr 1934 | II§1.Ⓟ6/2.Ⓟ4/3.Ⓟ5/4.Ⓟ7/5.Ⓟ5/6.Ⓟ5/7.Ⓟ4 | *FW* 230.22-3
- (b) ^bLet us talk / about me (Trist)
MS 47486a-66: so lettys talk about me. | *JJA* 61:194 | 1933-1934 | | ‘Notesheets’ [->] MS 47486b-390: stretchers for theirdevitalised males? ^+I am all of me for freedom of speed, but who'll | *JJA* 61:411 | 1936 | III§2A.13+ | *FW* 448.16
- (e) ^bshe **sometimes** read / with an accent //

VI.B.3.078

- (b) he went down on / his knees
Woman the Inspirer 115: He entreated and reasoned with her in every possible way and even went down on his knees before her.
- (e) ^rthe diseased / (defunct)
MS 47477-286, PrLMA: Neelson ^+^+of sorestate hearing, diseased, formerly with **Adenoks** ^+Adenoiks+^,+^ den feed all lighty,+^ | *JJA* 51:423 | 29 Jan 1938 | II.1§1.9/2.7/3.8/4.10/5.8/6.8/7.7 | *FW* 242.02
- (f) **oeeu** / ^roccult (oculist)
Woman the Inspirer 128: A Platonist before reading Plato, a theosophist without knowing it, an **occultist** by intuition and experience, religious in soul and mind
MS 47481-94, MT: – Isolde, O Isolde, when ~~theupon~~ ^+theuponthus+^ I ^+do+^ oculise my most inmost Ego | *JJA* 56:002 | Aug 1923 | II.4§1.*0 | ‘Tristan and Isolde’ *FW* 394.30 *FDV* 209.06
- (g) ^oyawning abyss / snoring —
Woman the Inspirer 127: In love, as in friendship, there are divergencies of idea and feeling which at first are almost imperceptible crevices, though they widen into yawning abysses with the flight of time.
MS 47472-150, TsILA: could simply imagine themselves ^+in their bosom’s inmost core+^ ^+, timesported accross the yawning (abyss)+^ | *JJA* 45:189 | 1927 | I.3§1.3/2.3/3.3 | *FW* 056.03-4

VI.B.3.079

- (a) rapture with X—
Woman the Inspirer 131: During the year preceding her rupture with Villari
- (c) ^bIs there a poem of / sister to sister
MS 47486a-66: I ween to be first in my lland with a Poe hymn of suora to suora. | *JJA* 61:194 | 1933-1934 | | ‘Notesheets’ [->] MS 47486a-111v, RPA: Hear we here her first pose proem of suora to suora? | *JJA* 61:84 | 1933-1934 | III§3A.10 | *FW* 528.16-17

(d) 'Let lying doges / sleep

MS 47482b-063, MT: Let sleeping letters yawn! | *JJA* 58:004 | probably Nov-Dec 1924| III:3A.*1 | FW 476.14

VI.B.3.080

(b) 'S Kevin - hip bath

Note: See VI.B10.085(h).

MS 47488-24, MT: Saint Kevin pulls ^+girds+^ up his frock to his loins and seats himself, blessed S. Kevin, in his hiptub bath | *JJA* 63:038a | Jul 1923 | IV§2.*1 | [*FW* 606.07]

(e) 'Interpreter / — Maam †

Note: See VI.A.0021.

See *CW* 'Ireland at the Bar', 197: Several years ago a sensational trial was held in Ireland. In a lonely place in a western province, called Maamtrasna, a murder was committed. Four of five townsmen, all belonging to the ancient tribe of the Joyces, were arrested. The oldest of them, the seventy year old Myles Joyce, was the prime suspect. Public opinion at the time thought him innocent and today considers him a martyr. Neither the old man nor the others accused knew English. The court had to resort to the services of an interpreter. The questioning, conducted through the interpreter, was at times comic and at times tragic. On one side was the excessively ceremonious interpreter, on the other the patriarch of a miserable tribe unused to civilized customs, who seemed stupefied by all the judicial ceremony.[...] The figure of this dumbfounded old man, a remnant of a civilization not ours, deaf and dumb before his judge, is a symbol of the Irish nation at the bar of public opinion.

'Maamtrasna, is anglicised as 'Maam Cross'.

VI.B.3.081

(c) 'limewhite mansions'

Note: The last stanza of Charles Mangan's "Ode tot the Maguire":

Hugh marched forth to fight -- I grieved to see him so depart;

A lo! to-night he wanders frozen, rain-drenched, sad betrayed –

But the memory of the lime-white mansions his right hand hath laid

In ashes, warms the hero's heart!

(e) 'Don't forget me, Is cried / — interval of 5 minutes

Note: See 056(b). The second line may have been conflated with 074(c) (q.v. for draft usage).

MS 47480-267v, RMA: ^+Don't forget me!+ Forget me not!+^+^ | *JJA* 56:007 | Aug 1923 | II.4§1.*0|- | 'Tristan and Isolde' *FDV* 211.17

VI.B.3.082

(a) So Buckley shot the / Russian general but / who shot / B —

Note: Buckley and the Russian General. A story of an Irish soldier in the Crimean War, told by Joyce's father. It later became the basis for the 'Butt and Taff' episode in II.3. See *JJII*, 398.

“Who struck Buckley.” Common phrase used to irritate Irishmen. The story is that an Englishman having struck an Irishman named Buckle, the latter made a great outcry, and one of his friends rushed forth screaming, “Who struck Buckley?” “I did,” said the Englishman, preparing for the apparently inevitable combat. “Then,” said the ferocious Hibernian, after a careful investigation of the other's thews and sinews, “then, sarve him right.”

VI.B.3.085

- (b) 'Is had pity for / poor old devil in / asbestos shirt in / *[cooking/room in hell]*
Not located in MS/*FW*

VI.B.3.087

- (e) Invective (Stefano / Chizzole v Doctor / La Personne)
Note: See 098(b), 032(c).

VI.B.3.088

- (c) Last feast of Fianna / — heroes called out / one by one † .
Note: The Fianna were almost completely wiped out in the Battle of Gabhra or Gowra. The end of the survivors, including Finn, is obscure and there are various versions, including a final hunt. Alice Milligan wrote a play, *The Last Feast of the Fianna*, that was performed at the Gaiety Theatre by the English Players in 1900.
?MS 47488-269, MT: Call a feast for the Feeney, | *JJA* 63:348
Note: This is one of a set of miscellaneous pages with ‘No Known Relation to Existing Text’, grouped at the end of the *JJA*.
- (d) Who painted our / *crest* and portraits
- (e) ⁺rann
Ireland and the Making of Britain 164: it was this Crimthann who gained victories and extended his sway over Alba, Britain and Gaul, as the Shanachie tells us in the following rann:
“Crimthann, son of Fidach, ruled
The Alban and the Irish lands,
Beyond the clear blue seas he quelled
The British and the Gallic might.”
Note: Rann. Originally an Irish word for a quatrain, verse, or stanza. The *OED* cites 19C texts by Carleton, Mangan and Yeats. See *U* 12.722.
MS 47471b-3, MT: round the land his rann it ran and this is the rann that Hosty made: | *JJA* 45:029 | Oct 1923 | I.2§2. *0 | *FW* 044.07
- (h) ⁺morbus *[pedeicolusus]*
Note: L. Morbus pediculosis. Ancient disease in which body swarmed with lice.

- (i) ⁺wears Ardilaun's shirt
Note: See *U* 5.306-7: 'lord Ardilaun has to change his shirt four times a day, they say. Skin breeds lice or vermin.' **These three items represent Shem's characteristics.**

VI.B.3.090

- (d) ^rthey have lived / = sono crepati
Note: It. colloquialism. *Sono crepati*. They are dead.
MS 47472-227, 228, ILA: Ei fu. [...] Booil. [...] He was. [...] Han var. [...] Bhi she. [...] Fuitfuit. | *JJA* 44:0223-4 | Mar-Apr 1927 | I.3§1.5/2.5/3.5 | *FW* 049.02, 15, 21 050.05, 17-8, 32. [PATRICK HORGAN]

VI.B.3.092

- (e) ^bDagobert educated / at Slane (cf / Brian O'Linn)
Ireland: Its Saints and Scholars 83: Dagobert II., King of the Austrasian Franks, was educated at Slane
Note: The reference to Brian O'Lynn is an extrapolation by Joyce, connecting the French song about 'le roi Dagobert qui met sa culotte à l'envers', with the Irish song about the intrepid Brian O'Lynn who liked to wear his breeches 'With the fleshy side out and the woolly side in'.
 MS 47478-123, MT of insert: Dagobert went through his preparatory in Slane when he learned how to inside outbreeches from Brian Aulin, the chif culoteer. | *JJA* 52:022 | 1934 | II.2§3.2 | *FW* 274.29
- (f) ^{b+}pivotal ancestor
Ireland and the Making of Britain 141: Cormac, the descendent of Lethain [...] was of the line of Olliol Olum, King of Munster and pivotal ancestor of its nobility
 MS 47472-98, LMA: those theories ^{^+}from older sources^{^+} which would link him either with ^{^+}Such pivotal ancestors as^{^+} the Glues | *JJA* 45:004 | late Aug-Sep 1923 | I.2§1.*1 | *FW* 030.06
- (g) **little pagans / = paiens, Rels**
?Ireland: Its Saints and Scholars 84: [Columbanus] has left us good Latin verses, full of quaint metrical conceits in the classical and monastic rhyming style, and allusions to pagan and Christian antiquity are frequent in his poems.
Note: F. *Païen*. Pagan, heathen.
 MS 47478-282, TsBMA: ^{^+}Yet. Add to these that musical sneeze of hers and ^{^+}and those little pagans^{^+^+} | *JJA* 52:192 | probably 1934 | II.2§4.5 | *FDV* 154.06
- (h) ^r7 degrees of / wisdom //
 MS 47488-100, ILA: whereas for the ^{^+}numpa one^{^+} seez ^{^+}in the 7th degree of wisdom^{^+} | *JJA* 63:146c | Jul 1923 | IV§3.*1 | *FW* 611.20

VI.B.3.093

(a) 'then ollave >

MS 47488-99, BMS: the enamelled gem of the ruler's ^+maledictive+^ ring as ~~a rich~~ ^+onee ^+an olive+^^ lentil | *JJA* 63:146a | Jul 1923 | IV.3.*0 | *FW* 612.10

(d) ^bollave can wear / same number / of hues as king

Ireland: Its Saints and Scholars 86-7: [An Ollave poet] took rank at the head of the learned professions and was considered to be the equal of kings and bishops in social dignity and importance.[...] The Ollave Brehon, who corresponded to a Judge of the High Court in our own day, and had to be conversant with the intricate and complicated rules of the Brehon Code [...] Learning was held in the highest esteem, and an Ollave sat next to the King at table, and was privileged to wear the same number of colours in his clothes as a monarch.

MS 47488-269, EM: where ~~the~~ ^+wise+^ olive can dress as grand as ~~the~~ ^+royal+^ oak | *JJA* 63:348

Note: This is one of a set of miscellaneous pages with 'No Known Relation to Existing Text' grouped at the end of the *JJA*.

(e) 'SD amateur / writer

Ireland: Its Saints and Scholars 86: He [=Ollave] took rank at the head of the learned professions and was considered to be the equal of kings and bishops in social dignity and importance. The profession of the poet was highly esteemed and very popular, so much so that Keating tells that in the middle of the sixth century nearly a third of the men of Ireland belonged to the poetic order.

Not located in MS/*FW*

VI.B.3.095

(b) 'they knew Greek / used Gr words in / their Latin wrote / verses in Greek / (Scotus Erigena)

Ireland: Its Saints and Scholars 91-2: They had, as M. d'Arbois de Jubainville has shown, a good knowledge of Greek, [...] It was considered good taste amongst the Irish scholars and the other learned men of this period to scatter Greek words through the Latin text which they composed, and this practice points to a certain acquaintance with the language. John Scotus Erigena went even further than this, and wrote verses entirely in Greek.

MS Cornell-4, PrRMA: in their half a Roman hat ^+with an ancient Greek gloss on it+^ | *JJA* 56:102 | Mar 1924 | II.4§2.5/3.7 | *FW* 390.18

(c) 1st rector of Naples / Ir.

Ireland: Its Saints and Scholars 94: when the Emperor Frederick the Second was about to set up the University of Naples, he sent to Ireland for the learned Peter to be its first Rector

VI.B.3.097

(d) [*Kennelmaid*]

Note: The *OED2* dates the first instance of this word for a woman working in a kennel to 1907.

VI.B.3.098

- (a) Come off it.

Note: The *OED2* dates usage of this originally American expression to just before the first world war.

VI.B.3.100

- (g) ^ra bad warrent / [to]

47471b-040v & 041, MT: this truly ??? noble man is a great warrant ~~for~~ to play | Dec 1923 | I.5§2.*1 | [FW 625.10]

VI.B.3.101

- (f) no better = good (U [Ch])

Note: See VI.B.10.077(i).

VI.B.3.102

- (e) ⁺Cuchulain upper / art of tonsure / 3 parts of / body

Ireland and the Making of Britain 120: [In this section Columcille is called ‘A Christian Cuchulain’] In the Tain we watch the high and vehement Cuchulain accomplishing prodigies of valor [...] With his vigorous edge-stroke he could at will take off all the hair of an opponent from poll to forehead and from ear to ear as clean as with a razor without drawing blood. With his oblique traverse stroke he could divide an antagonist into three equal segments falling simultaneously upon the ground.

VI.B.3.104

- (a) air w^d only make / them sneeze (J.J on / Naar Vi Døde Vaagner)

Note: Nor. *Naar Vi Døde Vaagner*. When We Dead Awaken. The original title of Ibsen’s play.

- (b) ^oon last evg
 MS 47475-154, ILA: the blouse ⁺, who, he guntinned, ⁺on last epening⁺⁺ | *JJA* 45:159 | early 1927
 | I.3§1.3/2.3/3.3 | *FW* 067.16

VI.B.3.106

- (b) ^rcourier (facteur)
The Four Million, ‘Between Rounds’ 48. They leaned together, and looked down at the heart-drama being acted below. [...] People surged along the sidewalk [...] Couriers came and went.
Note: F. *Facteur*. Postman.
 MS 47476a-56, PrBMA: with their dindy dandy sugar de candy ⁺caddlemechree ⁺mechree⁺ me postheen flowns courier | *JJA* 49:121 | Feb 1937 | I.4§1.9/2.9 | *FW* 092.21

VI.B.3.107

- (b) ^bpoison ivy
The Four Million, ‘An Adjustment of Nature’ 105: “Caesar had his Brutus—the cotton has its bollworm, the chorus girl has her Pittsburger, the summer boarder has his poison ivy [...]”
 MS 47474-78v, PrMT: for the deathfe-te of Saint Ignaceous Poisonivy | *JJA* 47:477 | probably Aug-Sep 1928 | I.7§1.7/2.7 | *FW* 186.13
Note: In the proofs for *Transition 7* we find the marginal note in Joyce’s hand: “*imprimez ici entre l’e et la ‘t’ un accent circonflexe au niveau de la ligne: ^.* Insert here between the “e” and the “t” an accent circumflex on a level with the line.
- (c) ^btree murderer^b / = woodsman
The Four Million, ‘An Adjustment of Nature’ 106: We could not give her over to a lumberman, doubly accursed by wealth and provincialism. We shuddered to think of Milly [...] pouring tea in the marble teepee of a tree murderer.
 MS 47477-091, EM: \$E shoehanded tree murderer | *JJA* 51:173 | late 1932 | II.1§2.Σ2|-/4.Σ5|-/6C. Σ3|- | *FW* 255.01-02
- (h) ^bskillet (pot) >
 MS 47477-102, EM: a skillet | *JJA* 51:173 | Feb 1933 | II.1§2.Σ2|-/4.Σ5|-/6C. Σ3|- | *FW* 000.00

VI.B.3.108

(c) ⁺bocking [hall]
Note: Bocking. Village in Essex, north of Braintree.

(e) ⁺won her / spurs
Note: See VI.B.10.14(e). [MIKIO]

(m) ⁺bin (pipe)

VI.B.3.109

(a) gentleman (Guido / Cavalcanti)

The Four Million, ‘Mammon and the Archer’ 128: “[...] As I said, you’re a gentleman. They say it takes three generations to make one.[...]”

Note: Cavalcanti, Guido (b. c. 1255, Florence [Italy]—d. Aug. 27/28, 1300, Florence), Italian poet, and friend of Dante. Admired and translated by Pound, among others.

(b) [§]Money makes / money

The Four Million, ‘Mammon and the Archer’ 129: “I bet my money on money every time.[...] I’m for money against the field. Tell me something money won’t buy.”

MS 47483a-216v, PrScrTMA: nothing would stop me ⁺for mony makes multimony like the brogues and the kishes.+[^] | *JJA* 57:402 | **June 1928** | III§2A.11/2B.9/2C.11 | *FW* 451.12

VI.B.3.110

(c) ⁺eyes of the law

MS 47471b-020v, MT: my revered husband was never a true widower in the eyes of the law | Dec 1923 | I.5.2.*2 | FW 000.00

(j) Jason, Parsifal / seek Etwas / Ul — no

The Four Million, ‘The Green Door’ 150-1: [true adventurers] have been out after the things they wanted—golden fleeces, holy grails, lady loves, treasure, crowns and fame. Half-adventurers—brave and splendid figures—have been numerous. From the Crusades to the Palisades they have enriched the arts of history and fiction and the trade of historical fiction. But each of them had a prize to win, a goal to kick, an axe to grind, a race to run, a new thrust in tierce to deliver, a name to carve, a crow to pick—so they were not followers of true adventure. / In the big city the twin spirits Romance and Adventure are always abroad seeking worthy woovers.[...] Rudolf Steiner was a true adventurer.

Note: G. Etwas. Something. Rudolf Steiner, the hero of this story, is German.

VI.B.3.111

(e) ratlins

The Four Million, ‘From the Cabby’s Seat’ 145: Like a sailor shinning up the **ratlins** during a squall Jerry mounted to his professional seat.

Note: One of the small lines fastened horizontally on the shrouds of a vessel, and serving as steps by which to go up and down the rigging. (OED2).
MS 47482a-098v, MT: Cartridges & ratlin buttins & nappy boots & flasks of all nations | *JJA* 44:031 | Nov 1926 | I.1§1B.*0 | *FW* 011.19

(f) ^rcrosstown

The Four Million, ‘From the Cabby’s Seat’ 144: Jerry’s whip cracked in the air; the crowd in the gutter scattered, and the fine hansom dashed away ^rcrosstown.

MS 47471b-2, ILA: up and afoot ⁺crosstown⁺ thrumming | *JJA* 45:027 | Oct 1923 | I.2§2.*0 | *FW* 041.17

VI.B.3.112

(c) Pop’s tall hat

(f) ^bdilsy dulsy office >

VI.A.982 (‘Words’)

MS 47472-98, LMA: and ⁺dilsydulsily⁺ remarked: Holybones | *JJA* 45:005 | late Aug-Sep 1923 | I.2§1.*1 | *FW* 031.24

VI.B.3.113

(f) ^rpig’s bastard

Note: See VI.A.0743.032.

The Four Million, ‘An Unfinished Story’ 175-6: Piggy needs but a word. When the girls named him, an undeserving stigma was cast upon the noble family of swine.[...] He was fat; he had the soul of a rat, the habits of a bat, and the magnanimity of a cat....

MS 47471b-21, LMA: mister fatmeat ⁺goutty ghibellins, yorkey porker, white elephant, poison booser, guineapig’s bastard⁺ | *JJA* 45:165 | probably Nov 1923 | I.3§3.*1 | *FW* 072.15

VI.B.3.117

(a) ^rraised ([*tirai su*])

The Four Million, ‘After Twenty Years’ 211: “Twenty years ago to-night,” said the man, “I dined here at ‘Big Joe’ Brady’s with Jimmy Wells, my best chum, and the finest chap in the world. He and I were raised here in New York, just like two brothers, together.

Note: It. *Tirai su*. I raised (a child).

Not located in MS/*FW*

(c) changed lots (*Molto*) >

Note: It. *Molto*. A great deal.

(d) ^rBully!

The Four Million, ‘After Twenty Years’ 214: “[...] How has the West treated you, old man?”

“Bully; it has given me everything I asked it for. You’ve changed lots, Jimmy.[...]”

MS 47474-27v, LPS: every ~~lust-of-the-mouth~~ ⁺lass of nexmouth ~~bully~~; ⁺Bully,⁺⁺ | *JJA* 47:408 | 1924-5 | I.7§1.3/2.3 | *FW* 177.27

(f) ^bfeed (feast)

MS 47477-126, EM: so as if ever she's beleaved by chicken broth death since both was parties to the feed its its Hetman ^+Mac Cumhal+^ foots the funeral | *JJA* 51:163 | Feb 1933 | II.1§4.[p5](#)- | MS[-]MS missing | see *JJA* 51:199 | II§1.[p6](#)/2.[p4](#)/3.[p5](#)/4.[p7](#)/5.[p5](#)/6.[p5](#)/7.[p4](#) | Jan-Apr 1934 | *FW* 243.14
MS 47478-177, MT: Their feed begins. | *JJA* 53:278 | 1934 | II.2§9.*4 | *FW* 308.15

VI.B.3.118

(a) ^ruseful arm

MS 47481-95, ILA: having dephlegmatised his guttur of that tickly frog in the throat ^+and, ^+his useful arm+^ getting busy on the touchline [...] +^ | *JJA* 56:009 | **Aug** 1924 | II.4§1.*1 | 'Tristan and Isolde' MS ~~47481-131v~~ MS 47481-131v, TsLPA: where he got useful arm busy on the touchline due south of her western shoulder down to | *JJA* 56:208 | late Aug 1938 | II.4§2.8/3.10 | *FW* 398.09

(f) ^rgravel spun from / beneath his feet

The Four Million, 'By Courier' 231: The gravel spun from beneath the boy's feet.

MS 47482b-15v, LPA: ^+with the gravel spinning from ~~under~~ ^+beneath+^ my feet+^ | *JJA* 57:032 | probably Apr 1924 | III§1A.*1/1D.*1//[2A.*1](#)/2C.*1 | *FW* [442.15](#)

VI.B.3.119

(c) ^rWhat wd I be doing?

MS 47482b-10v, LPA: ^What would I be going with your varnesh? Understand me when I tell you. +^ | *JJA* 57:022 | May 1924 | III§[1A.*1](#)/1D.*1//[2A.*1](#)/2C.*1 | *FW* 412.16-17

(d) ^oMrs Doesbe & all the / little Dobes

MS 47482a-78v, MT: Mr Typ, Mrs Top and all the little tytoppies – Fillstop. | *JJA* 44:087 | Nov 1926 | I.1§[2A.*1](#) | *FW* 020.13 [PATRICK HORGAN]

VI.B.3.120

(a) ^rpersiflag

The Four Million, 'The Brief Début of Tildy' 247: One of the waitresses was named Aileen. She was tall, beautiful, lively, gracious, and learned in persiflage.

Not located in MS/*FW*

VI.B.3.121

(b) **1 day / laundry**

The Four Million, 'The Brief Début of Tildy' 251??: The sudden and amatory Seeders had, as it were, performed for her a miraculous piece of one-day laundry work." (4 paras below)

(d) 'a furnished lodger

MS 47482b-15v, LPA: Look out for ^+furnished lodgers paying for meals on tally with company & piano music [...] + ^ | *JJA* 57:032 | probably Apr 1924 | /1D.*1//2A.*1/2C.*1 | *FW* 437.27

VI.B.3.122

(a) Review of new / Irish Dante

?*The Erotic Motive* 193: We can still feel with Sappho and the Troubadours, whereas we find our intellect in-sulted by some of the religious ideas versified by Dante and Milton; although the passages describing secular emotions win our admiration.

(b) serial dreams >

MS 47482b-114: the ^+serial+^ dreams of fair women's | Dec 1924 | III§3B.*2 | *FW* 532.33

(c) 'Been here before / (to I)

Note: To Ireland.

?*The Erotic Motive* 182-183: Nietzsche understood that the romantic life of our ancestors and their ways of thinking were repeated by [182] us in our dreams. He wrote in his *Human All Too Human*, Vol. i, pp. 23-26: "The perfect distinctions of all dreams representations, which pre-suppose absolute faith in their reality, recall the conditions that appertain to primitive man, in whom hallucination was extraordinarily frequent, and sometime simultaneously seized entire communities, entire nations. Therefore, in sleep and in dreams we once more carry out the task of early humanity. ... I hold, that as man now still reasons in dreams, so men reasoned also when awake through thousands of years; the first cause which occurred to the mind to explain anything that required an explanation, was sufficient and stood for truth . . . this ancient element in human nature still manifests itself in our dreams, for it is the foundation upon which the higher reason has developed and still develops in every individual; the dream carries us back into the remote conditions of human culture, and provides a ready means of understanding them better. Dream-thinking is now so easy to us because during immense periods of human development we have been so well drilled in this form of fantastic and cheap explanation, by means of the first agreeable notions. In so far, dreaming is a recreation of the brain, which by day has to satisfy the stern demands of thought, as they are laid down by the higher culture."

MS 47482b-062v, LPA: ^+(they had been there before) ^+then His Reportership,+^+^ | *JJA* 58:004 | Nov-Dec 1924 | III§3A.*1 | *FW* 475.26-7

(d) *sleep between [battered] back cloths

Not found in *The Erotic Motive*.

(e) 'voiced

The Erotic Motive 185: If we have overthrown the authority of our fathers or experienced a painful love repression because we were hampered by social laws, if we have broken with our religious friends or been crushed by some moneyed powers, we may become of a revolutionary trend of mind and hence prefer writers with radical opinions. In our time there have arisen a number of geniuses who voiced such opinions ; having experienced repressions on account of the customs of society, they sang and wrote of those repressions and attacked those customs.

MS 47482b-016v & 017: showed ^+voiced+^ | Apr 1924 | III§1A.*1/1D.*1//2A.*1/2C.*1 | *FW* 470.05

(f) Ul not a Homer

?*The Erotic Motive* 193: Those poets live who have been most personal. The Roman poets, Horace, Catullus, Titullus, Propertius, Ovid, Lucretius, were personal. Even the *Aeneid* reveals the soul of Virgil in the story of *Aeneas* and *Dido*.

(g) idiosyncrasy

The Erotic Motive 189: Literary historians and philosophers have accounted for the various changes in literary taste fairly satisfactorily, although they have often omitted from their investigations the factor of the personal experiences and idiosyncrasies of the author, and have emphasised too strongly the importance of the predominant ideas of the age.

(h) thunderstorms / (pigs)

Not found in *The Erotic Motive*.

VI.B.3.123

(e) 'Is — her libido

Note: see 126(g). **And see VI.A.851.80.**

The Erotic Motive 160-161: Chaucer throughout his works attacks the theory that dreams may be interpreted, but he gives us a true sym- [160] bolical interpretation in this poem. He also here recorded unconsciously some of his own past griefs in love. Freud taught that anxiety dreams were due to the repression of the libido being converted into fear. We also know from anthropology that the boar was a sexual symbol. In the poem Diomedes appears to Troilus as a boar, also, because Troilus had heard the story of Meleager and the boar and of the ancestry of Diomedes. Even though he had forgotten the tale, if he did, since he was reminded of it by his sister, it was still present in his unconscious. His anxiety was due to the fear that Diomedes had really won Criseyde. The fear that he experienced at day, that his sweetheart would be lost to him—the anxiety that his libido would be repressed, become an anxiety dream in which the boar is the symbol of his rival.

MS 47471b-42v, TMS: to see the ^{^+feminine+} vaulting ^{^+sex} ^{^+libido+^+^} | *JJA* 46:302 | probably Dec 1923-Jan 1924 | I.5§4.*0 | *FW* 123.08

VI.B.3.124

(a) 'Biggest possible >

47482b-11, LMA: with 22,000 sorters out of a ^{^+biggest+} possible 22,000 | *JJA* 57:023 | May 1924 | III§1A.*1/1D.*1//2A.*1/2C.*1 | *FW* 412.26

(b) 'showed kindness

The Erotic Motive 160: In Chaucer's *Troilus and Criseyde*, one of the greatest love poems ever written and probably a greater work of art than any of the *Canterbury Tales*, there is a true symbolic interpretation of an anxiety dream. Troilus was pining for his love, Criseyde, who had been led back by Diomedes to the Greeks in exchange for Antenor. Troilus dreamt that he saw a boar asleep in the sun and that Criseyde was embracing and kissing it.

(c) reveled in the / beauty of—

The Erotic Motive 164-165: When Wordsworth sang of [164] the beauties of nature he was voicing a cry for satisfied love which he did not have up to his thirtieth year, when he married.

(d) '(Is) love of nature

The Erotic Motive 164: I do not believe that nature worship idea in literature has been yet fully analysed. Critics have refused to see the exact meaning of the expression "love of nature." The poets themselves have told us that they saw in nature lessons of moral improvement and inspirations for humanitarianism.

MS 47481-95, ILA: the matter being that ^{^+(being a natural lover of nature)+^} by the light of the moon, | *JJA* 56: 008 | Apr 1924 | II.4§1.*1 | ‘Tristan and Isolde’ *FW* 385.20

(e) ^rcomplained of the / fact

The Erotic Motive 161: The sexual symbolic interpretation shows that Freud’s most unpopular idea was known among the Romans. It happened that Ovid’s mistress did prove unfaithful to him and he complained of the fact.

47482b-9v, LPA: – Alas! Shaun said ^{^+complaining of the fact+^}, | *JJA* 57:020 | probably Apr 1924 | III§1A.*1/1D.*1//2A.*1/2C.*1 | *FW* 407.34

(f) ^bthe fact remains

The Erotic Motive 164: Granting that this is so, the fact still remains that there is much left unsaid by the poets. Some of them recognised the real significance of their love for nature when they told us how they were inspired by her to love, or were reminded of their lack of love.

47472-98, ILS : ~~But it is certain~~ ^{^+The great fact remains+^} that after that historic date | Aug-Sep 1923 | I.2§1.*1 | *FW* 032.12

VI.B.3.125

VI.B.3.125

(a) one can enjoy art / two — nature

The Erotic Motive 165: The poet was using symbols, such as trees and daisies, whose glory he sang when he meant he wished he had love. Some things can be enjoyed alone, though not altogether, such as food, plays, pictures, reading, music, lectures, etc. It is the great distinction of nature that she inspires human love and also provokes sadness.

(b) Cynewulf’s Exeter Book >

(c) Fred Tupper – Riddles / of the Exeter Book >

(d) breadscoop >

(e) sootpole (negro) >

(f) ^rbeerkeg >

(g) ^rready rainroof (parapluie)

Note: See VI.A.982.80.

The Erotic Motive 166-167: There is no better proof that common objects, when possible, were formerly assigned sexual associations, than the obscene riddles of the Exeter Book. This work is largely attributed to the second great English poet Cynewulf in the eighth century. Certain riddles are propounded which reek with lewd suggestions, and the answer is supposed to be some object innocent in itself; it is apparent, however, from the questions and descriptions given that the interest in this object is because it is sexually symbolical. Thus the answers meant for the 26th, 45th, 46th, 55th, 63rd and 64th riddles of the Exeter Book are leek, key, dough, churn, poker and beaker, respectively. The reader will note thus how [166] these objects had a sexual symbolic meaning for our ancestors. Professor Frederic Tupper in his scholarly work *The Riddles of the Exeter Book* says: “By far the most numerous of all riddles of lapsing or varying solutions are those distinctly popular and unrefined problems whose sole excuse for being (or lack of excuse) lies in double meaning and coarse suggestion, and the reason for this uncertainty of answer is at once apparent. The formally stated solution is so overshadowed by the obscene subject implicitly presented in each limited motive of the riddle, that little attention is paid to the aptness of this. It is after all only a pretence, not the chief concern of the jest.” He quotes from another

scholar, Wossidlo, a number of other objects than those suggested in the Exeter Book, which in other riddle books were invested with sexual symbolism. These are spinning wheel, kettle and pike, yarn and weaver, frying-pan and hare, soot-pole, butcher, bosom, fish on the hook, trunk-key, beer-keg, stocking, mower in grass, butter-cask and bread-scoop.

Freud is apparently correct when he stated that familiar objects of our day like umbrellas and machinery are given a sexual significance by our dreams unconsciously.

(h) (Trist) his acorn >

VI.B.3.125

Note: It. *la ghianda*: acorn; It. *la ghiandola*: glans

MS 47488-100, ILS: the verdant ~~eloeak~~ ^+readyrainroof+^ | *JJA* 63:146c | Jul 1923 | IV§3.*1 | *FW* 612.03

(i) he keyed her >

Note: See VI.A.982.17.

It. *chiavare*, vulg.: ‘to fuck’, lit. ‘to key’

(j) fire-drill

The Erotic Motive 168: He [Man, in former times] saw the life producing principle at work everywhere, and he found symbols for it in the phenomena of nature, in the sun, moon, water, forest, garden, field, trees, roses; in animals like the serpent, the horse, the bull, the fish, the goat, the dove; in implements like the arrow, the sword, the plough. Common objects assumed for him suggestive meanings. He saw a means of coining new expressions for generative acts and objects; he found associations when he used the fire-drill drilling in the hollow of the wood, or when he threw wood upon the fire. In later time he coined new symbolical terms suggested by such acts of his as stuffing a cork in a bottle, or putting bread in the oven, or inserting a key in the lock.

VI.B.3.126

(a) ‘tree bisexual / m form fem gend >

MS 47482b-97v, LPA: ^+The form, I perceive, was masculine & the gender feminine+^ | *JJA* 58:066 | probably Nov-Dec 1924 | III§3A.*2+/3B.*0 | *FW* 505.25

(b) ‘love embrace

The Erotic Motive 170: The embrace of the lovers is described symbolically by means of the tree symbol. It is known that the tree was formerly used to represent both sexes. “The bisexual symbolic character of the tree,” says Jung in his *Psychology of the Unconscious* (P. 248), “is intimated by the fact that in Latin trees have a masculine termination and a feminine gender.” The lover in the *Song of Songs* calls his beloved a tree and says he will climb up to the palm tree and take hold of the branches; his beloved’s breasts will be as clusters of the vine and the smell of her countenance like apples.

[...] Higher criticism has recognised the fact that the poem is a love poem. This is also proved by the fact that from time immemorial it has been the practice of orthodox Hebrews to read it on the Sabbath eve, which is the time for love embrace among them.

(c) Pop & Mum wrangle / re a road

The Erotic Motive 170 (the beginning of the next part (VI), immediately following the previous quotation): Psychoanalysis has gone far, indeed, in seeing sex symbolism in many objects and ceremonies and allegories where it was least expected to exist. Freud and Jung, though they differ in their views here, see in many symbols concealed incestuous wishes. They have dealt with the subject in

Totem and Taboo and *The Psychology [sic] of the Unconscious*, respectively. I have no intention of going into the differences between their theories.

(d) ^bComes the question

The Erotic Motive 228 (about Edgar Allan Poe): Now comes a question that has always puzzled his critics: Why was the poet so occupied with the subject of death of fair ladies or of depicting a man bereaved by the death of his love.

(e) he drank

The Erotic Motive 231: He [Poe's creation, Roger Usher] also, like Poe, was no doubt thrice disappointed in love, and probably also drank. His symptoms were such as afflict neurotics."

(f) 'my libido (Is)

Note: See the quotation at 123(e). Other, closeby instances of 'libido':

The Erotic Motive 229: All this shows the strong infantile influences on Poe in damming up of his libido.

The Erotic Motive 231: Poe had himself suffered from a damming of the libido.

(g) ^bJohn Hopkins Univ / \$A

The Erotic Motive 224-225: A poem [224] by Poe was only recently unearthed by Prof. J. C. French, of Johns Hopkins University, and printed in the *Dial* for January 31, 1918.

MS 47481-3, LMA: the four great history colleges ^+of the Jane Andersdaughter University+^ | *JJA* 56:030 | Oct 1923 | II.4§2.*0/3A.*1 | *FW* 389.11

VI.B.3.127

(c) ^bflask of lightning

MS missing | [see *JJA* 57:311] | [1D.11] | First found on MS 47486a-80, PrMT: by the holy kettle like a flask of lightning over he careened | *JJA* 61:022 | 1933-6 | III§1D.12 | *FW* 426.29-30

(e) 'strong mile (W)

MS 47482b-18, LMA: But you did your ^+strong+^ nine furlong mile | *JJA* 57:037 | April 1924 | III§1A.*1/1D.*1//2A.*1/2C.*1 | *FW* 473.12

(g) ^bgugglet of water >

Note: Gugglet. A long-necked earthenware vessel for keeping water cool.

VI.A.981 ('Words')

MS 47472-98, ILA: ~~the King~~ ^+Our sailor King+^ who held a draught ^+was draining a gugglet+^ of obvious water | *JJA* 45:004 | late Aug-Sep 1923 | I.2§1.*1 | *FW* 031.11-12

(h) 'ensorcelled

Arabian Nights I, 'The Third Shaykh's Story' 36: "Dost thou bring men to me and dost thou come in with them to me?" Her father asked, "Where is the man?"; and she answered, "This dog is a man whom his wife hath ensorcelled and I am able to release him." When her father heard her words, he said, "Allah upon thee, O my daughter, release him." So she took a gugglet of water and, after uttering words over it, sprinkled upon me a few drops, saying, "Come forth from that form into thy former form." And I returned to my natural shape.

VI.B.3.128

- (a) Cochineal (Kathleen)
Note: See VI.A.641.86.
Cochineal. Red colouring, used for foodstuffs and made from the dried body of the cochineal insect.
- (b) ^brambler roses
Note: Apparently, 'My Rambler Rose' was one of the most popular songs for 1922.
The unit at MS 47478-118, *JJA* 52:016, *FW* 267.28 is more likely to derive from 164(c) below, as all other II.2§3.*1 transfers from this notebook are cancelled in red. Joyce probably cancelled the present unit because he had already used its double.
- (d) ^tEricson (*[cricket]*)
~~*Note: Leif Eriksson also spelled Erieson, 11C Norse explorer believed to have been the first European to sail to North America.*~~

VI.B.3.129

- (a) winterage
Note: Winterage. The action of wintering cattle; food or pasture for cattle in winter (OED).
- (d) ^rnot a mag / out of him
Note: See VI.A.902.73-4.
Mag. See *OED* for various meanings, including 'chatter', which seems the most compatible with usage.
MS 47471b-74, LMS: and not a ~~budge~~ ^{^+mag+^} out of him | *JJA* 48:003 | Feb 1924 | I.8§1A.*0 | *FW* 199.32
- (e) 2 Tristans (Doppel/gänger)
Note: See VI.A.472.87.
Cf. the two Isoldes.
- (f) T & I melts into Mayor / of Galway
Note: See VI.A.642.4.

VI.B.3.130

- (a) ^rPop has Waterbury watch
Note: Waterbury watch. A cheap watch, manufactured in Waterbury, Connecticut.
MS 47471b-*iiv*, LPS: his ~~enamelled~~ ^{^+shrapnel+^} ~~hunter~~ ^{^+Waterbury+^} | *JJA* 45:024 | Oct 1923 | I.2§2.*0 | *FW* 035.28
- (g) ^rit like his cheek
*47471b-022v, MT: Well, I like their ^+damn+^ cheek for them to go and say around about he as bothered as he possible could. | JJA 46:278 | Dec 1923 | I.5§2.*2 | FW 619.06-08*

VI.B.3.131

- (a) Pop in shirtsleeves / makes political / lovespeech
Note: See VI.A.121.42-3.
- (b) Is dream of last day
Note: See VI.A.902.57-8
- (g) sartorial cabbage
Note: Cabbage. Pieces of cloth left over by tailors when making clothes, and appropriated by them for their own use. Alternatively, since ‘sartorial’ means ‘well-dressed’, this could refer to dressed cabbage. [BRIAN HUNTER]
- (h) ‘lives of the saints
*MS 47483-15v, LP: Read ^+Dip into+^ the lives of the saints | JJA 57:32 | May 1924 | III§1A.*1/1D.*1//2A.*1/2C.*1 | FW 440.22*

VI.B.3.132

- (e) ‘Is gave her / jupon to beggar
My Life and Some Letters 5: A caravan, with my grandfather and grandmother, their children mounted on Arab horses! This picture was probably fixed in my childish mind by the following anecdote. My aunts, whilst riding, found a poor woman who had just given birth to a child by the roadside; not knowing what to do, they slipped off their petticoats and left them with her, to the dismay of the their mother when they returned to the caravan.
Note: F. Jupon. Petticoat. See 144(g).
Not located in MS/FW
- (f) they pray / before F --
My Life and Some Letters 7: My aunt Theresa, a light-hearted, merry girl, married an English lawyer, who piously on his wedding night knelt on the bed to pray. The gay Theresa, irritated by prayers said in such a way at such a time, pushed him off the bed onto the floor. Her wedding night was spent in tears
.....
Note: See VI.A.721.35.

VI.B.3.133

- (a) ‘her lips, paint / her feet
My Life and Some Letters 7: Svoboda was always painting my Aunt Stella; especially her feet, which were very lovely. The marriage was not happy; Svoboda was intensely jealous. Aunt Stella had a bird, which she used to feed from her lips. One day this infuriated Svoboda, who, in a fit of jealousy, wrung the bird’s neck before her eyes....
MS 47478-299, MT of insert: May the bridies feed the sweetnesses no more ^+moremirror+^ mornings from my ^+lisp-+^lips, Pipette | JJA 52:256 | 1934-7 | II.2§5.2|-/7.3|- | FDV 156n64
- (b) °they call her B—
My Life and Some Letters 18-19: The house was full of children. These cousins of mine I fancy had been spoiled by ayahs—we were a strange medley of bickering brats, and ((18)) someone called me the “Ugly Duckling,” and ugly I believed I was.
MS 47472-151, TsILA: A railway barmaid’s view ^+(they call her Spilltears Ruth)+^ | JJA 45:190 | 1927 | I.3§1.3/2.3/3.3 | FW 059.36-060.01

- (c) 'photo leaning / on a pillar
MS 47478-299, MT of insert: her picture photo leaning against her Piggott's piano | *JJA* 52:256 | 1934-7 | II.2§5.2|-/7.3|- | *FDV* 156n64
- (d) 'lower part of / face
My Life and Some Letters 11: [quotation from a letter by Hildegard, an American cousin] “[...] I am glad you could see a little resemblance to mother in my picture. I have always thought the lower part of my face was like her. I am 5 ft. 5 in. in height. Was mother as tall? ...”
Not located in MS/*FW*
- (e) 'Is climbs tree
My Life and Some Letters 19: There were happy days spent in the garden of Tulse Dale Lodge; my favourite amusement was to sit alone, high up in a tree, talking to myself and to the leaves—they were little people to me—and my friends.
MS 47478-299, MT of insert: the many's the times I climbed the trees | *JJA* 52:256 | 1934-7 | II.2§5.2|-/7.3|- | [*FDV* 156n64]
Note: *FDV* reads 'the many's the times I climbed the tries'.
- (f) treefeller
My Life and Some Letters 19-20: There was a day, too, when I sat on a gate watch-[19] ing Mr. Gladstone, who was profoundly interested in the workings of a newly invented steam saw for cutting down trees.

VI.B.3.134

- (a) 'W faint when / T— enters
My Life and Some Letters 23-24 Miss Bailey—“Aunt Kate,” as I afterwards called her—attracted me strangely. She was an old spinster lady nearly seventy years of age—I was not yet fifteen—the tallest and thinnest person I had ever see, with a very yellow wrinkled face and an austere manner. But in her youth she had been an intimate of Lord Byron and Tom Moore. She ((24)) had seen ladies swoon with excitement when Lord Byron appeared at a party!
MS 47478-300, EM: Boaster! That women faint around when you enter! | *JJA* 52:257 | 1934-7 | II.2§5.2|-/7.3|- | *FDV* 156n64
- (b) 'Is could lisp
My Life and Some Letters 30: There were the Urquhart girls, cousins of the Giffords, their father was a vicar at Bournemouth. The third daughter, Owey, a lovely gentle girl with a fascinating lisp, very many years afterwards, married my brother Max.
MS 47478-299, ILA: May the bridies feed the sweetnesses no ~~more~~ ^{more} ^{more} mornings from my ^{lisp} ^{lips}, Pipette | *JJA* 52:256 | 1934-7 | II.2§5.2|-/7.3|- | *FDV* 156n64
- (c) 'in front (theat) >
MS 47483-152, ILA: So now ^{theated} with Hag at the ~~oilthar~~ ^{oilthan} | *JJA* 57:242 | Apr-May 1926 | III§1A.6//2A.6/2B.4/2C.6 | *FW* 461.28-9 [PATRICK HORGAN]
- (d) 'prompt corner
My Life and Some Letters 62-3: Ben Greet told me that the parts of the boy and girl were to be played by two members of the company, who knew their rôles, but that I must [62] play the nun—that I was to make a nun's dress out of the some black cloth and white linen with safety-pins at once, and that *he* would say the *words* loudly from the prompt corner. All I had to do was to open and shut my mouth, hold up my hands in horror until the dance at the end, in which the nun joins. *I did so, and it was a success.* /

Mr Pinero was in front. Years afterwards I asked him if he had noticed anything odd about the performance, and he said “No.”

MS 47482b-62v, LPA: in the rere on the run ^+from his prompt corner+^ | *JJA* 58:004 | probably Nov-Dec 1924 | III§3A.*1 | *FW* 475.29

(e) base kit

~~Note: 135(c)-136(a) form a short military list of military terms.~~

My Life and Some Letters 396: [letter from Mrs Patrick Campbell’s son]: “Darling, will you have the photograph films, which I think are in that box of mine, developed and printed? Al the stuff is what is called ‘Base Kit,’ or stuff we cannot be burdened with out here, and I sent it on to you to take charge of.

(f) delight (shells)

My Life and Some Letters 388: [letter from Mrs PC’s son]: The mortars are fine, and we fire a shell about the size of St. Paul’s, which make a noise like an earthquake. I direct their fire from the nearest point of the enemy. Our Tommies love them, and the cry is ever—‘Give ’em some more “Delight,” Sir!’”

(g) Granby Street

Note: No Granby Street in Dublin, though there was a Granby Row off Rutland (now Parnell) Square. However a number of cities, including Leeds, for example, have a Granby Street. In the present context it is probably the address of a military headquarters.

My Life and Some Letters 396: [letter from Mrs PC’s son]]: The things you sent me are fine, and I don’t get wet feet now. / My dug-out is in a trench called ‘Granby Street.’

(h) ‘the visional / area

My Life and Some Letters 388: [from an official report about Mrs PC’s son]: Using the personnel of the Mortar Battery, and with the help of the N.C.O.’s from the Divisional Signal Company (R.E.’s), he laid out 13 mine fields in the di-[383]visional area, protecting the withdrawal of troops from the line.

MS 47471b-1v: overflow meeting ^+fully filling the visional area+^ | !231200 | I.2§2.*0 | *FW* 042.21-2

(i) in the field

My Life and Some Letters 394: [from a letter of Mrs PC’s son]: Your sweet letter has just arrived. You don’t know how it cheers one up to get letters from those one loves. / I am sending you my ‘Cross’ registered. I do hpe it doesn’t get lost. There is no opportunity of wearing it out here in the field, and I wear the bit of ribbon on my left breast.

VI.B.3.135

(a) ‘convert torpedos / into electrical / contact land / mines by tins / of ammonia, lashed / to sides of aerial / torpedoes trip / wiring to contact [pieces] into electric batteries

My Life and Some Letters 383: [from an official report about Mrs PC’s son]: Prior to the “evacuation,” acting under orders of the Divisional General, he invented a means of converting the remainder of the large “Dumezil” torpedoes, into electrical contact land mines, by means of tins of ammonal, lashed to the sides of aerial torpedoes, and trip wires to contact pieces into electric batteries.

MS 47471b-22v, LPA: a landmine ^+exploded from a bombing post of 1400 feet in his aerial torpedo contacted with the expectant minefield by tins of ammonia lashed to her sides and ^+fused to+^ trip wires playing ^+down+^ into the ground battery fuseboxes+^ | *JJA* 46:012 | I.4§1A.*1c. Nov 1923 | *FW* 077.07-11

(b) ‘minefield

My Life and Some Letters 384: [from an official report about Mrs PC’s son]: The mine fields started from the between the firing line and support line and covering the whole front, continued down to the Eski line (or final reserve line).

MS 47471b-22v, LPA: a landmine ^+exploded from a bombing post of 1400 feet in his aerial torpedo contacted with the expectant minefield by tins of ammonia lashed to her sides ~~and~~ ^+fused to+^ trip wires playing ^+down+^ into the ground battery fuseboxes+^ | *JJA* 46:012 | I.4§1A.*1 | Nov 1923 | *FW* 077.08

(c) ^rbombing post >

MS 47471b-22v, LPA: a landmine ^+exploded from a bombing post of 1400 feet in his aerial torpedo contacted with the expectant minefield by tins of ammonia lashed to her sides ~~and~~ ^+fused to+^ trip wires playing ^+down+^ into the ground battery fuseboxes+^ | *JJA* 46:012 | I.4§1A.*1 | Nov 1923 | *FW* 077.05

(c) strong point >>

VI.B.3.136

(a) all units of / brigade, keeping / touch for Brigadier

My Life and Some Letters 384-5: [from an official report about Mrs PC's son]: He was practically in trenches all the time. He put up a "box barrage" with the Stokes Battery in two successful raids in enemy trenches. Took part in the operation north of Ancre on November 13th, 14th, 15th. / Ordered by Brigadier down from bombing post in German strong point to conduct two tanks up; assaulted strong point with tanks at 6:10 a. m. on November [384] 14th, and in one hour took position, and with officers and crews of tanks rounded up nearly 400 prisoners, including seven officers, after which, until relieved on November 15th at 4 P.M., acted as General Brigade liaison officer, keeping touch for Brigadier with all units of brigade.

VI.B.3.137

(b) ^b(Communicated) (Eol)

Note: The unit is preceded by a large point written in the same black pencil (see reproduction).

MS 47474-74v, PrTMA: ^+Johns is a different butcher's. [...] His liver too is great value, communicated+^ | *JJA* 47:473 | probably Aug-Sep 1928 | I.7§1.7/2.7 | *FW* 172.10

(c) ^rtimehonoured (/Rod/)

MS 47471-20v, MT: when this truly timehonoured man is a great warrant to play slapsam | *JJA* 46:278 | Dec 1923 | I.5§2.*2 | *FW* 172.10

VI.B.3.138

(a) ^rgoodness gracious >

Note: See VI.A.0301.

MS 47473-24, LMA: goodness ^+gracious+^ alone know how many days or years. | *JJA* 46:316 | probably Jan 1924 | I.5§4.*2 | *FW* 118.10

(b) Loftus >

Note: See VI.A.1001.

(c) ^bright enough

Note: These notes may come from *The Adventures of Huckleberry Finn*. The expressions 'Goodness gracious' and 'right enough' are used and there is a Mrs. Judith Loftus in the book.

- (e) Reply of L B — I / was in **but** I / didn't answer / the door
Note: See VI.A.046.

VI.B.3.140

- (f) 'Tris like Pop / he boasts (Is)

Note: See VI.A.0302.

MS 47478-300, EM: Boaster! That women faint around when you enter! | *JJA* 52:257 | 1934-7 | II.2§5.2|-/7.3|- | *FDV* 156n64

VI.B.3.142

- (e) 'Trist (et Is) cocu

?*Tristan et Iseut*, V 'Brangien Livrée aux Serfs' 52: A dix-huit jours de là, ayant convoqué tous ses barons, il prit à femme Iseut la Blonde. Mais, lorsque vint la nuit, Brangien, afin de cacher le déshonneur de la reine et pour la sauver de la mort, prit la place d'Iseut dans le lit nuptial. En châtement de la male garde qu'elle avait faite sur la mer et pour l'amour de son amie, elle lui sacrifia, la fidèle, la pureté de son corps; l'obscurité de la nuit cacha au roi sa ruse et sa honte.

'Bragwaine Given Over To the Serfs' 53: Eighteen days from that time, having convoked all his barons, he took Iseult the Fair to wife. But when night fell, Bragwaine, in order to hide the Queen's dishonour and to save her from death, took her place in the bridal bed. In atonement for the evil guard she had kept on the ship and for love of her mistress, the faithful follower sacrificed the purity of her body; the darkness hid her shame and her deceit from the King.

MS 47478-300, EM: he proud of the cuckold of his hat & she pleased to be wearing the trousseurs | *JJA* 52:257 | 1934-7 | II.2§5.2|-/7.3|- | MS[→47478-339, PrMT: Strutting as proud as a great turquin weggin that cuckold on his hat. | II.2§1.13/2.11/3.13/5.3/6.5/7.4/8.14/9.12 | Feb 1938 | *FW* 278.F7

VI.B.3.145

- (a) plus saine / 'que prune de / prunier

Tristan et Iseut, XII 'Le Jugement par le Fer Rouge' 139: [Of Iseult, after she has undergone the ordeal of the red-hot iron] Et chacun vit que sa chair était plus saine que prune de prunier.

'The Ordeal by Red-hot Iron' 138: and every one saw that the flesh was as whole as the plums on a plum-tree.

Not located in MS/FW

- (e) 'Bethlem God

Tristan et Iseut, XIII 'La Voix du Rossignol' 149: —Amie, que le Dieu né en Bethléem t'en sache gré!

‘The Nightingale’s Song’ 148: “Beloved, may the God born at Bethlehem bless thee for these words.”
MS, Notesheet: By Bethlem God. 47478-302 | JJA 52:230 | 1934 | II.2§6.*0|- | FDV 157n64

VI.B.3.146

(c) Bell — Algolagnie

(d) ‘hermit’ sang

Tristan et Iseut, XV ‘Iseult aux Blanches Mains’ 159: Au matin, après que l’ermite eut chanté et qu’ils eurent partagé le pain d’orge et de cendre, Tristan prit congé du prud’homme et chevaucha vers Carhaix.

‘Iseult of the White Hand’ 159: In the morning, after the hermit had sung matins and shared his barley bread with them, Tristram took leave of the holy man and rode towards Carhaix.

Not located in MS/FW

(f) ‘Ecoute

?*Tristan et Iseut*, XVII ‘Dinas de Lidan’ 183: Or, écoutez une male aventure.

‘Dinas of Lidan’ 183: Now you must hear of an evil chance.

Note: See VI.B.3.085(c).

(j) love for 5 / minutes

(m) l’endormi

Note: F. *L’endormi*. The (male) sleeper.

VI.B.3.149

(b) ‘a whispered reputation / for strange sins

Oscar Wilde 34: Willie Wilde came over to London and got employment as a journalist and was soon given almost a free hand by the editor of the society paper “The World”. With rare unselfishness, or, if you will, with Celtic clannishness, he did a good deal to make Oscar's name known. Every clever thing that Oscar said or that could be attributed to him, Willie reported in “The World”. This puffing and Oscar's own uncommon power as a talker; but chiefly perhaps a whispered reputation for strange sins, had thus early begun to form a sort of myth around him. He was already on the way to becoming a personage; there was a certain curiosity about him, a flutter of interest in whatever he did.

MS 47471b-20, ILA: followed ^+a whispered reputation+^ unwordlywise ^+sins+^ | JJA 45:163 | probably Nov 1923 | I.3§3.*1 | FW 069.04

(c) ‘dipped into

Oscar Wilde 37: Oscar had already dipped into his little patrimony, as we have seen, and he could not conceal from himself that he would soon have to live on what he could earn—a few pounds a week. But then he was a poet and had boundless confidence in his own ability. To the artist nature the present is everything; just for to-day he resolved that he would live as he had always lived; so he travelled first class to London and bought all the books and papers that could distract him on the way: “Give me the luxuries,” he used to say, “and anyone can have the necessaries.”

MS 47482b-15v, LPA: Look out for ^+furnished lodgers [...]Read ^+Dip into+^ the lives of the Saints in weekly parts to better your mind+^ | JJA 57:032 | probably Apr 1924 | III§1A.*1/1D.*1//2A.*1/2C.*1 | FW 440.21

(d) °one is fain

Oscar Wilde 43: “The Nation” underrated American curiosity. Oscar lectured some ninety times from January till July, when he returned to New York. The gross receipts amounted to some £ 4,000: he received about £ 1,200, which left him with a few hundreds above his expenses. His optimism regarded this as a triumph. One is fain to confess today that these lectures make very poor reading. There is not a new thought in them; not even a memorable expression; they are nothing but student work, the best passages in them being mere paraphrases of Pater and Arnold, though the titles were borrowed from Whistler.

MS 47472-152, TsTMA: ^+one is fain in this leaden age of letters now to wit+^ | *JJA* 45:191 | 1927 | I.3§1.3/2.3/3.3 | *FW* 061.30

(e) °better his mind

Oscar Wilde 45: September, 1883, saw Oscar again in England. The platform gave him better results than the theatre, but not enough for freedom or ease. It is the more to his credit that as soon as he got a couple of hundred pounds ahead, he resolved to spend it in bettering his mind.

MS 47482b-15v, LPA: Look out for ^+furnished lodgers [...]Read ^+Dip into+^ the lives of the Saints in weekly parts to better your mind+^ | *JJA* 57:032 | probably Apr 1924 | III§1A.*1/1D.*1//2A.*1/2C.*1 | *FW* 440.23

(f) released from a / bottle of Djinn / (gin)

Oscar Wilde 47: It was on this visit to Lady Wilde, or a later one, that I first heard of that other poem of Oscar, "The Harlot's House," which was also said to have been written in Paris. Though published in an obscure sheet and in itself commonplace enough it made an astonishing stir. Time and advertisement had been working for him. Academic lectures and imitative poetry alike had made him widely known; and, thanks to the small body of enthusiastic admirers whom I have already spoken of, his reputation instead of waning out had grown like the Jinn when released from the bottle.

Note: Djinn. A genie.

VI.B.3.150

(a) °charmeur

Oscar Wilde 50: At this time he was a superb talker, more brilliant than any I have ever heard in England, but nothing like what he became later. His talk soon made me forget his repellant physical peculiarities; indeed I soon lost sight of them so completely that I have wondered since how I could have been so disagreeably affected by them at first sight. There was an extraordinary physical vivacity and geniality in the man, an extraordinary charm in his gaiety, and lightning-quick intelligence. His enthusiasms, too, were infectious. Every mental question interested him, especially if it had anything to do with art or literature. His whole face lit up as he spoke and one saw nothing but his soulful eyes, heard nothing but his musical tenor voice; he was indeed what the French call a “charmeur”.

MS 47478-118, TMA on insert: charman, charmante ^+charmeurs+^. who once under the branches of the elms | *JJA* 52:016 | 1934 | II.2§3.*1 | *FW* 267.24

(c) °+bride & priest sober / best man / kicks [*sacristan*]

MS 47482b-113, MT: —The priest & the bride were sober. / —Magrath was best man. You saw him ^+or+^ , did you? / —I saw him kicking the sexton. | *JJA* 58:085 | probably Nov-Dec 1924 | III§3A.*2++ | *FW* 510.34-511.08

(e) book tumbled down / after hes haven't / read 'bout four 'r / sev'n 'r so pages / of whisk'.

VI.B.3.151

(a) eponymous

Oscar Wilde 63: One day I met a handsome youth in his company named John Gray, and I could not wonder that Oscar found him interesting, for Gray had not only great personal distinction, but charming manners and a marked poetic gift, a much greater gift than Oscar possessed. He had besides an eager, curious mind, and of course found extraordinary stimulus in Oscar's talk. It seemed to me that intellectual sympathy and the natural admiration which a younger man feels for a brilliant senior formed the obvious bond between them. But no sooner did Oscar republish "Dorian Gray" than ill-informed and worse-minded persons went about saying that the eponymous hero of the book was John Gray, though "Dorian Gray" was written before Oscar had met or heard of John Gray.

(b) orchidlike personality

Oscar Wilde 64: One phase of Beardsley's extraordinary development may be recorded here. When I first met him his letters, and even his talk sometimes, were curiously youthful and immature, lacking altogether the personal note of his drawings. As soon as this was noticed he took the bull by the horns and pretended that his style in writing was out of date; he wished us to believe that he hesitated to shock us with his "archaic sympathies." Of course we laughed and challenged him to reveal himself. Shortly afterwards I got an article from him written with curious felicity of phrase, in modish polite eighteenth-century English. He had reached personal expression in a new medium in a month or so, and apparently without effort. It was Beardsley's writing that first won Oscar to recognition of his talent, and for a while he seemed vaguely interested in what he called his "orchid-like personality."

(c) 'Talked of Him

But Oscar Wilde was conscious of great ability and was driven by an inordinate vanity. Instead of diminishing his pretensions in the face of opposition he increased them. He began to go abroad in the evening in knee breeches and silk stockings wearing strange flowers in his coat—green cornflowers and gilded lilies—while talking about Baudelaire, whose name even was unfamiliar, as a world poet, and proclaiming the strange creed that "nothing succeeds like excess." Very soon his name came into everyone's mouth; London talked of him and discussed him at a thousand tea-tables.

MS 47473-16, LPA: How are you all? We are always talking of all of ye in bed. I am anxious myself about ye all [...] | *JJA* 46:284 | Feb 1924 | I.5§2.*3 | ???

(g) tea with abbess

Note: entered upside down, at bottom of page.

VI.B.3.152

(a) Weapons of all / kinds were drawn / forth

The Interpreters 6-7: On the instant men everywhere put on their sleeves the scarf which revealed all to each other. Those hitherto only known to the leaders of their groups could now recognise their comrades. Weapons of all kinds were drawn forth.

(e) busby

MS 47471b-83v, LPA: his guy & Pat the Man raising a laugh reeling & rolling round with the old chap's oddfellow's triple tiara busby rolling rotundarinking around his head scalp | *JJA* 48:024 | Feb 1924 | I.8§1A.*1/IB.*1 | *FW* 205.33

(f) god folk

The Interpreters 11-12: Imagination was at work. It created huge figures of gods seated on the mountains that lay around the city, figures still as if cast in gold, with immense pondering brows bent downward, waiting, perhaps, for god folk to rise up from men folk out of that furnace into which so many had cast themselves as a sacrifice.

VI.B.3.154

(e) 'what has gone / before (story)

MS 47471b-20, BMA: It ought to be always remembered ^+in connection with what has gone before+^ that there was a commercial stopping in the hotel | *JJA* 45:163 | probably Nov 1923 | I.3§3.*1 | *FW* 076.31

(f) 'Is – her business

Note: See 155(a).

MS 47478-118, MT: [...] the business we were born for. | *JJA* 52:016 | 1934 | II.2§3.*1 | *FDV* 143.07

VI.B.3.157

(b) German Street / Germand - / Jermyn - / Germhun - / Charming } (St)

Not found in *Ireland and the Making of Britain*.

Note: This appears to be a series of variants of the name of Jermyn Street, London, off Piccadilly. It was possibly inspired by the suggestion in (a) of Germanic inhabitants in Mayo. See also 159(f).

Germhun or *germ-hun* was a slur used during the First World War.

(f) Keating ⅓ o Ir poets

Ireland and the Making of Britain 66-7: At this time, Keating tells us, nearly a third of the men of Erin belonged to the poetic order

VI.B.3.158

(b) every wildling

Note: See VI.A.0982.143.

Wildling. A wild thing, plant, flower, animal, or person.

(i) Kieran 'Carpenter's Son' >

(n) ^bfearless forehead

Ireland and the Making of Britain 48: [citing Eriugena] "I am not so browbeaten by authority nor so fearful of the assault of less able minds as to be afraid to utter with fearless forehead what true reason clearly determines and indubitably demonstrates; especially as there must be question of such only among the wise, to whom nothing is more sweet to hear than true reason, nothing more delightful to investigate when it is found."

MS 47472-98, ILA: answered ^+in no uncertain tones+^ very similarly ^+with fearless forehead+^ | *JJA* 45:004 | late Aug-Sep 1923 | I.2§1.*1 | *FW* 031.09-10

(o) ^bpainted eyelids

Ireland and the Making of Britain 50: [on life in mediaeval Ireland] Now and then the crowds would grow silent and make a passage as some “high scholar of the western world” or “apostle of Erin” passed through them, a noble ascetic with long hair falling on his shoulders and painted eyelids

MS 47477-92, EM: r painted eyelids **wink** | *JJA* 51:164 | Feb 1933 | II.1§4.¶5|-/6B.¶3|- | MS[->] MS Missing | See *JJA* 51:199 | Jan-Apr 1934 | II.1§1.S6/2.S4/3.S5/4.S 7/5.S5./6.S5/7.S4 | First appears on MS 47477-176v | *JJA* 51:256 | probably late 1937 | II.1§1.8/2.6/3.7/4.9/5.7./6.7/7.6 | *FW* 248.16

VI.B.3.159

(a) ‘If anything happened to / him (you)

Note: See VI.A.0901.017.

Not located in MS/*FW*

(e) ^oon the verge of suicide

MS 47472-141, TsILS: who feeling ~~suicidal~~ ^+as how he was on the verge of selfabyss+^ had been tossing | *JJA* 45:059 | **Dec 1923** | I.2§2.3/3.3 | *FW* 040.23

(g) Pop holds up traffic

(k) ^oflippers (whale)

MS 47482a-103, MT: wherever you **have** ^+lay+^ a whale in a whillbarrow (isn’t it the truath I’m tallen ye?) you’ll have fins & flippers to shimmy & shake. | *JJA* 44:036 | Oct-Nov 1926 | I.1§ **1B.*0/1D.*0** | *FW* 015.25

VI.B.3.160

(h) ^otriumph of printer’s art

MS 47472-154, TsIA: The coffin ^+a triumph of the illusionist’s art+^ | *JJA* 45:195 | 1927 | I.3§1.3/2.3/3.3 | *FW* 066.28

(j) ‘thank Heaven for It —

MS 47471b-041, MT: thank Heaven for it I humbly pray | *JJA* 46:271 | Dec 1923 | I.5:2.*1 | REV 68

(w) ⁺Athlete / [flogged]

Ireland and the Making of Britain 112: It is a changed world into which the literature of medieval Ireland ushers us. The old magnificence is there, but it is a secondary theme. The great military encampments have been eclipsed by the sudden mustering of new legionaries—champions of wisdom, milites Christi, athletes of asceticism, sages, prophets and saints.

VI.B.3.161

Note: Entries on this page are upside down.

(e) ^rtoo friendly friend

MS 47482b-15v, LPA: Look out for ^{^+}furnished lodgers paying for meals on tally with company & piano music ^{^+}the too friendly friend.^{+^} [...] ^{^+} | *JJA* 57:032 | probably Apr 1924 | III§1A.*1/1D.*1//2A.*1/2C.*1 | *FW* 437.28-9

(f) field ^{of} nice size

(h) ^refereed

(n) [^{ce}]

Note: Possibly Joyce began to write ‘Charlatan Mall’ a second time and abandoned it.

(o) ^bGod an automobile

Note: Automobile. A linguistic hybrid, coined from Gr. *αὐτός* self and F. *mobile*: God as self-mover. Joyce’s notes for *Exiles* begin with the entries: ‘Richard—an automystic / Robert—an automobile’. See VI.A.744.15.

Not located in MS/*FW*

VI.B.3.164

Note: Entries on this page are upside down.

(d) ^r[wedding] favors white heather / & [^rmyrtle]

Note: The wedding dress of the later queen Elisabeth, who married on 26 April 1923, was described in these words: ‘The veil, of antique lace, was secured by a simple bandeau of myrtle leaves, with a knot of white roses of York and white heather at each ear. It was lent to the bride by her future mother-in-law, Queen Mary. Lace played a significant part in weddings and these heirlooms were passed from mother to daughter (or daughter-in-law) for their special dresses.’

MS 47482b-97v, LPA: the sun & moon pegging ^{^+}honeysuckle^{+^} ^{^+}white heather^{+^} rice down upon her | *JJA* 58:066 | probably Nov-Dec 1924 | III§3A.*2+/3B.*0+ | *FW* 504.36-505.01

VI.B.3.168

(c) ^rfor 1 thing

Not located in MS/*FW*

(e) ^{b+}real glad

MS 47481-94v, ILS: I’m ^æ ^{^+}real^{+^} glad to have met you, Tris | *JJA* 56:004 | Aug 1923 | II.4§1.*0 | ‘Tristan and Isolde’ *FDV* 209.35

(j) ^{+b^d} >

(k) ^{+b^{c/b}}

Note: These entries have been written upside down. As work in progress, the chapters of what is now *FW* III were designated as ba, b, c, d, signifying the four watches of Shaun. Like (h) and (i), these entries were added after compilation of VI.B.03 was finished, as neither Shaun nor the sigla had been invented yet.