

THE FAMILY UMBROGLIA

by

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McHugh's Annotations and Fweet might help
in following my explanation

In my first draft I had planned to stick only to the text, leaving marginal comments and footnotes aside. The idea was to present a general outline and to point out the risks of a "mathematical" approach that would lead nowhere. But then I thought that the marginal comments and the footnotes would allow the possible reader to get a better comprehension of the whole, so I decided to add them to this essay, putting them, though, at the end of my commentary, for an easier reading. They can be consulted according to each reader's wish. They start at page 10.

This is a very approximate treatment of **FW 284-285**. There are so many cross-references that, to give the whole of them just a cursory attention, would need quite a long dissertation, which is not my aim. My modest intent is to point out the risk that may lead the unaware reader directly into a "mathematical" quicksand. I think we should not let us be allured by the temptation of solving what seems, apparently, a mathematical problem, in our case algebraic combinations, permutations and factorials. My working hypothesis is that this terminology is used mostly as an allegory in order to depict (behind a hypocritical mathematical sardonic - or "surd-onic", if we stick to Math terms - mask) events quite more matter-of-factly terrestrial. Shem/Dolph has in fact shown his impatience and intolerance against

283.24: nucleuds and alegobrew. They wouldn't took

283.25: bearings no how anywheres.

The result being that of getting it “up one's own ass” by the father:

283.32: Show that the

284.1: median, hce che ech, interecting at royde

284.2: angles the parilegs of a given obtuse one bis-

284.3: cuts both the arcs that are in curveachord

284.4: behind.

That is indeed a “family trick” (*umbrogia* : *imbroglio*), in order to confound ideas, and lead us astray just like De Broglie's (**umbrogia**) quite cryptic-for-the-layman *quantum mechanics*. And in what comes after we can imagine Shem/Dolph imitating and caricaturing a Math professor (or may be his brother Shaun/Kev) who presents the algebraic problem of “*The family umbrogia*”.

284.5: A Tullagrove pole [1] to the Height of County

284.6: Fearmanagh has a septain inclinasion [2] and the

284.7: graphplot for all the functions in Lower

284.8: County Monachan, whereat samething is rivi-

284.9: sible by nighttim, may be involted into the

284.10: zeroic couplet, palls pell inhis heventh glike

284.11: noughty times [*infinity sign*]

∞

[*marginal note (a)*]

This is the exposition of the problem, in its natural terms: there is a "paternal figure" whose phallus has the size of a telegraph pole, who has a particular inclination for young girls (the seven rainbow girls), an “infinite” (divisible by nothing : $n/0 = \text{infinity}$) passion especially for their "nether parts" (**Lower County**) and their virgin pussies (**Monachan** : Italian "monaca" (nun) - Triestine "mona" (pussy): and of course "Mannikin piss") of which he knows every sexual reaction (**graphplot for all the functions**) and for their reversible (**rivisible**) part as well, the "buttocks" (**couplet**) with their anus (**zeroic** and **inhis**), where his sex (phallus "**palls**" and balls "**palls**") would like to pelt (**pell**) so that he may savour his seventh heaven (each one of the rainbow girls) in his infinite, dark (**noughty** -- Italian "notte") and contorted (knotty) naughtiness.

- 284.11: **find, if you are not literally**
 284.12: **coefficient, how minney combinaisies and per-**
 284.13: **mutandies can be played on the international**
 284.14: **surd! pthwndxrczpl!, hids cubid rute being**
 284.15: **extracted, taking anan illitterettes,ififif at a tom.**

Now - these being the axioms - the task is to calculate how many sexual couplings (**permutandies** : Italian "mutande" : panties) and how many positions (**combinaises** : French "combine" and "binaise" : trick, ruse) can be obtained if the father chooses, each time (**at a tom**), three (**ififif**) girls (**minney**) out of a chorus of twelve (**illitterettes - pthwndxrczpl**), after having drawn out (**extracted**) his (**hids**) male member (**cubid rute** : cubic - three - phallus and testicles). I won't try to explain the plethora of allusions, but some specific remarks are needed, in order to understand the mathematical traps.

A "surd" (absurd) is an irrational number:

An irrational Nth root, any mathematical expression such as a square root, cube root or higher root which cannot be written as a common fraction [WP];

the exclamation mark (!) denotes a "factorial":

In mathematics, the factorial of a non-negative integer n, denoted by n!, is the product of all positive integers less than or equal to n. For example, 5! = 5 x 4 x 3 x 2 x 1 = 120. [WP]

The factorial of the twelve "**pthwndxrczpl**" is: $12! = 479,001,600$: the cubic root of which (782.43029) is a "surd".

In mathematics a *combination* is a way of selecting several things out of a larger group, where (unlike *permutations*) order does not matter. Also referred to as *r-combination* or "*n choose r*" (**nCr**).

Now, back to our text.

McHugh thinks that "**ififif**" is "five". I disagree and see in it "3 Fs" (ef), so "ef-ef-ef". "F" for "female" and "if" as conditional. Thus "conditioned" and "hesitants" females. Hinting also at the **FW** recurring motif (**fi, fo, fum**). So, how many combinations if "n" is 12 (**anan illitterettes** - an "n") and

"r" is 3? By the way: why 3? It is possible that the number in fact represents the Father with Issy in her double aspect, thus: one male plus two females combinations. For the moment I leave aside the fact that they could also be the three soldiers (**tom**) deprived (**extracted**) of their sexual object (**cubid rute** - cupid rut), or of their male member (castration by the father). But there is, besides, a vague hint that the group of 12 (leaving aside for the moment the 12 citizens of the *vox populi*) may allude to the twelve hours of the Egyptian "*Book of the Amduat*", describing the passage of the Sun-god through the Netherworld, each phase having a "one hour" span, each phase under the control of a specific goddess. In our case a sort of 12 hours sex session. In conclusion, how many combinations?

284.16: Answers, (for teasers only).[3]

The answer, given in advance, is to be understood only by knowledgeable (teachers), though joking (**teasers**) people.

284.16: Ten, twent, thirt,

284.17: see, ex and three icky totchty ones.

I am no mathematician, so I cannot extract a sensible number out of this. At least it does seem to me that it has no connection either with the "canonic" numbers of **FW**, or with a number consistent with the above mentioned combination formula, the "**nCr**" displayed in **284.26**, in the soon to come algebraic explanation. (If "**n=12**" and "**r=3**" we get "220" - which doesn't seem to me very "canonical". Of course one could unleash qabbalistic and numerology hound dogs, but I am afraid that would lead us into a boggy landscape.) Thus, remaining on more solid grounds, we might read "**see**" as "C" (Roman 100), "**ex**" as "X" (Roman 10) and "**icky totchty ones**" as "ones [1] with dots [**totchty**]", thus "i/I" (Roman 1). And we would get 113. Again: not connected with **FW** canonic numbers (at least, none that I know of). We could consider, though, "iii" as a metaphor for the three children, who, put together, form a single Roman "one" (I) out of three minuscule "i"s. Thus we would have CXI, that is 111 - and that is definitely a **FW** canonic number. But how do we explain 10,20,30? "**Ten, twent, thirt**" seems indeed cryptic. At any rate, if someone is "teacher" enough to show a solution I'd be much obliged. For my part I'll try to be only a "**teaser**", and suggest my own explanation. For the moment I leave alone the given solution of **284.16-17** adopting the phenomenological

"ἐποχή" (suspension of judgement) and I'll try to make something out of the ensuing demonstration.

284.17: From

284.18: solution to solution.

What is immediately comprehended by a revelation (**solation** : sol : sun : light : enlightenment) of the irrational (ab-surd) problem, must have a rational explanation (**solution**). From theology (revelation) to philosophy (argumentation). Let's try to get it.

284.18: Imagine the twelve

284.19: deaferended dumbbawls of the howl above-

284.20: beugled to be the contonuation through

284.21: regeneration of the urutteration of the word

284.22: in pregress.

We start with a thundering father "**pthwndxrclyp!**" who, though a father in duodecimo size, whose thunderclap is a miniaturized form of the original one hundred letters "**ur-utteration**", with his howl (**howl**) and his "**bawls**", no matter how "dumb" (blank bombs : if I am not wrong in WW1 unexploded bombs were called "dumbs" – needs checking) is still able to "rend the ears" (**deaferended**).

(Leaving aside the fact that the "bawls" are not at all "different", since there is a repetition of the same "p" [first and last] – and leaving aside for the moment the reference to the twelve authors of the **Exagmination** – see appendix).

284.22 It follows that, if the two ante-

284.23: sedents be bissyclitties and the three come-

284.24: seekwenchers trundletrikes, then, Aysha Lali-

284.25: pat behidden on the footplate, Big Whiggler [4]

284.26: restant upsittuponable,

[marginal note (b)]

We continue with Issy in her double aspect (**the two ante-sedents be bissyclitties**), the "double" girl (bis) called (yclept) Issy (bissy), who is

already sexually mature (the “bis” of the “clit-oris/pussy” hinting at the start and the end of the menstrual cycle, “bi-cycle”) and running fast on her bike (**bicyclette**), whilst her brothers use still tricycles (**trundletrikes**), and are not in a position to reach her. As a conclusion we have the "little **ALP**" (**Aysha Laliput**), who is the prize of the fight between father and sons, the dish on the plate (**behidden on the footplate**), conquered by the Big Wig who goes on big wheels (**Big Whiggler**), and who is, no matter how old, still in erection (**restant upsittuponable**), so sexually valid.

284.26: the nCr [5] presents to

284.27: us (tandem year at lasted length!) an otto-

284.28: mantic turquo-indaco of pictorial shine by

284.29: pictorial shimmer so long as, gad of the giddy,

284.30: pictorial summer, viridorefulvid, lits asheen,

Thus the “answer” (**nCr**) to the problem is not mathematical (combinatorics), but artistic. We admire an authentic (**ottomantic**), precious (adamant), heavenly (**turquo**/turquoise) picture coming directly from the Arabian Nights (Ottoman and romantic) and from Indian kamasutra (**indaco**), an esotic “ogdoad” (Italian “**otto**”: 8: the Sun plus the seven raibow girls of his “**septain inclinasion**”), a radiant (**shine**) and shimmering one, of vectorial (**pictorial**) taste (in Math notation “*vectors*” are shown as arrows, with all their male “victorious” symbology); something that will continue until the male power keeps being “**viridorefulvid**” ; the Sun (**pictorial summer**) still green and virile (**virido**), a passionate (**fulvid** : red) king (**re** : Italian), solar (**or** : French "gold") not yet turned into ashes (**asheen**), sunset yet to come; so an artistic, refined, pleasant scene. In conclusion: **if** the Father reigns, **if** the daughter is obedient, **if** his sons do not revolt (note: *if-if-if*) there will be peace (the rainbow) and contentment. But here comes the "permutation".

285.1: but (lenz alack lends a lot), if this habby cyclic

285.2: erdor be outraciously enviolated by a mierelin

285.3: roundtableturning, like knuts in maze, the zitas

285.4: runnind hare and dart [1] with the yeggs in

285.5: their muddle, like a seven of wingless arrows,

285.6: hodgepadge, thump, kick and hurry, all boy

285.7: more missis blong him he race quickfeller all

285.8: same hogglepiggle longer house blong him[2],

[marginal note (c)]

If the sons "revolt" (**roundtableturning**), like marlins (**mierelin**) with their spears, like "Landsknechts" (colourful mercenary soldiers) (**lenz alack**), or Lancelot (**lends a lot**) of the Round Table, who betrays Arthur, his king and master; if the ardour (**erdor**) of the happy HCE (**habby cyclic erdor**) is turned into ashes and the same HCE is beaten (**enviolated**), an outrage resembling that of the house of Atreus (**outraciously**); the happy civic order (**habby cyclic erdor**) will be destroyed, chaos and disorder will follow; the girls (**zitas** : Italian "zita" maid), with their "yes", will throw away their "yokes" (**yeggs**), they will run here and there, unbridled (the yokes in the mud - **the yeggs in their muddle**), they will have unrestrained sex (the yokes in their middle), the beautiful rainbow will become a disordered confusion of colours, arrows without wings, totally undirected ("**like a seven of wingless arrows**"); there will be a hodgepodge (**hodgepadge**), the worst ever seen (**padge** : Italian "peggio" worst), with young men (Tom, Dick and Harry: **thump, kick and hurry**) chasing girls, fighting each other, each one claiming possession of the females, more than one, (**more missis blong him**), dragging them, higgledy-piggledy, to their own houses (**same hogglepiggle longer house blong him**).

285.9: while the catched and dodged exarx seems

285.10: himmulteemiously to beem (he wins her hend!

285.11: he falls to tail!) the ersed ladest mand [3] and

285.12: (uhu and uhud!) the losed farce on erro-

285.13: roots, [4]

The old exarch (**exarc**), the former Noah (**ex-arc**), who has been chased away (**catched** - Italian "cacciato") and kept at distance (**dodged**); who has hidden himself (French "cacher" : to hide) in his heaven (Himmel), like the last (Italian "ultimo" – last) godlike man (**himmulteemiously**); the first and last ladies's man (**the ersed ladest mand**), throws his last glances (**beem**) at his offspring (**roots**) gone astray (**error**) and "permutating".

285.13 twalegged poneys and threehandled

285.14: dorkeys (madahoy, morahoy, lugahoy, jog-

285.15: ahoyaway) mPm brings us a rainborne pamto-

285.16: momiom, aqualavant to (cat my dogs, if I
285.17: baint dingbushed like everything!) kaksitoista
285.18: volts yksitoista volts kymmenen volts yhdek-
285.19: san volts kahdeksan volts seitseman volts kuusi
285.20: volts viisi volts nelja volts kolme volts kaksi
285.21: volts yksi! allahthallacamelated, caravan series
285.22: to the finish of helve's fractures. [5]

[marginal note (d)]

But the “impium” **mPm** (neuter of Latin “impious”, Italian “empio”) permutations of the females (**twalegged poneys**) with chimerical half-donkeys-half-turkeys males, (**threehanded dorkeys**), the couplings of mares and donkeys, result in a farcical pantomime of watery (**aqualavant**), hybrid (bastards) puppets promiscuously and chaotically intermixing (**pamto-momiom**), until they reach the maximum factorial number of 12!, e.g.: 479,001,600. And that will be the Finish resulting from the twelve “Finnish” (**kaksitoista volts &tc.**) multiplications. The old order is gone, there is just "a heap of broken images" (*T.S. Eliot “The Waste Land”*), the 12! turned into "helve's fractures" (“Helve-ticus” aka T.S. Eliot). No rainbow now, but an “**aquavalant**” deluge (cats and dogs: **cat my dogs**).

So the moral of the story (from the father's perspective) is: *if the Father reigns there is order and peace; if the sons revolt there will be only Chaos*. And that is basically the meaning of the anticipated pseudo-mathematical solution, the disentangling of the “**outraciously**” tangled “**umbrogia**”. Let's get back to it.

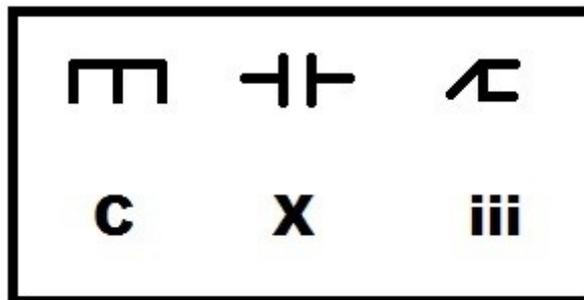
284.16: Answers, (for teasers only). Ten, twent, thirt,
284.17: see, ex and three icky totchty ones.

Ten, twent, thirt – in our case – do not represent “numbers”. Probably few people know that “Ten-twenty-thirty” is the name given to Broadway theatres, where popular roughly constructed “Frontiers melodramas” were acted. (10 to 25 cents for a top gallery seat, 20 cents to one dollar for an orchestra seat). [*Richard Wattenberg : Early-Twentieth-Century Frontiers Drama on Broadway*]. Thus “**Ten, twent, thirt**” (missing "y" - why?) is a histrionic (**teaser**) way (“y”) to announce the solution, in quite a theatrical

approach, of “the family umbrogia”. Raise the curtain! And here are our characters, our *Dramatis Personae*:

see: C (100),
ex: X (10),
iii aka I (1)
[three icky totchty ones]

In “**pictorial shimmer**”:



In order of importance: the Big One (C : 100: Father), the sweet (x : kiss) and little one (x : 10 : Issy), the minuscule sons (iii/1 : twins in their triple aspect). And we have the girl (X) sexually contended (**cee ex = sex**) by the father (C) and the sons (iii), which is a basic **FW** motif, and which in fact is the argument of the explanation of the “**family umbrogia**”.

Q.E.D.

As an appendix we might go back to the twelve letters and see in them the 12 authors of the **Exagmination of Work In Progress (284.22: word in pregress – still in a primitive state)**. In this case the “**otto-mantic turquo-indaco of pictorial shine**” may be seen as **FW**, come out of Joyce's hands and resplendent in its colourful integrity; whereas the permutations of his “heirs” result only in a chaotic plethora of scattered annotations - like these ones you are reading. And

*All the king's horses and all the king's men
Couldn't put Humpty together again!*

MARGINAL NOTES

284

(a) An oxygon is naturally reclined to rest

Being related to (sexual) "combinaises and permutandies" we may detect an allusion to the faltering virility of the Father, the old bull. It is a bull which age turns into a castrated "ox", "ygone ox" and makes him "rest". (Of course that may be only the son's wishful thinking!). The vigorous one full of life (breath, oxygen) doomed to turn, by oxidation, into rust.

(b) ba be bi bo bum

"ba be" the two antecedents, babe, Issy in her double aspect; "bi bo bum", the three soldiers, the twins in their triple aspect and a possible hint at the "fi, fo, fum" (ififif) motif – here an onomatopoeic drumming of the boys in their tricycles after the more swift Issy on her bike.

285

(c) Finnfinnotus of Cincinnati.

Connected to the fellow that is after girls and takes them away from his rivals. Thus: Finn-Finn "natus of Cincinnatus (the dictator)"; the rival twins (Finn-Finn), or just one of them: a "very" Finn, a double Finn, a famous Finn (Latin "notus"), born (Latin "natus") of Cincinnatus; the fascinating "curly one" (Cincinnatus means "curly-haired"); who acts dictatorial (Cincinnatus had been appointed "dictator" by the Roman Senate); the stormy one, like the southern wind Notus (the south wind and bringer of the storms of late summer and autumn).

(d) Arthurgink's hussies and Everguin's men.

Connected with "pantomomiom" and the "impious" mPm (permutandies). Thus we have orgies and gourmandizing, drunkards (Arthur Guinness), whores (hussies), adulteries (Guineveres cheating on Arthurs), kings reversed into "ginks" and Guineveres into Everguins.

(e) Nom de nombres! The balbearians.

It is connected with the sophisticated operations aimed at obtaining the 12! number : 479,001,600. "nom de nom !" is a polite way to swear in French. Thus a "number" (many) of "names" (insults). A result quite hard to get, that make people "stutter" (balbus) and mumble barbaric and "berberian" sounds. Lots of curses at factorial wake (the follow-up of numbers).

FOOTNOTES

[1] Dideney, Dadeney, Dudeney, O, I'd know that putch on your poll.

Direct reference to the phallic "Tullagrove Pole". We have a passionate, but forlorn queen (Dideney: Dido - Italian "Didone"); we have a "daddy" (Dadeney) and we have a common "dude" (Dudeney). And the passionate girl seems eager to know (biblically) the "putch" (German Putsch : "push") of the pole (phallus), either Dadeney's or Dudeney's. The one who will be her matter-of-fact (telegraphic) doer (do her), like the warlike Roman King "Tullus" Hostilius; and like "Tulach" (Irish : hill) of Tullamore (County Offaly), with its famous Tullamore Dew (Irish whiskey).

[2] That is tottinghim in his boots

Directly linked with the "septain inclinaison". Thus an urge that makes him "tense" (taut - totting him), something that "hurts" (tightened boots). But in the meantime, knowing that 'Tottenham in his boots' is a metaphor for "toast", that phrase could express the wish of the girl to see his father get rid of the "torture of the boot" and act resolutely, like Tottenham did.

“Charles Tottenham rode sixty miles and entered Parliament in his boots to vote against government; 'Tottenham in his boots' was long after a toast in Dublin” [Fweet]

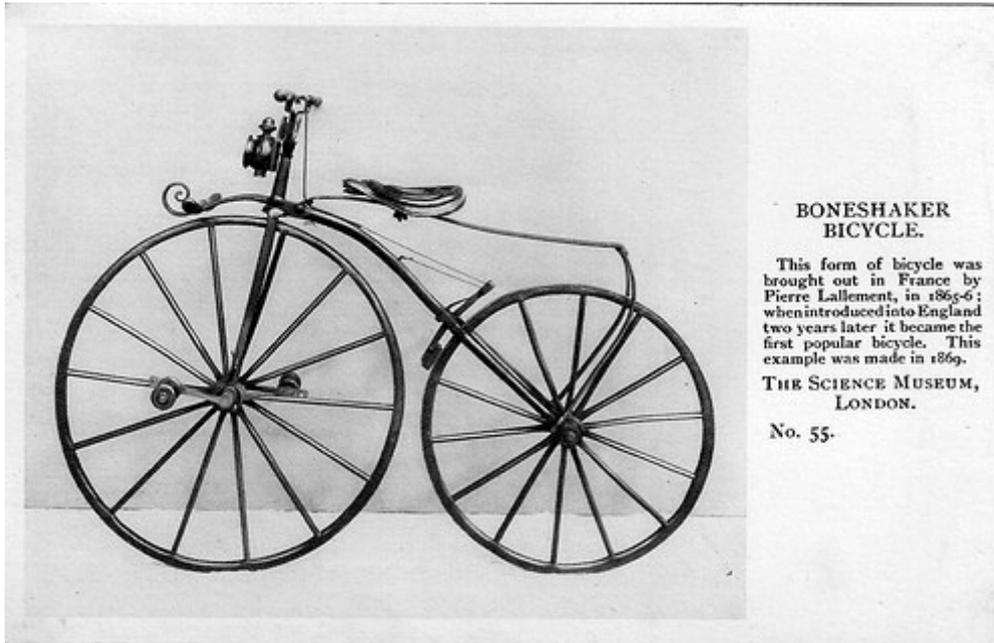
[3] Come all ye hapney coachers and support the richview press

This is directly linked to those who should understand the solution of the problem finding in themselves the humour needed to savour the subtle tricks of "scholastic" argumentations. The "hapney coachers" are teachers (coachers), that should stop being ordinary "half pennies", modest "half pens", that have no horse of their own, but are happy to loan hackneys, in order to express trite commonplace opinions. They are invited to look at literature (press) and give their limited horizons a more ample and richer view.

[4]

***Braham Baruch he married his cook
to Massach McKraw her uncle-in- law
who wedded his widow to Hjalmar Kjaer
who adapted his daughter to Braham the Bear.
V for wadlock, P for shift, H for Lona the Konkubine.***

Here the reference concerns the **Big Whiggler**, both Big Wig and Big Wheeler, whom we'll find (in *Footnote 4 of page 285*) riding his "boneshaker",



BONESHAKER
BICYCLE.

This form of bicycle was brought out in France by Pierre Lallement, in 1865-6; when introduced into England two years later it became the first popular bicycle. This example was made in 1869.

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so different from the by-and-tricycles of Issy's and the sons'. Here we have the Father manoeuvring an incestuous "*marry-go-round*". The female "mute" character (H), namely "Lona the Konkubine", seems to be Braham Baruch's "cook-ubine" (with possible hints at Abraham and his concubine Agar, whom he sent away in the desert, alone (Lona) with her little child (Ismael), because of his wife's (Sarah) jealousy. And Baruch hints as well at Spinoza, whose wife's name was Sarah, too. And of course at Brian Boru. Thus: *patriarch, philosopher and warrior*. But Lona the Konkubine, LK, may hint also at the often mentioned Lily Kinsella, namely *Msr McGrath*. It's not a case that LK is commanded to marry Massach McKraw (MMK), who is not only the former husband of her aunt, so her uncle (though only in law - thus an incestuous coupling); but MMK is a "macrò" as well (Italian "pimp" – I am not sure, though, whether this term was already in use at the time of Joyce); and *Master McGrath* was a greyhound (born in County Waterford, Ireland), the most celebrated and successful dog of his time, who won the Waterloo Cup on three occasions (vague hint at Wellington); thus MMK is "*a son of a bitch*", who gets rid of LK, repudiates her (like Abraham did with Agar), turning her into a sort of "virtual" widow and passes her (P for shift, Pippa passes, P for Italian "puttana" : whore) to Hjalmar Kjaer (HK), hinting at the protagonist of Ibsen's "*The Wild Duck*", Hjalmar Ekdal, who is a pathetic fellow, unaware that almost everything he has was provided for him — house, business, wife, even his child. A sort of *putative* father. So,

following the song:

1) BB passes LK to MMK (her uncle)

2) MMK passes LK to “dear” HK (**kjaer** : Danish “dear”)

3) the compliant HK passes his (alleged - “**adapted**”) daughter, presumably BB & LK's child (namely the young LK, whose name in Ibsen's play is “*Hedvig*”, which explains why “H” is Lona), to BB (who now is “Bear” alluding to French “*père*” : another father, somewhat different from Big Wig – peruke - Baruch) closing thus the incestuous circle. Now, the phrase *V for wadlock, P for shift, H for Lona the Konkubine*, needs a little elucidation. We find the capitals **V.P.H.** in two other places: in **99.13** (as a “**V.P.H. tailor tab**”) and in marginal left note **FW 286** “*Vive Paco Hunter*”. McHugh informs us that it may refer to *Victoria Palace Hotel*, a very expensive residence where Joyce lived during 1923-24. In our specific case the hotel allusion is well to the point, since we are dealing with a sort of “swinging couples” atmosphere. Which may hint as well at the famous and ribald “*Hôtel du Libre échange*” (Free Exchange Hotel), title of a hilarious comedy written by the French playwrights Georges Feydeau and Maurice Desvallières (1894). A situation which seems to fit the wretched bride, “wedlocked” through rolls of money (wad) and compelled to shift around like a streetwalker. Since “V” is in fact a “W” (wadlock), we get a **WPH**, an English *whore*, a Spanish *puta* and a Norwegian “*hora*”. And, of course, continuing the “P” shift, we get **VHP** as well. The French *V-ache P(utain)*! But the three capitals **V, P, H** (*vee pee eitch*) have a strange homophonic similarity with Italian “*Vi piace?*” (how do you like it?). [To be honest it has an “Apulian” accent, but I hardly believe Joyce played with a Neapolitan/Napoleon, though it sounds amusing indeed!]. Another thing which is quite amusing, but absolutely out of context for chronological reasons, is the “medical” coincidence: in fact **VPH** is the Spanish “**Virus del Papiloma Humano**”, the English “**HPV**” (Human Papilloma Virus), an annoying venereal disease. What else could we expect in a *Free Exchange Hotel*?

A blasphemous excursus

But, besides all this, there is a subtly hidden theological aspect which must be taken into account. So let's analyse the characters. Gentlemen as we are, we start with our lady: “*Lona the Konkubine*”. Why the double “k”s? Because they are the two keys of the coat of arms of the Holy See.



But we haven't yet pointed out that the lonely “Lona” hints at Italian “sola” (alone), and “sola” sounds vaguely like the English “soul”. Thus we have Father Braham (Brahman bull, the Patriarch Abraham) who gets rid of the soul of the Church and passes it, with its two “keys”, to a famous pimp (Macrò), who is also a famous “dog”, so a reversed “god”. And “key” is Italian “chiave” [kee-ah-veh], and Italian “chiavare” is English for “to fuck”. So we have a doubly fucked Church, turned into a meretrix, the Whore of Babylon, as the Cathars called Rome. Which brings back to memory Dante's Purgatory (VI, 112-114)

*Vieni a veder la tua Roma che piagne
vedova e sola, e dì e notte chiama:
«Cesare mio, perché non m'accompagne?».*

*Come and behold thy Rome, that is lamenting,
Widowed, alone, and day and night exclaims,
My Caesar, why hast thou forsaken me?*

Where we find “vedova e sola” (widow, alone), the “Lona widow” of Massach McKraw “*who wedded his widow*”. And if in “massach” we pick

the Roman “Mass”, the “uncle” becomes a “father” (who celebrates the Mass). Let's continue our road to perdition. The doubly fucked repudiated soul is sold (Isolde) to another debased soul: Hjalmar, a name that may allude to the Spanish (and poetic Italian) “*alma*” (soul). But Hjalmer as well is a “father”, though “putative” (here: the father of a “puta”), so we can detect in the three male characters (the three crowns of the coat of arms of the Holy See) the paternal figure in his decaying process,. The Louis XIV-like peruke (Big Wig) of Braham Baruch



turned into the furry hairs of a Bear;



the Almighty blessed (Baruch) Father, turned into a dear (Danish: kjaer) and obliging putative “père”. And let's not forget that the “keyd” (fucked) “K-jaer” hides also an Italian “ghiaia” (gravel). From the “rock” of the spiritual Rome, to the debased earthly “gravel” of everyday existence. From Pietro (Petrus) to “pietrisco” (crushed stone). How do you like it? **VPH?** Is all this : “inadmissible evidence”?

[5] A gee is just a jay on the jaunts cowsway.

This note is connected with the mathematical notation "nCr", which describes "combinations". But the note in fact places itself on several levels. First the "literary" one, with the shift "g/j", which in many cases have the same phonetic value, leading to possible semantic shifts. On the ornithological level, for example, we have "geese" (gee is) that can shift into magpies (jay). Birds that occasionally cross pathways used for other tasks, so they are "out of context", like "nCr", which morphs into "North Circular Road", used for driving cattle to and from the Dublin cattle market - that's why the causeway becomes a "cows-way" and a way to direct (sway) cows. And what is said to be a "jaunt" (an excursion for pleasure) is in fact a way to bring cows to their assigned destiny. The general idea of the footnote seems to suggest the reader to look at "nCr" from a different perspective, to shift the point of view, no matter how high the "anxiety" (Italian "ansia") may be. And that's why a mathematical notation "nCr" may become an "answer", which may shift as well into an "anser", that is a "goose" (gee is).

[1] Talking about trilbits.

Connected with girls "runnind hare and dart". A clear reference to "Trilby feet", about which we find an article of the (Boston?) Sunday Herald - 3 feb 1895 which specifies : "A Boston man is going to appeal to the vanities of women with a *"Trilby shoe to fit a Trilby foot"*. That was the result of the "Trilby madness" triggered by George du Maurier's novel *"Trilby"*. Which in our case underlines the concept of unchecked girls running wild, with their "beats" (bits) and their "trills", maenads like. Down here a small excerpt of the newspaper article, just to give the idea of mass conditioning:

Sunday Herald 3 Feb. 1895

SOME GIRLS WITH TRILBY FEET.

**There Is Even to Be a Trilby Play.
Other Examples of
Trilbyana**

"Trilbyana," "Trilbyness," "The Trilby Craze," are common expressions in print and out, that all go to show that the country has gone "Trilby" mad. On every side the book is being read and discussed. It is the most-called-for book at the libraries, the quickest-selling book at the stalls, the most-frequently-met book in the home. Now a parody, "Trilby Reversed," is announced from the press of one of the leading publishers, and in a few weeks "Trilby" will be seen on the stage. In the meantime the shopkeepers are doing what they can to help on the craze and aid the further popularization of the story. A New York milliner displays a "Trilby" hat as the "swagger tang" for women's spring headgear; a Chicago confectioner is making "Trilby Taffy"; a Pennsylvania manufacturer is producing a "Trilby handkerchief", while a Boston man—shrewd Yankee that he is—is going to appeal to the vanities of women with a "Trilby shoe to fit a Trilby foot."

The Baltimore girls announce, too, that they will bathe barefooted next summer, and all because Trilby's feet were bare. But, as there are few Trilby feet in real life, since tight lacing and small shoes have inflicted many an injury upon pedal perfection, the pedicurists are in for a prosperous season.

[2] Barneycorrall, a precedent for the prodection of curiosity from children

Here the connection is with the young males fighting each other and chasing girls, trying to drag them in their own coves, that is: in their "corrals". A scene somewhat wild, recalling Barney Carroll, convicted under the Coventry Act for cutting and maiming, and executed at Tyburn,

31st of July, 1765. You may have an idea of the scene here:
<http://www.exclassics.com/newgate/ng305.htm>

Now that is a scene which, in our case, lets the "curiosity" of the boys emerge and triggers in them an "imitative" desire. But, in the meantime, that is intended to be a warning against such excesses, to protect children from morbid curiosity; and, maybe, from all "born Carrolls" (Lewis).

[3] A pfurty pscore of ruderic rossies haremhorde for his divulsion

The direct connection is with "the ersed ladest mand", looked at while he is bringing back to memory his past virility, his harem of whores, 800 pretty (but how despicable: "pfui!") red-headed (rossies - Italian "rosso") mares (rossies : Middle High German "ros" : horse), used not for fight, but for pleasure (diversion – from "divert", Italian "divertire" : to amuse), rossies that tore him apart (divulsion).

[4] Look at your mad father on his boneshaker fraywhaling round Myriom square

Connected with "losed farce on errorroots". Again a pathetic look at the doting (free-wheeling) old father chasing girls aboard his "boneshaker", which is not only a bike, but a metaphor for his "weapon" (to spear whales). Unfortunately it does not seem to work properly, that's why he shakes his "bone" (penis). A pathetic attempt to square (Myriom square) the circle (the big wheel of his boneshaker), invading fields now out of his jurisdiction and trying to accomplish a task (sexual) he is no more in a condition to execute. I can't help thinking of the old eremite who tries to have sex with the lovely Angelica (whom, by magic, he has put to sleep), as narrated by Ludovico Ariosto in his Orlando Furioso (VIII,50):

*Tutte le vie, tutti li modi tenta ;
Ma quel pigro rozzon non però salta :
Indarno il fren gli scuote, e lo tormenta,
E non può far che tenga la testa alta.*

*All ways and means he to assistance calls ;
Of age in love incurable the fault :
By time worn out, the stoutest war-horse crawls,*

nor, though well fed, will in the manage vault.

In fact the English translation (Temple Harry Croker) of the last three verses is definitely *ad usum delphini*. The “politically incorrect” version is something like this:

*But that horse, lazy!, he does not assault:
In vain his reins does shake, and does him urge,
He finds no way to make his head emerge.*

[5] Try Asia for the asphalt body with the concreke soul and the forequarters of the moon behind out of his phase.

Here the connection is with "the finish of helve's fractures" at the end of the "Finnish" factorial of 12. So this is the end of the game, this is the "finish". Now, when you are finished, when your ass falters (ass phalt), when you are "flat on your ass" (in Italian the idiomatic phrase recites "col culo per terra" : with your ass on the ground, thus “asphalt” – or a more educated “sul lastrico” : in abject poverty, where “lastrico” is road, floor, flooring), and you desire to build something on more solid grounds (concrete); something which has not only a material building (body), but a fresh and lively (creke → creek) soul, then you may turn to oriental philosophy (Asia) and its esoteric doctrines like those exposed by W.B. Yeats in his “Vision”. In these doctrines obscurity (the hidden face of the moon) seems to be absent. In its last quarter (fourth) the moon becomes obscure, novilunium; but that obscurity is hidden behind the fore-quarter (the front half of the body) of the face, behind the mask. So the tenor of this note seems to be a polemic invitation, addressed to those who prefer not to face the dark and uncomfortable truth.

[6] Tomatoes malmalaid with De Quinceys salade can be tastily served with Indiana Blues on the violens.

This comes after an ultra complicated operation to get the result of 12! and an invitation to give a look at the spectre of each individual "faction".

285.26 For a surviue over all the factionables
285.27 see Iris in the Evenine's World.

Every individual has its own colours, but all jazzed up in such an absurd confusion that the seven colours of the rainbow fuse in a sort of never-heard-of mixed salad (**green**) that produces visionary effects like those described by Thomas de Quincey in his "*Confessions of an English opium-eater*", an **orange** marmalade of **red** tomatoes and **yellow** quince, served while violins (**violet**) play a jazz-like Indiana(**indaco**) blues (**blue**, like the colour of the starry Indiana flag).

