

**FW Page 299**  
**sparse annotations**  
**by**  
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Just a few annotations, not present in McHugh/Fweets.

**299.8: superposition**

Being near "**Quoint a quincidence**" and "**Omnius Kollidimus**", with their hints at quantum physics, I think we are entitled to detect a "bose", namely "*Satyendra Nath Bose*", the famous Indian physicist (1894-1974), whose name, by the way, was used by Paul Dirac to define "bosons".

**299.11: grannya-mother.**

The mythic Great Mother (e.g Venus of Willendorf). This reading is justified by the left margin note :

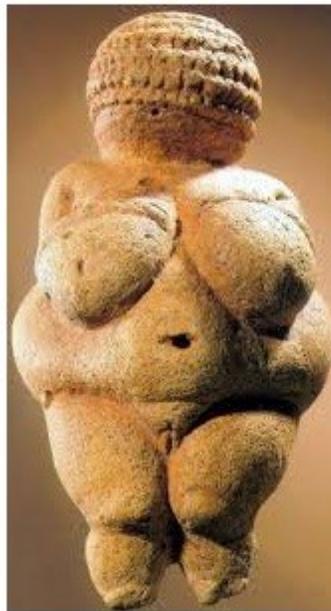
*Canine Venus*

*sublimated to*

*Aulidic*

*Aphrodite.*

Here we see Venus as a lecherous bitch (canine) morphed into a classical, elegant, first-class Aphrodite.



**BEFORE**



**AFTER**

**299.14: wrong palce as if you was seeheeing the gheist**

**299.15: that stays forenenst**

It's possible to see in it a hint at Hamlet (III,4), a scene taking place in Hamlet's mother's chamber. Hamlet has just seen the ghost of his father and his mother thinks he has hallucinations.

**Hamlet:** *"Ecstasy? My pulse as yours doth temperately keep time"*

And in fact we have the ghost (**gheist**) and the pulse (**wrong palse**)

**299.16: Where's your belested loiternan's**

**299.17: lamp?**

A possible hint at Diogenes, the cinic (canine) philosopher, who wandered around ancient Greece carrying a lantern and searching for an honest man.

**299.19: Hear where the bolgylines, Yseen here the**

**299.20: puncture. So he done it. Luck! See her good.**

**"So he done it. Luck! See her good."**

This is Dolph saying that it was God (**he -- her good**) who

made the woman's "**puncture**". For the "**luck**" of mankind!

### **299.21: Well, well, well, well! O dee, O dee**

We may read "**well**" as "pit" (no further explanation needed). Hamlet again? (III,1)

*OPHELIA Good my lord, How does your honor for this many a day?*

*HAMLET I humbly thank you. Well, well, well.*

"**O dee**" is Italian "Odi!" (listen!)

### **299.22: We like Simperspreach Hammel**

### **299.23: tones to fellow Selvertunes O'Haggans. [3]**

This helps to understand the use of GOTH1 of footnote 3.

***Pure chingchong idiotism with any way words all in one soluble.  
Gee each owe tea eye smells fish. That's U.***

Here Kev is debasing Dolph's language, which he considers both effeminate (reference to William Gerard 'Single Speech' Hamilton: Irish M.P.; made brilliant maiden speech [fweets]) and barbarous "**Simperspreach Hammel**" German words (Sprache : speech; Hammel : sheep, castrated ram), which tries vainly to be like (**fellow**) the

silver tones/tongue of the aristocratic ruling class (Thomas O'Hagan: Lord Chancellor of Ireland [fweets]).

So we have two kinds of speech: the simple and barbarous one (**Simperspreach**) of the populace (**Hammel** : sheep); and the furbished one of the ruling class. On the left margin, in correspondence to this concept, we find a note, stating:

***"Exclusivism: Ors, Sors and Fors, which?"***

For what concerns "Exclusivism" I can hardly understand McHugh's definition : *practice of being within ourselves*. For aught I know it means "to stick to one, unique idea and discard any other opinion". Thus: either-or; which reflects exactly the two "Ors" of the note; or, if we like a Kirkegaardian attitude: aut-aut (*aut* is Latin, and in fact we are inside a Latin marginal note!). Now the exclusive choice may result either by chance, by lot (Latin "**sors**") or by necessity (**Fors** - Force): Chance and Necessity - citing not Monod, but Democritus:

***Everything existing in the Universe is the fruit of chance and necessity.***

Of course "**sors**" may be French imperative "get out", thus "sors and fors" could be a sort(!) of "Get out and force (the events). Choose either this or that!"

But if we stick to Latin we have "**fors**: luck, chance" and

"fors: perhaps"; thus it seems that we walk on not so solid grounds: either...**or**, chance (**sors**), doubts (**fors**). With a possible hint at Hamlet's indecision.

But let's go back to the German terms introducing the Goths (Gothi) of footnote 3 and the famous G.B. Shaw's "fishy" reading. Done by a "priest", since "gothi" is the Old Norse term for a priest. Issy's footnote thus seems to be a sarcastic remark towards the "priestley" [Priestley Joseph: *Hartley's Theory of the Human Mind on the Principle of the Association of Ideas* (1775)] Kev who, in his affected elocution,

**299.24: he rolls over his ars and shows the hise of his**

**299.25: heels.**

transforms what he judges a barbarous speech into an annoying, idiot (**each owe tea**), fastidiously spelled, stinking (fishy) "chinoiserie" (**chingchong**) impossible to solve (**in one soluble** : insoluble). Which Dolph makes fun of, imitating Kev's polished pseudo-chinese accent.

**299.25: Vely lovely entilely!**

Kev's speech on the tip of tongue (**tsifengtse**)

Hamlet again (III,2): *Speak the speech I pray you as I pronounced it to you, **trippingly on the tongue***

morphs the "**Hammel**" (sheep) of the "**Simperspreach**"

into the "**yangsheep**" (young sheep, the innocent lamb) of the slang,

**299.25: Like a yangsheep**

**299.26: slang with the tsifengtse.**

ready to be devoured by a wolf (Chinese: **lang** [fweet]) or a devilish snake (Dutch **slang** [fweet]). In sum: a big pile of shit!

**299.26: So analytical plaus-**

**299.27: ible !**

The **anal** stage of Freudian psychoanalytic (**So analytical**) theory.

