

## FW 403.1 – 17

### annotations by orlando mezzabotta

\*\*\*\*\*

The beginning of III.1 is indeed intriguing and puzzling, with its apparently chaotic sequence of numbers. At any rate it seems that they correspond to the “midnight's chimes from out the belfry of the cute old speckled church” (403.21)

Their casual sequence is probably due the sleepy semi-conscious state of the dreamer (“as I was dropping asleep” 403.18). One might of course unbridle one's own imagination and let numerology have the lead in order to find a consistent trail or meet a “chim(num)erical” monster.

Just a few examples:

#### **403.02: Tolv two elf kater ten (it can't be) sax.**

12 2 11 4 10 6 : we might divide this series into two groups:

12 - 11 - 10 (anticlockwise)

2 - 4 - 6 (clockwise)

thus a double movement converging on "sax/sex"; forbidden, though (it can't be).

As for

#### **403.04: Pedwar pemp foify tray (it must be) twelve**

we have Welsh “pedwar(4)”, Breton “pemp (5)”, Swiss German “feufi: five o'clock : (Zurich Dialect; Pronunciation 'foify')”, a possible Italian “tre (3)” and a plain 12.

As I suggested in a previous mail "Pedwar pemp foify tray" may allude to a tray containing 45.5 Kg = 100 pounds of nails which will be used to crucify Shaun. But, if we consider just one “five” (the second one, “foify”, being an underscore) we have: 4 - 5 - 3 – 12: first a clockwise movement, which, having reached five, namely five o'clock (foify), does not want to have “sax/sex” and goes back to 3 and then to 12. Thus a coincidence of “tolv” and “twelve” which closes the round brackets (twelve = 00). Zero hour: starting from scratch.

As a matter of fact the explanation could be much simpler. The semi-conscious sleeper, hearing the chimes, can't tell whether it is six o'clock in the morning (Hark -> lark : “*It was the **lark**, the bird that sings at dawn*” Romeo & Juliet III.5 ), thus time to wake up; or midnight (Hork -> Orcus : Roman god of the Underworld), time to sleep. It seems that the first choice is rejected (**can't be**) in favour of the other one (**it must be**). So the chimes morph into the quiet and regular “**heartbeats of sleep** (403.05)”.

But I'd rather look at the sequence from quite a different perspective. The numbers follow indeed a crazy sequence. In Italian we say “dare i numeri” (to give numbers): English “to go crazy”. And we say also “fare i numeri” (to do numbers): English “to hotdog, to do crazy stunts, to bend over backwards”: sometimes alluding to sexual positions. In fact if the numbers are divided in groups of two (12-2 / 11-4 / 10-6 &tc.) they may allude to a game quite known in Italy : the “morra”



[https://en.wikipedia.org/wiki/Morra\\_\(game\)](https://en.wikipedia.org/wiki/Morra_(game))

Now, in “giocare a morra” (to play morra), we may pick “a morra - amore (love)”, namely “playing a love game”. What is interesting, although somewhat far-fetched, is the fact that “**their lot is cast** (399.17)” may allude to the “casting lots” of the Bible, which, some say, may have affinities with “morra”.

In conclusion, I suspect that this is an introduction to the 403.6-17 passage, which seems to be the description of a sexual union. In a certain sense it is the Freudian “primal scene”, in which the Father (**Pedwar**) pumps (**pemp**) the “**foify tray**”: “foify” could be a mix of French “foi” (faith), and “fée” (fairy - Morgan le fay); and Italian “fuffa” (kind of difficult to translate: in this case it could be “fluff”): thus “the pussy of a faithful fairy”. With “faithful three” which may refer as well to the male genital apparatus.

In a previous mail I suggested that the narrator, at least in the first part (before the 14 questions), is very probably Issy: the romantic aspect of her, not the passionate one. Here she has, in her dream, the disturbing vision of her parents making sex. In fact “the peal of vixen's laughter (403.20)” has a definite erotic nuance. But - and this seems to me the very point of the passage - the mother image, in the course of the dream, morphs into that of the young daughter, who becomes thus the leading sexual character.

Let's now analyse the single sentences and try to reconstruct, no matter how tentatively, the morphing process.

#### **403.06: The arch embattled.**

There is an allusion to Noah, the Arch-father, the tower-like one (Latin “arx, arcis” : stronghold, fortress), apparently in his warlike pomp, in fact engaged in a somewhat grotesque battle, as in an Archimboldian (arch embattled) painting.



#### **403.06: Mark as capsules.**

Mark seems to refer to King Mark, the Father figure. The “arch-type” being thus “Mark's castle/capsules”. Although “capsules”, namely “small boxes”, might allude to his small “testicles” (Mark's capsules / mark his capsules!). There might even be a hidden hint at “small box / small-pox” with vague allusions to venereal disease (big-pox : syphilis).

#### **403.07 : The nose of the man who was nought like the nasoës. It is self-tinted, wrinkling, ruddled.**

This seems an evident allusion to the unsatisfactory penis of the Father's , whose “nose” is not like the “authentic” one of which Ovid (Publius Ovidius Naso), with his many poems about love (Amores, Ars Amatoria, etc.) and Cyrano de Bergerac, with his huge “metaphoric” nose, are the qualified spokesmen. The metaphor continues with the “**wrinkled**” member, ashamed of itself (**selftinted**) and “**ruddled**” (both reddish for shame, and riddled: somewhat confuse and unable to understand why he is so inadequate)

#### **403.08: His kep is a gorsecone.**

There may be an allusion to the “merman” of the end of the preceding chapter (399.16). It is the “merrow man” of Irish lore, who *“has green hair and teeth, a red nose, grows a tail between his scaly legs; and he wears a magical hood. In losing it he'll lose his power to return beneath the water.”* That hood is probably the “kep”, shaped like a cone: a possible hint at the “glans” (Latin: acorn). But “gorsecone” may be also French “gros con” (fat bastard, big jerk, big stiff, &tc.); or Italian “cazzone” (big dick = asshole).

#### **403.8-9: He am Gascon Titubante of Tegmine – sub – Fagi.**

The just mentioned Cyrano reference has possibly triggered the “gorsecone” image, since Cyrano was a Gascon (boastful and hotheaded). But here he does not seem to be particularly boastful: quite the contrary: he is “titubante” (Italian : hesitating - but “tubare/tubante” is also “cooing”). Thus he is a cooing, hesitating and “uncertain” lover. The apparently erroneous “He am” shows his confusion and his inability to “conjugate”. Of course “am” could also be “M.” (monsieur): thus he is Monsieur Gascon Titubante. The reference to the famous Virgilian Eclogue: *“Tityre, tu patulae recubans sub tegmine fagi”* (You, Tityrus, as you lie under the cover of the beech ) gives vent to a lot of amusing allusions. “Tityrus”, as we know, is the Doric form of Greek “satyros”. Thus a horny satyr. And there might be also a possible pun with Italian “ti tiro” (I pull you), which is an idiomatic form for “I cause you a hard-on”.

The satyr is somewhat daunted by **Tegmine Fagi**. Now Latin “fagi” is the genitive of “fagus” (beech), thus a “son of a beech”, since “fagus” is a feminine noun : in other words “bitch”. And “fagi” is also an anagram of

Italian vulgar “figa” (cunt). **Tegmine** is the ablative of “tegmen”, meaning "cover, covering". (A possible further allusion to Italian “tegame” : pan, pot). In conclusion we have the hesitating satyr “covered” (lying under = **sub**) by the bitch/beechn.

[There might be indeed a more ribald and sarcastic touch. “Tegmen” could be “teg man”. A “teg” is a sheep in its second year, a “shearling” (a yearling sheep before its first shearing). “Fagi” might hint at “fag/faggot”. Thus a hesitating “teg” under (**sub**) a fag, covering him doggy style (beechn): Italian “pecorina” (little sheep). Metaphorically it shows the emasculation of the male figure.]

It's the triumph of the female who is on top of the (emasculated) male. And this is a reference to Adam's first wife Lilith, who did not want, during sex, to have the male on top of her, refusing her state of submission.

**403.9-10: whose fixtures are mobiling so wobiling befear my remembrandts.**

This refers to the woman, echoing Verdi's “*La donna è mobile*” (Woman is fickle -- lit. woman is a moving being). Thus the image is again that of the woman moving and wobbling atop the “recubans” (lying on his back) satyr. As for the reference to Rembrandt I think that the painting hinted at might be, more than “The Night Watch”, “The anatomy lesson”,



in which the lying corpse is shown, in his cadaverous state, to the world, with an allusion to the decayed “member” of the Father: a member which should be put in order again: “re-membered” (**remembrandts**).

There might be also a possible allusion to Isis, flapping her wings over Osiris in order to restore life to the god who had previously been dismembered by his brother Seth.

**403.10-11: She, exhibit next, his Anastashie. She has prayings in lowdelph.**

Now the camera focuses on the woman: Anastashie. There is a triple reference: a) Greek anastasis: resurrection; b) anaesthesia; and Anastasia, daughter of Tzar Nicholas II, “the little Father”. Thus the young daughter trying to resurrect her anaesthetised little father. An evident allusion to incest. She tries to accomplish her difficult task murmuring secret spells ( **prayings**) in a low-pitched tone of voice. “**delph**” points to Delphi, namely to the temple of Apollo in which dwelt the “Pythia”, the pythoness.

**403.11: Zeehere green eggbrooms.**

This marks the beginning of a monstrous transformation, the vision (Dutch ziehier: look here, here is) of a mermaid (merrow) with her green hairs (green eyebrows) morphing into “**eggbrooms**”. Now “broom” is in fact the “gorse” found in 403.08 as **gorsecone**, with its sexual allusion. But “broom” is also Italian “scopa”: and “scopare” is vulgar “to fuck”. In “eggs” we may see both the “blooming” tits of the girl and the revived “testicles” of the father. “**Zeehere**” may allude as well to Arabian Zahrah, meaning “beautiful, bright, shining and brilliant”, and also “flower, blossom, or beauty”: it was the epithet of Muhammad's daughter Fatimah. Thus it seems that the secret spells of the daughter begin to have their effect on the father.

**403.12-14**

**What named blautoothdmand is yon who stares?**

**Gugurtha! Gugurtha!**

**He has becco of wild hindigan.**

**Ho, he hath hornhide!**

The figure that emerges is the one of a barbaric man, like the Danish Harold Bluetooth (but blue teeth hint also at the merrow-man), with his bloody teeth. Gugurtha refers to the barbaric Jugurtha, with a possible hint

at Earwicker, since the Numidian king lost an earlobe, when his earrings were ripped off him. But of course there's also a reference to Oliver St. John Gogarty, Joyce's wild and obstreperous friend (Ulysses' Buck Mulligan). It's not a case that the one "**who stares**" has some similarities with the stately Mulligan coming from the "stairhead". A further Irish reference is "gorta/goartach" (hunger, hungry) and the "fear gorta", the hungry man, harbinger of famine. And last: "gugur" is Indonesian "autumn", namely "fall". Indo-nesian triggers the "**wild hindigan**", since "indigo" comes from Greek indikon : "blue dye from India". Italian "becco" is not only "beak" and "cuckold", but also "male goat", namely "buck", as Buck Milligan. And I wouldn't exclude a possible French "beaucoup" (a lot): in which case, interpreting "blue" as "indecent, obscene" (OED: the indecent connotation of "blue" seems to be able to trace back to 1864) we have the image of a very obscene and horny goat.

#### **403.14: And hvis now is for you. Pensée!**

"**hvis**" poses some problems. Of course we might read it as "this" (d-hvis), thus the just described male image (this) is offered to a girl, whose name is "Pensée". As a matter of fact "hvis" is a Norwegian term meaning either "if" or "whose": it derives from Old Norse "hves", Proto-Indo-European *\*k<sup>w</sup>is*.

I am of the opinion that there is an oblique reference to Issy, underlined by the French "Pensée", which is "thought", but also "reflection": thus hinting at the glass looking at which Issy, the pansy, tries to make out "who she really is" (hvis).

Now the sentence may be read from a double perspective. The first one, as already stated, refers to the image of the barbarous male figure. But the other one may be an introduction to the next semantic block. A sort of "Now it's your turn, Issy!". There was first the male/female couple described above, with the Father lying under the imposing woman. The male figure has just been described, now it's time to show the female one.

#### **403.14-15: The most beautiful of woman of the veilch veilchen veilde.**

"Veilchen" is German violet, the colour of lent. So, the woman referred to might be the "veiled sister" of Eliot's *Ash Wednesday*. She "*Who walked between the violet and the violet*" : Veilch & Veilchen.

Wednesday is the day of Woden, who, according to Snorri Sturluson, “is the father of all of the gods”. Probably the same “Wednesday” found in the song of the preceding chapter (**the middle, say, of next week on : 399.08**). The woman refuses to look at her inner self (she is the one who has caused the fall of the Father). She is veiled (**veilde**). In a certain sense she is “Eve” (the three “ve” of **veilch veilchen veilde**), who caused the fall of Adam. And she might be also Lilith, the lily of the field (**veilde**). The pronunciation of German “veilch” sounds somewhat like “*falsh*” hinting at German “falsch” (false); thus “veilchen” is “the little false one”. One last annotation: “veilde” is a past tense of Dutch “veilen” (to auction): thus a woman sold in an auction, a prostitute. In conclusion: a most beautiful woman, but a prostitute, a false young lily of the wild false world, who will be the disgrace of the old Father. (The incest motive).

#### **403.15-17**

**She would kidds to my vould of my palace,  
with obsidian luppas,  
her aal in her dhove's suckling.**

This is a frightening image for Issy, who does not want to identify herself with that figure. There is a sort of lesbian kiss (the union of twin faces), a teasing one (kiss / kids) from a Chimera, whose animal traits are: a goat (kid), an elephantine snake (obsidian = ophidian + pr-oboscid-es), a she-wolf (**luppas** - Latin: lupa), an eel (German Aal) and a dove (dhove). And she has cutting (obsidian) lips (= nasty remarks) which may inflict serious injuries.

But “*She would kidds to my vould of my palace*” poses additional problems, especially from a syntactic view. “Vould”, if referred to “palace”, may of course be “vault”; but it may be also Italian “volto” (face). If “**kidds**” is “kiss” one might ask why “to my vould” and not a more correct “kidds my vould”. The fact is that “*my vould of my palace*” could be interpreted as a “change of place”. “**vould**” might be Italian “voltare” (to turn around). It seems that Issy does not want (French archaic “vould”: from “vouloir” : past tense of will, want) to accept the intolerable image of her “repressed self”, so she turns around and “mis-places” herself, her visage (vould) becoming her “pale ass (palace)”.

The Chimera teases (kids) Issy , who is trying a desperate defence. There

is also a further interesting possibility, if in **kidds** we pick up a reference to Captain Kidd, the famous pirate. In this case the Chimera might point to the Prankquean and her “*why do I am alook alike a poss of porter-pease?*” (21.18-19) In other words: are we not alike (like two peas in a pod)? Our Chimera may in fact be the erotic and instinctual aspect of Issy, in conflict with the virginal and romantic one.

#### **403.17: Apagemonite! Come not nere! Black! Switch out!**

This is clearly the chasing away of the black witch, but with a lot of hilarious allusions. The Greek “apage: go away” and Latin “monere (to warn)” becomes “Agapemonites”, Greek: Agapemone (*Abode of Love*). That was a sect founded by “Henry James” Prince! The abode of love, the “bawdy love”, is commanded not to come near, a “vade retro Satana!” But “nere” and “black” hint at Italian “nero”, evoking Nero, the arsonist, who could indeed put Issy on fire - and on the pyre.

A final remark: since the next block describes the appearance of the young Shaun, prince charming, couldn't we pick in “**Apagemonite!**” - a warning (**monite**) to the page (**apage**)?