

# FW 313.2 – 314.6

tentative annotations  
by  
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## Disclaimer

These are tentative annotations, liable to be adjusted, modified or discarded. Many of them are highly questionable, definitely far-fetched and a few on the verge of insanity. So use them at your own risk. My aim is trying to put together controversial data in order to build a possible system. The results may not be satisfactory, but I am convinced that the strategy is the right one. McHugh's Annotations and Fweet should be always at hand.

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313.2: Our library he is hoping to ye public.

313.3: Innholder, upholder.

313.4: -- Sets on sayfohrt! Go to it, agitator! they bassabosuned over

313.5: the flowre of their hoose. Godeown moseys and skeep thy beeble

313.6: bee!

The representatives of the twelve guilds (Vox Populi) are, if not the authors, at least the editors of the papers (gossips) concerning HCE's deeds, creating thus a public domain **library**. Our publican (Porter) is the representative of one single guild (**Innholder**) and he must work out a defense (**uphold**) against the army of twelve.

But since Porter is the one who holds the narrative in his hands, the *basses brothers* urge him (O' Connell, the “**agitator**”) to continue his tale, stamping their feet on the floor ( **the flowre of their hoose**). And, if we read “hoose” as “hose” (breeches reaching down to the knees) then **bassabosuned** may be taken as a *fart* (flowre/flower being the ass hole), an allegorical invitation (move your ass) to Porter - who seems to take his time (**mosey**) - to display the facts (go down) without (skip) unnecessary sentimentalism (**beeble bee** : bibble and honey : mead). The reference to

Gideon (*Godeown*), whose name means “*the Feller of trees*”, probably hints at the three miracles he needs in order to be sure of God's will [*Judges 6:36-40*], thus mirroring the three sections of the tale of the Norwegian Captain. The opposition *Bass Ale/ O' Connell Ale* may allude to the male/female perspective. We see in fact a masculine O' Connell and a feminine Bass (triangle)



313.7: -- I will do that, acordial, by mine hand, sazd Kersse, piece  
 313.8: Cod, and in the flap of a jacket, ructified after his nap of a blankit  
 313.9: their o'cousin, as sober as the ship's husband he was one my god-  
 313.10: father when he told me saw whileupon I am now well and jurily  
 313.11: sagasfide after the boonamorse the widower, according to rider,  
 313.12: following pnomoneya, he is consistently blown to Adams. So  
 313.13: help me boyg who keeps the book !

So Porter continues the tale of Kersse, who, having asserted that he could adjust the captain's “**rigout**”, shows how he can manage that. And in an instant (**in the flap of a jacket**) gives a blanket the form (Norwegian “*blankett*”) of a “**hump**”. “**nap**” probably refers to Provencal “*naps*” and Italian “*nappo*”, both meaning “cup”. (Nappo is often linked with Bacchus.) Thus **his nap of a blankit** can indeed be the forming of an upside down cup, namely a hump (a **ructified** cup):



In doing that Kersse puts an end to the sneers of the *basses brothers*, who did not seem to trust his capabilities. But their ironic “**Nett sew!**” is balanced by Kersse's “*he told me saw*” referred to his godfather (probably Whitehead, since Kersse will be often invited to “*take off his white hat!*”) who taught him how to adjust the suit (**he told me saw**). This may help to shed some light on the otherwise cryptic “**o'cousin**”. That may certainly be the *basses brothers*' “occasion” to make fun of Kersse; but I wouldn't exclude a subtle verbal kinship. “**saw**” and “**sew**” are homophones and may thus be considered “*cousins*”, members of the same clan (o’).

A due memento to Kersse's godfather, **the boonamorse the widower**. McHugh suggests French “*bon amours*” (good loves), which honestly I can't see how it can fit the context. I think that it refers instead to the Italian “*Compagnia della Buona Morte*” (Brotherhood of Good Death), which has nothing to do with the American “*Skull and Bones* (Brotherhood of Death)”. It was (and still is) a brotherhood that provides means to assist indigent dying people and to pay for their funeral expenses. In our case it fits well Kersse's godfather, blown to Adams by his “**pnomoneya**”. The word comes from Italian “*buona*” (good) and Latin “*mors*” (death), with an additional Italian pun “*morse/morte*”. “*morse*” mean “it bit”, from “*mordere*” (to bite), and “*morte*” is “death”. And a possible hint at “*buonanima*” (good soul), a word used when referring to a dear departed, similar to the English “God rest his soul”.

**313.14: Whereofter, behest his suzerain law the Thing and the pilsener**  
**313.15: had the baar, Recknar Jarl, (they called him Roguenor, Irl call**  
**313.16: him) still passing the change-a-pennies, pengeypigses, a several**  
**313.17: sort of coyne in livery, pushed their whisper in his hairing,**  
**313.18: (seemed, a some shipshep's sottovoxed stalement, a dearagadye,**  
**313.19: to hasvey anyone doing duty for duff point of dorkland compors)**  
**313.20: the same to the good ind ast velut discharge after which he had**  
**313.21: exemptied more than orphan for the ballast of his nurtural life.**

Having silenced (via Kersse) the sneering brothers, Porter, as **Recknar Jarl**, claims (**behest**) *suzerainty* in his tavern and plays the judge in the confrontation between the assembly of the twelve guilds (**the Thing**) and the lonely “**pilsener**” (HCE, as an alien who drinks foreign beer), whom Porter is the present avatar of. He is considered a rogue (**Roguenor**) and, most of all, not an Irishman (**nor Irl**). We see him while he passes change to the customers, each coin having its own “**livery**”, namely a specific

image. He doesn't seem to mind the customers' whisperings, he lets them go in one ear and out the other (**pushed their whisper in his hairing**), to reach their good end (**good ind** : their finish, no injury inflicted, all's well that ends well), after having circulated in the labyrinth of his acoustic apparatus (hear rings) and the hairs of his ears. (“**ast**” may hint at Sanskrit “*asti* : it is”, which would explain “**ind**”. Thus “**ast velut** : it is just as”).

Before proceeding let's consider briefly the nature of the whispers, which are like barely audible (**sottovoxed**), stinking (**stalement**), very meticulous (shipshape) bleatings (**shipshep**), gossips (Irish *dearg-daol*: earwig) commented by "dear God!" (**dearagadye**), to put on the alert (**hasvey** : the “r” of Harvey Duff, police informer, turned into a hushing “s”) those whose task (**anyone doing duty**) is to patrol dock-land's areas (compass) in search of recesses (**duff point** : *deaf point* : a place apparently safe from eavesdropping) where disreputable companions (**compors**: Italian “compare” : accomplice) scheme out (Portuguese “*compor*”, to compose) their secret plans.

Porter values those whispers just as (Latin **velut**) diarrhea discharges. This needs some explanations, starting from “**more than orphan**”. The most obvious reference would be “more than often”. But why “orphan”? Now that word alludes to “*loneliness*”, which overlaps semantically with “privacy”, which overlaps with “*privy*”. Thus we have a “privy” (orphan) used more than often to discharge (**exemptied** : Latin “ex: out, out of”) the **ballast** (what is put in the interior) of the belly (**nurtural life**). And since it's not a regular discharge, but a repeated one (more than often) we may legitimately guess that it points to diarrhea. (**Q.E.D.**)

**313.22: And threw a cast. A few pigses and hare you are and no chicking,**  
**313.23: tribune's tribute, if you guess mimic miening. Meanly in his lewd-**  
**313.24: brogue take your tyon coppels token, with this good sixtric**  
**313.25: from mine runbag of juwels.**

Taking into no account the customers' gossips (**dearagadye** : Irish *dearg-daol*: earwig) Porter manifests his superiority, considering them like fish to be caught with a “cast net” (a net used for fishing. It is a circular net with small weights distributed around its edge – WP). But he does that in a very subtle manner, using coins as allegorical means (**if you guess mimic miening**). Let's have a look at them:

half-penny



3d



1d



In passing the change to the *basses brothers* (and considering them in their ternary aspect)



Porter tells allegorically: “*You are no more than pigs, you have consistence only as a trio, nonetheless you are cowards (hare), chickens without any individuality (the unity of 1 d). And what you must do is to homage me (O'Connell).*” (**tribune's tribute** : popular name for contributions given by Irish to O'Connell). And then he shows openly (and **meanly**) his superior status, throwing them a couple (**tyon** : two and one : **coppel**) of “coppers”, which are only fake (**token**) half crowns (Irish capall : horse)



to be compared with his genuine *wolfhound* (sixpence) guarded in his cash register (**from mine runbag of jewels**), which is in fact his “spiritual” treasure.

313.25: Nummers that is summus that is  
313.26: toptip that is bottombay that is Twomeys that is Digges that is  
313.27: Heres. In the frameshape of hard mettles. For we all would fain  
313.28: make glories. It is minely well mint.

The numbers (**nummers**), the quantity, establish the value of the individuals. Porter, with his sixpence, is at the top (**toptip** → **hierarchitectitiptitoploftical - 05.1**), at the summit (**that is summus**), he is the king (Latin *sumus* : we are : the royal we : *pluralis majestatis*), whereas the other three are entombed (tomb) at the bottom (**that is bottombay**). And he addresses each member of the trio, passing them their unworthy coins and calling them unworthy names: “**Twomeys** / tommy” (common soldier), “**Digges** / digger” (scavenger), “**Heres** / hare (coward). The plural “s” (asses) making all of them “*coward, base plebeians*”. Everyone would like to be a giant, like Finn McCool (**For we all would fain make glories**), but, claims Porter: “*Mine is the metal to mint the coins.*” (**It is minely well mint.**)

313.29: Thus as count the costs of liquid courage, a bullyon gauger,  
313.30: stowed stivers pengapung in bulk in hold (fight great finence!  
313.31: brayvoh, little bratton!) keen his kenning,

So Porter savours his victory putting coins (**stowed stivers pengapung**) in his cash register (**in bulk in hold**), satisfied by his shrewdness (**keen**) that allowed him to use the coins as a “**kenning**”.

*A kenning [...] is a type of circumlocution, in the form of a compound that employs figurative language in place of a more concrete single-word noun. Kennings are strongly associated with Old Norse and later Icelandic and Anglo-Saxon poetry. [WP]*

The publican, **Recknar Jarl**, is in fact described by a kenning. “**count the costs of liquid courage**” : he is the “reckoner” (**count the costs**) of the fiery drinks (**liquid courage**) he serves. But he is also an “earl” (**count**). And since “earl” means “*brave warrior*” we have also the “**liquid courage**” alluding to his brave and hot blood.

But in displaying his superiority (**summus, toptip**) Porter triggers the reaction of the trio at the counter. They feel it is now their turn to teach the publican a moral lesson through an allegorical play; since he is not the only one to know kennings and symbolic language. In giving a public performance of “*Finnegan's Fall*” they show how he who flies too high is doomed to fall down ruinously. Their “**mimic**” balances polemically

Porter's allegorical coins.

**313.31: the quieriest of the**

**313.32: crew, with that fellow fearing for his own misshapes, should he be**

**313.33: himself namesakely a foully fallen dissentant from the peripu-**

**313.34: lator, sued towerds Meade-Reid and Lynn-Duff, rubbing the**

**313.35: hodden son of a pookal,**

One of the three, the most eccentric and the most inquisitive (**the quieriest of the crew**), plays the role of Tim Finnegan, evoked by “**fain make glories** – 313.28 : Finn McCool/McGleoir”. He interacts with his two companions, whose names (**Meade-Reid and Lynn-Duff**) plausibly point to Shaun and Shem. **Meade-Reid**, mirrored by **reidey meade** of 314.3 alludes to a smart-ass who has his answer ready (or who plotted his scheme in advance : already made) : definitely a Shaunian trait. In **Lynn-Duff**, mirrored by **dyfflun** of 314.5, we may easily detect a devil/ **deiffel** / Teufel : definitely Shemian.

The mime starts with a prologue pointing to the publican as a possible descendant of the hunchbacked Norwegian Captain (**peripulator** : who goes around the seas : *periplus*; who populates the earth through copulation : English *populator*; who plunders: Latin *populator*), the hunch hinting allegorically at Porter's foul deeds (**misshapes**). Underlined by the many cross references to “**pookal**” (hobgoblin, cup, hunch).

**313.35: leaden be light, lather be dry and it be**

**313.36: drownd on all the ealsth beside, how the camel and where the**

**314.1: deiffel or when the finicking or why the funicking, who caused**

**314.2: the scaffolding to be first removed you give orders, babeling,**

**314.3: were their reidey meade answer when on the cutey (the cores-**

**314.4: pondent) in conflict of evidence drew a kick at witness but**

**314.5: (missed) and for whom in the dyfflun's kiddy removed the**

**314.6: planks they were wanted, boob.**

And then the actor playing Finnegan mimics the exact moment of the fall. Finnegan, unaware that there is no scaffolding, puts his feet in the void. Falling down, kicking the air and not understanding what is happening (**in conflict of evidence**), cursing, asks who is the one who played that trick on him. “*In the beginning*” there are a lot of Bible references, but forming a sort of a “reversed creation” acted out by an upside down Finnegan. There are in fact three oxymorons:

- 1) **leaden be light** : light should **shine** out, but it has the colour of **lead**
- 2) **lather be dry** : foam should be **moist**, but it is **dry**
- 3) **drownd on all the ealsth** : earth should be **dry**, but it is wet, **drownd**

**ealsth** is probably a pidgin pronunciation : /r/ changed into a *lateral consonant* /l/ [A lateral is an L-like consonant, in which airstream proceeds along the sides of the tongue - WP]. It might point to Finnegans' drunken and messed up pronunciation, or his exile into “**Ealsht** of Eden.” And then a series of imprecations:

**how the camel** : a reference to a double “hump”. The drunken Finnegans sees double.

**where the deiffel** : points to the evil (Teufel) height of the Tower of Babel (Eiffel)

**when the finicking** : it's the Finnish/Phoenix king

**why the funicking** : here we have a “funny king” hinting at “*Le Roi des Fous*” (the king of fools), namely the *hunchbacked* Quasimodo of Hugo's Notre Dame de Paris.



(Leaving aside the obvious “fucking” we might detect the famous Neapolitan song “*funiculì funiculà*”, which, since it deals with the funicular cable car on Mount Vesuvius is a further hint at “height” and recalls also 05.03 “**larrons o'toolers clittering up and tombles a'buckets clottering down.**”

The two other players, while watching (**witness**) him kicking vainly the air (and probably wishing to kick their ass [butt] [**drew a kick at witness but** ] – “**missed**” in round brackets looks like a stage direction), reply

promptly that he himself gave the order. In other words that it was his pride which convinced him he could ascend to the sky without aid.

“on the cutey” is another kenning describing Finnegan, although the character hinted at seems to be the Norwegian Captain, aka HCE, aka Porter, aka Finnegan. “cutey” is both “cutie” (pretty girl) and “on the QT” (secretly). And “corespondent” is a further hint, since it refers to one “who is alleged to have committed adultery with the respondent.” Thus “one who covers secretly a (complying) pretty girl”: anticipating the second part of the tale.

In the final phase of his fall Finnegan wants to know **whom** the removed planks have been given to. The answer (**they were wanted**) is tricky.

“They were needed” does not make much sense, it is too generic. “They were lacking” seems to fit the context better. The planks were not there, but, drunk as he was, he didn't notice and fell down. In conclusion, the moral of the play is quite simple: Finnegan is the only responsible of his fall. And that shall be Porter's end, as well. PP: Pride Punished. Pip.

