

**FW 324.18 – 325.12**  
**Passion Week or The Days of the Rebels**

by  
orlando mezzabotta

=====

**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.

=====

This passage is particularly interesting because it allows us to get a better understanding of Joyce's stylistic procedures. Apparently it marks an interval in the narrative flow. It is composed by two radio announcements: a weather forecast and a series of commercial advertisements. The four or five essays I had the chance to consult seem all to agree; but no one tries to give an explanation or to justify logically such an unexpected interlude. Radio comes, radio goes, let's proceed. With all due respect, I'd rather prefer not to and keep nosing around, asking: “*Why?*”

### 324.18: Rowdiose wodhalooing.

We should not forget that, at the end of the previous paragraph, the clients at the counter, sitting opposite Porter, invited him to modify the “dramatic” angle of his narration and arrange a new “set”. (**Our set, our set's allohn.** - 324.15). That was a clear hint at the popular Irish slogan “*Sinn féin , Sinn féin amháin!*” (Ourselves, ourselves alone!), thus an invitation to present the scene from a “patriotic” perspective. And in fact “patriotism” is the dominant idea of the whole passage. Whereas, up to this moment, the initiative was, directly or indirectly, in the hands of the Captain; now it is firmly seized by the patriotic natives. Which underscores the continuation of the symbolic conflict between the clients and the innkeeper (of foreign extraction). So the “radio” (**Rowdiose**) announcement (**wodhalooing** → word + hallo) is not only a greeting, but the symbolic image of the incoming “revolutionary rising”, the dawn of freedom. “**Rowdiose**” hints in fact at Italian “*radioso*” (radiant, bright, ablaze); and in “**wodhalooing**” we may pick up “halo”, forming then the image of a rising sun, a new “*Glorious Revolution*” against the “rowdy”, “rude” and “odious” (**Rowdiose**) invader. It is the announcement of a decisive battle, like that of “*Waterloo*” (**wodhalooing**). But since “water” becomes Russian “*wodà*”, we might even sip an anticipation of the next to come “patriotic” episode of “*Buckley and the Russian General*”.

324.18: Theirs is one lessonless missage for

324.19: good and truesirs.

The patriotic atmosphere is underlined by the reference to a verse (*Good men and true* in this house who dwell → good and truesirs) of the popular song “*The croppy boy*”, related to the 1798 rising. Of course “good and truesirs” is an ironic hint at “*coat and trousers*” which is in fact the reason of the conflict. Not forgetting that “*coat and trousers*” form a “*dress*”, that is a “*habit*”, easily morphing into “*habitat*”. So the radio signal (**Rowdiose wodhalooing**) is a sort of “*call to arms*”.



It is a message (message) inviting good patriots to wear soldier uniforms (good and true suits) and prepare for their “mission” (message). It is a plain call from the most humble citizens, the last among those who are last (lessonless → less on less) and who will be first (*Luke 13:30*). Thus a call from the people, who need no teaching, no lessons (lessonless) from academics. (Or perhaps an invitation to “naive illiterates”.)

**324.19: Will any person bereaved to be present bring-**

**324.20: back or rumpart to the Hoved polymester. Clontarf, one love,**

**324.21: one fear.**

As I said, the message is very simple, although “coded”. The literal meaning seems to be: “All those (any person) who are believed (bereaved) of having been present (present) or passing along (at the time of the tailor/sailor quarrel), are asked to stop (to the Hoved → nautical: “hove to”) to the Howth Police Station (to the Hoved polymester), in order to bring news (bring-back) and report (rumpart) their versions of the facts. Those who cannot come in person may call the telephone number *Clontarf 1014*.”

The hidden meaning being: “All those who feel “*oppressed*” by foreigners (*persen* → Norwegian “*perse*” : squeeze), who have been deprived (*bereaved*) of their passion, puissance, patience (*passent*) are asked to “bring- back” their pride and “Will” and to build a “*rampart*” (*rumpart*), to rise their “*Howth / head*” against foreign rule (*Hoved polymester* → “*hoved*” Danish “*head*” → Howth). To be ready to fight a decisive battle, like that of Clontarf which took place in 1014 (*one love, one fear*). To be united like one man (*one fear* → Irish “*fear*” : man), without (*one* → German “*ohne*”) “fear”, fighting for their country, their unique love (*one love*); their “one lessonless message”.

But “one love, one fear” hides a further meaning. It describes two opposite attitudes. The “*brave*” one, who fights for the love of his land (*one love*); and the “*coward*” one (*one fear*), who is not worthy of the name of “*man*”, as the next sentence asserts.

**324.21: Ellers for the greeter glossary of code, callen hom:**

**324.22: Finucane-Lee, Finucane-Law.**

**324.23: Am. Dg.**

“*Ellers*” is Norwegian “*otherwise*”, but recalls also Kierkegaard's essay “*Enten Eller*” (Aut Aut : Either Or). Thus, he who does not fight for his country, according to the definition of “*the great code of honour*” (*the greeter glossary of code*), is not to be called (*callen*) “*man*” (French “*homme*”), but just “*half man*” (*hom – me* → “*homme*” minus “*me*” equals “*hom*”). Underscored by Norwegian “*kallen*” (man), where the strong “*k*” is turned into a softer “*c*”. He is no more than a “*clownish*” figure, able only to “*boast*” verbally his “*Fenian*” passions, with all his “*Finnegan there, Finnegan there*” (*Finucane-Lee, Finucane-Law*). There is an obvious reference to the carousing Neapolitan song “*Funiculì, Funiculà*” and to Italian “*Lì* → *Lee*” and “*Là* → *Law*”, both meaning “*there*”. But in “*Finu-cane*” there is also an Italian “*cane*” (dog), which anticipates the next to come Jesuit motto “*AMDG : Ad Maiorem Dei Gloria*”, closing, as in a parenthesis, the “**for the greeter glossary**”

of code” (*for the great glory of God*) of the beginning. In fact in “Am. Dg.” I think we are entitled to read “*I am a dog*”. Ah, the Anti-Jesuit Joyce!

324.23: Am. Dg.

324.24: Welter focussed.

324.25: Wind from the nordth. Warmer towards muffinbell, Lull.

But “Dg” could also be the Norwegian “*day*” and “Am” German “*at, by the, near the, on the*”. Add all this to “*dog*” and we get a “*dog day*”, the quite hot temperatures of the “*dies caniculares*”. The hot days of the “*rebels / rabble*”.

Then we have again an apparent radio “*weather forecast*” (Welter focussed); but “Welter” is also a “*confused mass*” and “*move in a turbulent fashion*”. Thus we have an “*inflamed world*”, since “*Welt*” is German “*world*” and “*focus*” Latin “*fire*”. Nonetheless there are efforts to give shape, to focus, the cause of its disorder. It is a dangerous wind blowing from the North; but its “*coldness*” is mitigated, becomes “*warmer*”, in its progress. We'll know soon the reason why.

“muffinbell” is not so easy to track. Waiting for a better solution I venture to say that it points to a geographical reference, since the paragraph to come is expressed as a weather report. So I see in it the “*Irish Sea*”



shaped vaguely like a “*muffin bell*”.

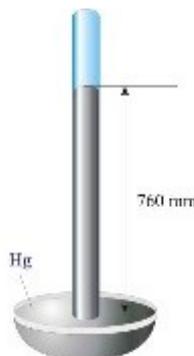


But what about “Lull”? The capital “L” makes me think of an epithet. Since “lull” is a “*temporary quiet*”, that might be a sarcastic invitation to the Captain to “*slow down and be calm*”. Behind his apparent arrogance, he is in fact a “Lull”.

I confess, though, that “Lull” made me think also of “*Raymond Lull*”, known as “*Doctor Illuminatus*” (the Enlightened Teacher). “*Doctor*” may easily morph into “*ductor*”, namely “*commander*”, thus an invitation to the Captain to have a “*clearer*” (enlightened) look of the whole situation.

The paragraph starting from **324.26** and ending at **324.34** is a typical example of “*double perspective*”. Built as a weather report, it is in fact the description of the Captain's approach and of his sexual performances.

Let us first interpret the passage at face value, namely considering it as a weather report. “*Columnfiller*” is the weather-man depicted in the form of a mercury barometer,



with its mercury “*column*” and an amusing hint at the Italian physicist “Evangelista Torricelli”, who was in fact the inventor of the mercury barometer. “*Evangelist*” justifies the “sermon” and “*torricella*” is “*little tower*”, namely a “*column*”. In his last forecast, quite a loquacious sermon (in last mount's chatty sermon), he “predicted” the arrival of an extended atmospheric disturbance caused by a Scandinavian depression (the allepected depression over Schiumdinebbia → the Italian “*schiuma di nebbia*” : foggy foam: justified by “*Italian*” Torricelli), carrying along fog (faugh sicknells), thick layers of clouds (n unusuable suite of clouds) and varying rainfalls (veiryng precipitation). It all happened as he announced it. The weather front ran along the Irish Sea (filtered through the middelhav) and, on its way westwards (on its wage wealthwards), having passed through St George Channel (same gorgers' kennel), met a contrasting weather front (incursioned a sotten retch of low pleasure) and dispersed itself (missed in some parts) with no consequences, but only circumscribed precipitations (but with lucal drizzles). The expectations for the next day (the outlook for tomarry) being clearer weather (beamed brider) and good visibility (his ability good).

The weather report might be a symbolic allusion to the positive resolution of a tempestuous situation, thus a possible appeasement. But I am of the opinion that the description hides quite a different and really ribald meaning.

324.26: As our revelant Colunfiller predicted in last mount's chatty  
 324.27: sermon,

“Colunfiller” is very likely a newspaperman (who fills columns for his articles), supposed to “*reveal*” (revelant) well in advance (predicted), in his “*chatters*” (chatty), imminent perils, like Saint Columba (Colunfiller) used to do in his “*Prophetic Revelations*” (Book One of his life, by Abbot Adomnàn). His articles are “*gospels*”, supposed to have the truth of Jesus's “*Sermon on the Mount*” (mount's chatty sermon), like “*moral preachings*” (predicted

→ Italian “*predica*”) of a very son of O' Connell (Column-filler → Latin “*filius*”), the Liberator; but more likely grotesque as the story told by Percy French in his “*Slattery's Mounted Foot*” ballad. The fact is that “*last mount's chattiry sermon*” hints at something totally different from religion. It's a “carnal mount”, a sexual coupling. With “*chattiry*” that could be a vague allusion to “*Lady Chatterly*”. But, that word points also to Russian “*четыре*” (chetyre : four), which would seem irrelevant unless we relate “*the fourth sermon*” to Italian “*quarto*” (fourth) and to the “*Discorso di Quarto*” (The sermon of Quarto) uttered by the Italian famous poet *Gabriele D'Annunzio*



(quite a “chatterer”, indeed – *pace* Joyce who admired him!), in May 1915. In it he celebrated the “*Expedition of the Thousands*” (A corps of volunteers led by Giuseppe Garibaldi, who landed in Sicily in order to conquer the Kingdom of the Two Sicilies, ruled by the Bourbons – WP), which started from the “*cliff*” of Quarto; and that was also an occasion in favour of the intervention of Italy in WWI, which in fact began that same very month. (One still may ask: “*Why Russian?*”. Because Garibaldi's volunteers wore “red shirts”,



like the red flag of the “Russian Communist Party”. And the Italian flag is vaguely similar to the Irish one, the only difference being the colour of the last band: “red” instead of “orange”.)

Far-fetched as it may seem all this fits the context, since the “*coded*” meaning of the passage deals with the sexual interest of the native female (ALP) towards the foreign Captain, who plays the seducer. That would explain why the Captain gets “*warmer*” in his progress towards the “*muffinbell*” (ALP's pussy).

D'Annunzio was in fact a famous “*tombreur de femmes*” and he was also called “*Vate*” (prophet); and St Columba (*Columcilla* → *Colunnfiller*) was considered a prophet as well. From this perspective “*Colunnfiller*” may be seen as the Captain himself, who, after his “*last mount*”, *prophecies* that he shall “*hit*” again, “*buggering*” the natives. In fact, if we read “*Colunn*” as “*colon*” (rectum), the one who “*fills it*” is indeed a “*bugger*”.

I understand that there may be some resistance in accepting my interpretation, so I'll try to justify it through a step by step “*debugging*”, inviting, in the meantime, the reader not to forget **FW 15.15-19:**

*“ The blond has sought of the brune: Elsekiss thou may, mean Kerry piggy?: and the duncledames have countered with the hellish fellows: Who ails tongue coddeau, aspace of dumbillsilly? And they fell upon one another: and themselves they have fallen.”*

So, allow me to unbridle my fantasy.

**324.27:** the allepected depression over Schiumdinebbia, a bygger

**324.28:** muster of veiryng precipitation and haralded by faugh sicknells,

**324.29:** (hear kokkenhovens ekstrast!) and umwalloped in an unusuable

**324.30:** suite of clouds

The “depression” is the “allepected” emotional melancholic reaction of the girl thinking about her presently absent “*D'Annunzio-like*” Scandinavian lover. “Schiumdinebbia” (Italian “*foggy foam*”) is something (in our case “*someone*”) impalpable and evanescent, which in fact triggers the girl's melancholy.

In “a bygger muster of veiryng precipitation” we find a Norwegian “*bygmester*” (master builder), thus one who “*erects*” buildings, like Ibsen's “*Bygmester Solness*”, who, eventually, fell down (precipitation). Thus sexual repeated events of more or less “*precipitous*” (veiryng precipitation) “*erectations and falls*”. “muster” hints also at the “*monstrous*” bigness (bygger) of his member, repeatedly called forth and shown in all its pride, peacock-like (muster → flock of peacocks).

“haralded by faugh sicknells” describes the triumphant announcement (haralded) of his coming. He is compared to the first king of Norway, Harald Fairhair (haralded), in Italian Harald “*Bellachioma*”, recalling “S-chium-dinebbia”, the “*foggy*” (faugh) foam out of which he heaves in sight; announced by the sounds of the shell horns (sicknells → sea shells) of “*tritons*”, the creatures of the sea.



But in “sicknells” we find “Nells” who could be metaphorical “Helens”, melancholy (sick) girls (nells), “*fucking hungry*”. “faugh” is pretty evident, recalling “*foggy foam*”. But “foam” may easily morph into Italian “*fame*” (hunger), which closes our libidinous circle. And I wouldn't even exclude *Nell Quickly's* melancholy recounting of John Falstaff's death (“*so upward and upward, and all was as cold as any stone*”). And a far-fetched Italian “*fagianella*” (faugh + nells), *Tetrax tetrax*, “*little bustard*”, a large bird in the bustard family.



That would point to significant meanings of “hear kokkenhovens ekstrast!” It's a hymn to *HKE*, cock in heaven (kokkenhovens), the “bird” of Paradise (please note “K” instead of “C”!). It's the “cluck” (Italian “coccodè” → kokken) of the “Helens/hens” (hovens) in “heat” (ovens & ekstrast → estrus).

“umwalloped in an unusuable suite of clouds” seems to be an obvious reference to the “unfit” garment (suite of clouds), which envelops (umwalloped) clumsily (unusable) the hunchbacked Captain. But the “suite of clouds” with its “atmospheric” imagery, matched with the “cock who is in heaven” (kokkenhovens) could be a ribald, blasphemous parody of Michelangelo's God, enveloped by an “unusual” (unusable) mantle, looking like a “suite of clouds”.



Thus the Captain “likened to God”.

**324.30: having filtered through the middelhav of the**  
**324.31: same gorgers' kennel on its wage wealthwards**

The Rook's progress assumes a definitely more sexual character. In “middelhav” we pick up “hav” which is Danish “sea”; and, as already stated, the “sea in the middle” points to the Irish sea and its “muffinbell” shape, like a “vaginal canal” (the same gorgers' kennel). The scene is viewed, though, through a moral filter, which gives it a “filthy” (filtered) look. It is a “sneaky” infiltration in a canal that

turns into a filthy “kennel”, the girl being likened to a “voracious” (gorger) bitch (kennel).

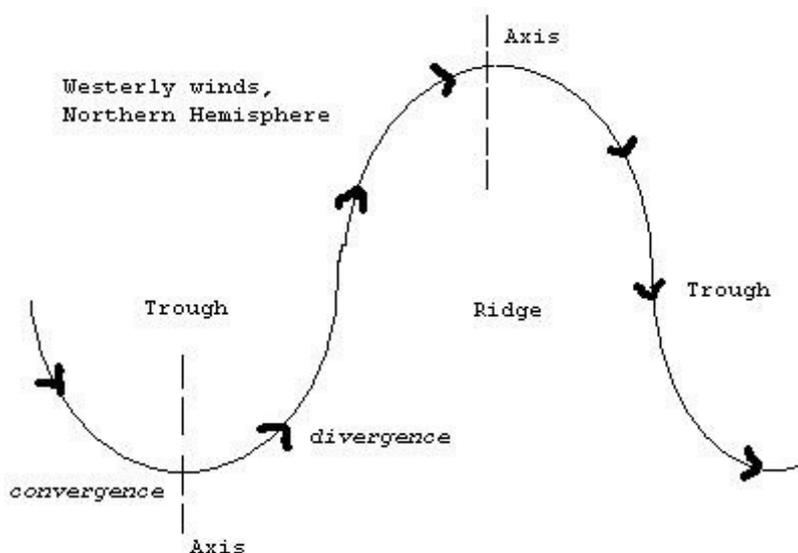
“wage wealthwards” is the way (wage) the Captain (phallus) follows to get the “recompense” (wage) for his struggles (wage); and also the way to the higher part of the vagina, the uterus, the land of fertility and “wealth” (*Be fruitful, and multiply* – Genesis 9:1); which introduces, in a quite amusing way, the next sentence:

324.31: and incursioned a

324.32: sotten retch of low pleasure, missed in some parts but with lugal

324.33: drizzles,

Here we meet an obvious contradiction, at least from a meteorological perspective, if we read “sotten retch of low pleasure” as a “sudden ridge of low pressure”. In fact a “ridge” is an elongated region of relatively high atmospheric pressure, the opposite of a “trough”, which is an elongated region of relatively low atmospheric pressure.



But in sexual terms the “sotten retch” is the “sudden reach” of “pleasure” in the nether regions (low), thus an “orgasm”. In our case “feminine”, since “sotten” hints at Italian “sottana” (cassock, gown). And here we reach the hilarious “catholic” sex phobic

allusion. The girl feels her orgasm as a sinful, satanic (**sotten**), nauseating (**retch**), base and vile pleasure (**low pleasure**), occasioned (**incursioned**) by a sudden (**sotten**) incursion (**incursioned**) under her gown (**sotten** → **sottana**). Our Italian grand-grannies, while wearing their night gowns and preparing for “*lawful*” couplings, used to say (crossing themselves):

*“Non lo fo per piacer mio,  
ma per dare un figlio a Dio.”  
(I don't do it for my own pleasure,  
but for giving a son to God.)*

So, although not a fully accomplished orgasm (**missed in some parts**), nonetheless the “*incursion*” triggers uncontrollable reactions (**lucal drizzles**).

**324.33: the outlook for tomarry (Streamstress Mandig) beamed**

**324.34: brider, his ability good.**

And that is a promise (**outlook**) of future (**tomarry** → tomorrow), radiant (**brider** → brighter) happiness, bright beams (**beamed brider**) for a next-to-be “*bride*”, hoping marriage (**for tomarry**). Since the groom (**brider** → he who gets the bride), with his “*beam*” made visible (**his ability** → visibility) and rising to the occasion (**his ability good**) is going to turn a “*seamstress*” (**Streamstress** → a ribald hint at “*masturbating*”, since a woman who sews uses a “*thimble*”, Italian “*ditale / ditalino*”, vulgar for “*finger fucking*”), an incessant (**Stream**), stressed (**stress**), masturbating girl into a Mistress Mandig. “**Mandig**” hinting at Norwegian “*manly*”, thus the mistress of a sexually potent Norwegian, well equipped like a “*Mandingo*” (black slaves, renowned for their strength).

“**Mandig**” is also Norwegian “*mandag*” (monday), the day of the moon, thus a female day; after the day of the sun, the day of the Captain. In fact if “**tomarry**” is “**Mandig** → *mandag*”, that means

that “*today*” (Am. Dg → German “Am Tag”) is “*sunday*”. So we have before us the beginning of a “*new week*”, a theme that will expound itself in the rest of the passage and about which I’ll talk later on.

**324.35:** What happens to they?

**324.36:** Giant crash in Aden. Birdflights confirm approaching nub-

**325.1:** tials. Burial of Lifetenant-Groevener Hatchett, R.I.D. Devine’s

**325.2:** Providence.

Here the camera shifts on the patriotic clients, who have been witnesses to these love manoeuvres and who ask themselves what’s going to happen (What happens to they?) on that very day (to they → today ). They express their “final” (ends) hopes (happens), hoping in a “*happy end*” (happens), which is not the same one of the would-be “bride”. As usual the passage allows two totally different interpretation, “they” being both the “patriots” and the “girl”. Let us start from this one.

“**Giant crash in Aden**”: the girl hopes that the great Edenic Adam (Aden) have a “*crush*” on her. “Aden” is a seaport city in Yemen. Let us write Yemen as “*Ye man*” and we get “*the man*” and a “*yeoman*”, a wealthy one who holds his own land.

“**Birdflights confirm approaching nub-tials**” : the girl wishes, “*auspicates*” (Birdflights → auspices) an imminent (approaching → approaching ) wedding (nub-tials → nuptials).

“**Burial of Lifetenant-Groevener Hatchett, R.I.D.**” : the girl hopes that the conflict between the foreigners – to whom her beloved, he who holds her life, belongs (Lifetenant → Lord Lieutenant of Ireland → English Rule) – and the natives (Groevener → Governor General of the Irish Free State) may finally cease with the burial of the “*hatchet*” (Burial ... Hatchett) and a general peace (R.I.D. → *Requiescat In Deo* : “May he rest in God” ).

“Devine’s Providence.” : the girl hopes that God Almighty may fulfil her wishes. Since she foresees (Italian “*prevedere*”) in her beloved a real “*stag*” (adult male animal) and her “*hero*”. “Devine” is in fact the rendering of Irish Gaelic “*Ó Daimhín*”.

[ “*Ó Daimhín*” is one of several surnames derived from the Irish Gaelic that are now rendered in English as Devine. The root of this name is “*damh*”, which according to Dineen means an “*Ox or a Stag*”. It is also used figuratively as “*Hero*”. WP ]

Let's now look at these four items from the vantage point of the natives.

1)

They hope that the “*Man*”, the Edenic Adam, may fall ruinously (Giant crash), chased away from their “*holy land*” and sent to Hell (Aden → Italian “*Ade*” : Hades).

2)

They hope and auspicate that the “*approaching wedding*” may be obscured by “*clouds*” (nub-tials → Italian “*nube*”, Latin “*nubila*”) that shall destroy (abbroaching → German “*abbrechen*”) the “*nuptials*”, so that the girl remain “*nubile*”.

3)

They wish to get finally rid (R.I.D.) of their “*hunted animal*”, their Dutch “*quarry*” (Groeve → Dutch “*quarry / cave*”), who wants to be both Lieutenant and Governor (Lifetenant-Groevener); and bury him together with the “*hatchet*” with which they hope to hack him, to tear him apart, so that he “*may rest in pieces*” (rip → R.I.P. → rest in peace).

4)

They hope to accomplish their mission with the help of the Divine Providence, and to make a real “*stag*” of the Captain; namely “*a*

*swine or bull castrated after maturation of the sex organs*"; and *"a man who attends a social gathering unaccompanied by a woman"*.

**325.3: Ls. De.**

Here we have again quite a hilarious twisting of the meaning of the Latin motto "*L.D.S*" (Laus Deo Semper), commonly used by many saints, especially in the monastic tradition. McHugh informs us that it was put at the end of letters by the pupils of Belvedere College. Thus a Jesuit ending to the already met "**Am. Dg.**". That may be the girl's praise to God. But the "patriots" see in it quite a different meaning. The motto has been in fact "*twisted*" into "**L.S.D.**" (Pounds, Shillings, Pence). A godly praise turned into "*devil's excrement*". Not only that, but what are important are "*pounds*" and "*shillings*" - period. "*Pence*" are of a secondary order. Even the Almighty God (**De** → a "*truncated*" God → Deus / Deo) comes after "*money*". In other words the natives accuse the girl of looking after a social and economic position, regardless of her "*pure*" origin. And this introduces the last part of the passage which is basically a hymn to Irish pride.

**325.4: Art thou gainous sense uncompetite! Limited. Anna Lynchya**

**325.5: Pourable ! One and eleven. United We Stand, even many offered.**

**325.6: Don't forget.**

This is a reprimand to the girl, ALP (Anna Lynchya Pourable), whose example must be a "*parable*" for patriotic girls, lest they be "*lynched*". She thinks the wedding with the Captain is a good deal, but she is totally "*incompetent*" (**uncompetite**) about "*economy*" (**gainous sense** → sense of gain), a naïve (**gainous sense** → innocence), little, stupid "*twat*" (**uncompetite** → French "*un petit con*"). Quite "**Limited**" indeed! One who sells herself for a scant "**One and eleven**". Who believes that her union with the Captain (**United We Stand**) is an acceptable bet, with a 50% winning probability (**even many offered** → even money).

But she should in fact aim and be proud of “*native*” goods. Such as “*Irish beer*” (**Art thou gainous sense uncompetite! Limited** → Arthur Guinness and Sons, Limited) and “*Anne Lynch's Tea*” (**Anna Lynchya**). She should be proud of the 111 (**One and eleven**) votes of the patriots who, on January 24, 1799, defeated the “*act of union*” proposed by Lord Castlereagh, rumoured to be impotent and “as a green and sapless twig” (words of William Conyngham Plunket). A sarcastic hint at the Captain's alleged sexual potency. She should always remember (**Don't forget**) that only the “*union of the natives*” can save their land from foreign rule. “**United We Stand**” is in fact a common motto, that, referred to British Empire, was used by pre-revolutionary Americans (John Dickinson's War song “*The Liberty Song*”, first published in the Boston Gazette in July 1768). So she should remember that many natives proposed to her (**even many offered**).

**325.6: I wish ausplicable thievesdayte for the stork dyrby.**

**325.7: It will be a thousand's a won paddies. And soon to bet. On drums**

**325.8: of bliss.**

Here we meet an “*I*” who is probably the most influential of the three clients, the spokesman, the one who addresses ALP. Again he refers to the patriotic efforts of Irish people, especially emigrants, who bought tickets of the “*Irish Hospitals' Sweepstake*” (**I wish ausplicable thievesdayte**) to finance Irish hospitals. But the dominant image is that of a wished (**ausplicable**) victory in the battle (**dyrby** → derby) against the foreigner for the conquest of the “*fertile*” female. “**stork**” is in fact the bird associated with “*birth*”, so it is a race (**dyrby**) to win her. It is a battle, since “**thievesdayte**” points to “*tuesday*”, Italian “*martedi*” (the day of Mars), a battle against a “**thieve**” and a thief's “*deity*”. Once “**won**” that battle, the result shall not be “*III*”, but *1001* (**a thousand's a won**) native Irish babies (**paddies**). And “*so be it!*” (**And soon to bet**). Which is a clear invitation to get moving and jump into bed for the amorous battle at the tune of the rolling sound of

drums (**On drums of bliss**). And in the meantime a battle against the always thorny presence of the Captain.

**325.8: With hapsalap troth, hipsalewd prudity, hopesalot hon-**

**325.9: nesy, hoopsaloo luck.**

Here we get entangled in a very jungle of intertwined meanings. The first reference seems to be the one pointing to the “*four absolutes*” of the Oxford Group, the moral standards of “*absolute honesty, absolute purity, absolute unselfishness, and absolute love*”, imperatives followed by those who are controlled by God. But these godly imperatives are faced and distorted by the “*Cuntian*” ones of the Captain, whose conflictual presence is hinted at by the Scandinavian allusion to “*Uppsala*”, the famous city, which was once the main pagan centre of Sweden. So each item shows a conflicting view.

1) **hapsalap troth** : the absolute pledge of fidelity (**troth**) contrasted by the fortuitous (**hap**) promise to a happy slut (**salap** → French “ *salope*”). Body hint: the “*lap*”.

2) **hipsalewd prudity** : the absolute “*purity*” becomes a hypocrite show of “*prudery*”, performed by a “*lewd*” son of a bitch (French “*salaud*”). Body hint: the “*hip*”.

3) **hopesalot hon-nessy** : the absolute “*honesty*” turns into something malicious, according to the motto of the Order of the Garter “*Honi soit qui mal y pense*” (Shamed be he who thinks ill of it).

Malicious hops, a lot of hops, indeed, by a drunkard filled with beer (*hops*) and cognac (*Hennessy*). And probably bringer of venereal disease, since “*salot*” is “*plague*” in Tagalog, the main language of Philippines. Body part: the “*thigh*” → “*garter*”.

4) **hoopsaloo luck** : the absolute “*love*” takes the form of a “*bet*” on a looping “*roulette*”, the wheel of fortune of the Tarot cards;



just a “*roll*” and “*good luck*”. Body hint: the “*vagina*”, the two circles (hoop and loop) of the diagram of page 293.

**325.9:** After when from midnights onwards the

**325.10:** fourposter harp quartetto.

But “*when the battle's lost and won*”, after the day of “*Mars*”, “*Mercury*” (Wednesday → the day of the “*wed-ding*”), bringing happy news, shall open the door to feasts and celebrations, supervised and “*annotated*” by the Irish “*Four Masters*” (fourposter harp quartetto).

**325.10:** (Kiskiviikko, Kalastus. Torstaj, tanssia.

**325.11:** Perjantaj, peleja. Lavantaj ja Sunnuntaj, christianismus kirjallisuus,

**325.12:** kirjallisuus christianismus.)

What is important here is the use of “*Finnish*”, since it hints both at “*Phoenix*” and “*finish*”. It marks the “*end*” of an era and a “*resurrection*”; the Four Masters being like the “*Four Horsemen of the Apocalypse*”. Each master linked to a day and a specific action.

“*Kiskiviikko, Kalastus*” : Wednesday and “*fishing*”. The “*merman*” (the Captain) has been fished out.

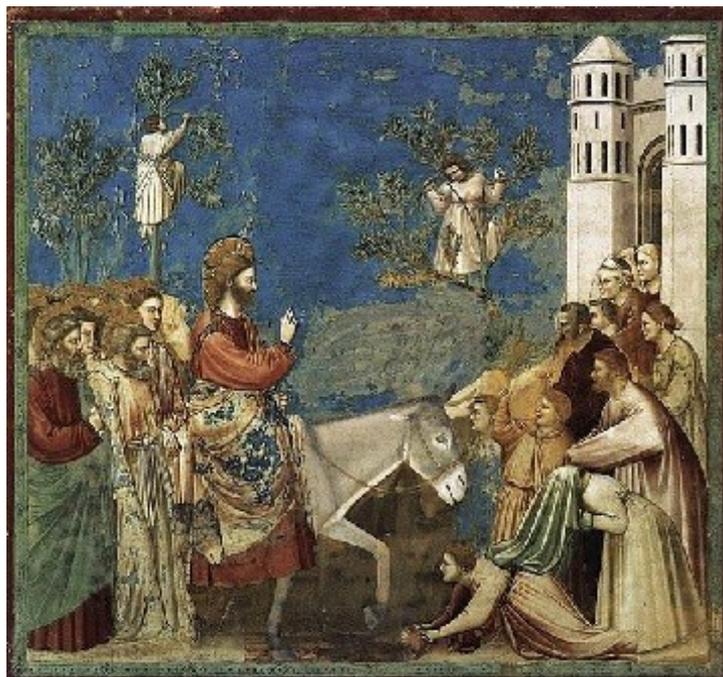
“Torstaj, tanssia” : Thursday and “*dancing*”. The joyful dance around the captured prey.

“Perjantaj, peleja” : Friday and “*games*”. A reference to the “*funeral games*” of the Iliad, Book 23.

“Lavantaj ja Sunnuntaj, christianismus kirjallisuus, kirjallisuus christianismus” : Saturday and Sunday; and “*literature*”. Here we find “*civic*” and “*religious*” celebrations; and a begging for mercy to God and Christ (*Kyrie Eleison, Christe Eleison*) for the slaughter and the carnal sin. In fact “Lavantaj” hints at Italian “*lavanda*” (washing, cleansing); and “Lavantaj ja” has a striking similarity with “*lavandaia*” (washer woman). So there is a ritual “*washing*” followed by a “*sun tan*” (Sunnuntaj), an immersion into radiant divine light.

**325.12: Whileds this pellover his finnisch.**

All this marks the end (*finnisch* → *finish*) of the symbolic parody of the “*holy week*”, which started on the day before “*mandig*” (thus a “*sunday*” corresponding to the Christian “*Palm Sunday*”; the Captain's approaching parodying Jesus' triumphal entry into Jerusalem),



continued through the Captain's "*passion*" (Kalastus – tanssia - peleja → capture, flogging, crucifixion) and ended with the Christian Irish "*resurrection*". It is the end of the "pellover", which is both "*parable*" and "*palaver*" ("*idle talk*" derived from sailor's slang: "*negotiating with the natives*"). And it is the "*day of reckoning*", since "pell" hints at the "*pell rolls*" used by the clerks of the Pell Office (a department of the Exchequer in which the receipts and payments were entered upon two rolls of parchment – WP). The day of the final showdown.

