

FW 325.26 – 326.6

THE SCAT STORY 2

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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The first part of The Scat Story ended with the apparent appeasement between the Captain and Kersse, which was preliminary to the marriage the ship's husband is trying to arrange. So he now directs his attention to the sailor, whom he must convince to become “Catholic”.

325.26: And Gophar sayd unto

325.27: Glideon and sayd he to the nowedding captain, the rude hunner-

325.28: able Humphrey,

Here we have another reference to Gideon, with “Gophar” who is in fact “*God Father*”, namely a “*godfather*”, namely the ship's husband, who keeps addressing the Captain, called “Glideon”, stressing his “*slippery*” character (glide), one who is not so easy to capture. He, who should be in the “*wedding*” direction (now (w)edding), seems indeed to escape (no wedding). His name is “Humphrey”, meaning “*peaceful bear cub*”; or, maybe, “*peaceful Hun*”; although this sounds like an “*oxymoron*”. “hunner” is Swedish “*Huns*”, but Norwegian “*females*” as well; thus, he who should be a “*right honourable*” (rude hunner-able) fellow, under the hide of a cute “*bear cub*”, hides a “*rude*” and skilled (able) womanizer (hunner). The ship's husband does see him in his seduction efforts – which needs some elucidations.

325.28: who was praying god of clothildies by the seven

325.29: bosses of his trunktarge he would save bucklesome when she

325.30: wooed belove on him,

Let us consider first “*clothildies*”. The reference to “*Saint Clotilda*” seems obvious. She, a catholic, had been given in marriage to the heretic Clovis (follower of Arianism) who eventually converted himself to Catholicism. In our case “*cloth*” points to the Irish catholic tailor's daughter. “*god of clothildies*” would then be an allusion to the God of the Catholic Church. But a Captain “*praying*” a god of the natives seems quite unfit. I am of the opinion that the Captain is just feigning a prayer; it's not a case that both “*god*” and “*clothildies*” start with a “*lowercase*” letter. He is trying to deceive the girl, showing himself as a pious person who is praying the crucified Christ. That would explain the otherwise enigmatic “*by the seven bosses of his trunktarge*”. McHugh points out the reference to McPherson's “*The Poems of Ossian: Temora VII*” : “*Seven bosses rose on the shield... On each boss is placed a star of night*”. “*boss*” being “*a circular rounded protuberance... on a shield*”.



But that wouldn't make much sense. In our context “*boss*” is more likely “*hump*”, so that “**the seven bosses**” could be a reference to the “*seven hills of Rome*”, thus suggesting the Catholic “*Holy See*”. But that would hardly explain “**trunktarge**”. “*Targe*” is a “*shield*”; and that could hint at a shield that covers the anatomical “*trunk*” of a person (I'd say quite dubious); or a “*wooden*” shield. But that too wouldn't make much sense. However, if we read “**targe**” as “*target*” (which derives etymologically from “*targe*”), we get a different image. It is a “*target*” on a “*tree trunk*”, with plausible allusions to the crucifix.



That would give a different tournure to “**the seven bosses**”. In the above mentioned Ossian's poem, the “*seven bosses*” are “*the seven voices of the king*”; which, in our crucifixion context may be

“*the seven last words of Christ on the Cross*” – which would confirm the image of the Captain praying (instrumentally) the “*crucifix*” before his beloved “*clothildies*”. And he is saying that Christ will save him, Pukkelsen (**bucklesome**), the hunchbacked (**buckle** → shield → boss → hump) one, if only she would trust him (**wooded belove on him** → believe) and give him her love (**belove on him**); in other words yield her graces to him. That's a sort of blackmail: “*You yield to me and I'll turn Christian.*” In this perspective “**praying god of clothildies**” acquires a ribald nuance, with “**praying**” which could hint also at a “*playing god*” who “*preys*” on candid girls “*clothildies*” (mark the plural) : a “*heavenly*” seducer; in fact a “*lowercase*”, petty one.

325.30: comeether, sayd he, my merrytime mare-

325.31: lupe, you wutan whaal, sayd he, into the shipfolds of our quad-

325.32: rupede island, bless madhugh, mardyk, luusk and cong! Blass

325.33: Neddos bray!

But the ship's husband stops him. He knows the Captain's love spells (**comeether** → comether), he knows he is a “*playboy*” sailor (**merrytime** → **maerry time** → maritime), and old “*sea dog*” (Italian “*lupo di mare*” : sea wolf → **mare-lupe**), he knows he is a “*wooden wall*” (that's how mighty war ships were nicknamed); but “**wutan whaal**” does explicitly hint at the Viking's (**wutan** → Woden → Odin) “*male member*”, huge as “*Moby Dick*”, the White Whale, “**aal**” being German “*eel*”. The ship's husband does reverse the Captain's manoeuvre. He'll get the girl's graces only after he accepts to become a member of the Catholic Church (**madhugh, mardyk, luusk and cong** → Matthew, Mark, Luke and John), as the native Irish (Ulster, Munster, Leinster, Connacht) are. The “*lost sheep*” in the “**shipfold**”. Blessed by the ass's “**bray**”. The donkey that carried Jesus in Jerusalem, just before the Passion Week. Once again a “*blasphemous*” comparison. And an invitation to “*pray*”, but this time for good (**Blass Neddos bray!** → but let us pray).

325.33: And no more of your maimed acts after this with
325.34: your kowtoros and criados to every tome, thick and heavy, and
325.35: our onliness of his revelance to your ultitude.

That would entail (after this) a stop to his threatening menaces aimed at (maimed acts) raising fear, although in fact more “mimicked” (maimed → mimed) than real. And a stop to his arrogant attitude (ultitude) towards common people (tome, thick and heavy → Tom, Dick and Harry), whom he expects to be his humble (kowtoros → Chinese “kowitz” : the act of deep respect shown by prostration) servants (criados → Spanish “servant”); whom he treats like “cows” or “bulls” of a “corrida” (kowtoros → Spanish “acà” : here: “toro” : bull); whom he shouts and yells at (criados → Venetian/Triestine “criàda” : scolding). A stop to his ignorant disdain of the “Book / Bible” (tome), grave of wisdom (thick and heavy) and his contempt of the “triune” (tome, thick and heavy [3] + our onliness [1]) God as “revealed” (his revelance) by the “Book” (tome). A God whose “importance” (revelance → Italian “rilevanza” : value) overwhelms the Captain's limited stature (ultitude → altitude); a God whose “revenge” (revelance → Italian “rivalsa”; French “revanche”),

[Dearly beloved, avenge not yourselves, but rather give place unto wrath: for it is written, Vengeance is mine; I will repay, saith the Lord. – Romans 12:19]

overcomes the heathen's “ultio” (ultitude → Latin “Vengeance”).

325.35: The illfollowable

325.36: staying in wait for you with the winning word put into his mouth

326.1: or be the hooley tabell, as Horrocks Toler hath most cares to call

326.2: it, I'll rehearse your comeundermends and first mardhyr you en-

326.3: tirely.

The Captain must accept to be checked by the “infallible” (illfollowable) Pope, able to look after (follow able) sins (ills); the one

who has in his mouth the word of Truth (**winning word**). Should the Captain disobey he'll be hanged by the balls and lapidated. This needs some elucidations.

“**hooley tabell**” is both a reference to the “*Holy Tables of the Law*” and to the natives rules, “*hooley*” being a typical Irish boisterous party. “**tabell**”, if hinting at French “*tabelle*” (schedule, array), underlines the “*list*” of commandments (**comeundermends**) to be followed.

“**Horrocks Toler**” is a little more complicated. The name sounds somewhat weird. The first allusion seem to point to “*Horace Tailor*”, thus a reference to Kersse. But we may detect in it “*Judge Horrocks*”, a character in Sheridan LeFanu's story “*An account of some strange disturbances in Aungier Street*”. He was known as a “*hanging judge*”; the same nickname of “*John Toler, 1st Earl of Norbury*”, who was considered to be one of the most corrupt legal figures in Irish history. And that gives an account of the name, underlining the menacing threat lowering on the Captain. But “*rocks*” hints at “*stones*”; at slang “*balls, testicles*” and at “*Petrus*”, the rock on which the Church was founded. “**Horrocks**” may also recall the Egyptian “*Horus*”, who, in his fight against Seth (his Greek name rendered as “*Typhon*”, thus an allusion to the furious Captain), tore his balls off. “*Balls*” hinted at also by “**comeundermends**”, in which we find “*stitched up (mended) testicles*” that are in the “*undergarments*”. In Ancient Egyptian this is the glyph for testicles:



Xrwi : the two which are under

In conclusion, if the Captain does not adapt himself to the circumstance, the “*pious*” Catholic Irish will adopt “*his (the*

Captain's) commandments”, his violent attitude, and martyr him (**mardhyr you**), hanging him by the balls and stoning him, like St Stephen, the first Martyr (**first mardhyr**) of the Church.

326.3: As puck as that Paddeus picked the pun and left the lollies

326.4: off the foiled.

This sentence, in its apparent simplicity, is indeed most complicated. “Simple” because we pick up without much effort the two “*religious*” references. The first one pointing to St Patrick who used the “*shamrock*” to illustrate the mystery of the Trinity, the “**pun**” being the analogy between “*tri-folium*” (clover → shamrock) and “*Tri-nity*”. The second reference points to Matthew 6:28 : “*Consider the lilies of the field*”. But how do they fit together in our context? Ay, there's the rub!

The fact is that if we read this sentence as the continuation of the previous one (*murder/martyr menace*) we go totally off track. “**As puck as**” points vaguely to “*as sure as*”. German “*spuken*” means “*to spit*”, thus we have the “*spitting image*”, the “*very spit*”. In other words if the Captain does not comply he shall be hanged. And that's a fact, as sure as St Patrick etc. But that does not make much sense.

I am instead of the opinion that the general meaning is an invitation to the Captain to think more of religious “*spiritual*” matters and leave aside earthly and baser ones. Thus he should turn into a “Catholic” Irishman, a “*Pad-deus* → *paddy of God*”, a Patrick who chose the spiritual “*flower*” (shamrock), taking into no account other kinds of “*defiled*” (**the foiled**) flowers (**lollies** → lilies). We should in fact read the passage of Matthew in its entirety:

“And why take ye thought for raiment? Consider the lilies of the field, how they grow; they toil not, neither do they spin.”

The Captain should stop thinking about the “*cloth*” (*raiment*), the cause of the quarrel, about his personal interest, money (*lollies*) and, most of all, about the “*defiled Lolas (the foiled lollies)*”, namely “*harlots*”. In “*lollies*” we get in fact “*dollies*”, since “*Lola*” is a form of “*Dolores*”, whose diminutive may become “*Dolly*” (although usually it derives from Dorothy). At any rate the “*Lola Lola* → *lollies*” of Marlene Dietrich's (*The Blue Angel*)



is proof enough to indicate brazen girls whom the Captain should keep at large from (*off the foiled*). “*As puck as*” would, in this acceptation, be connected with the invitation to come “*into the shipfolds of our quad-rupede island*”, just like St Patrick did.

**326.4: A Trinity judge will crux your boom. Pat is the
326.5: man for thy. Ay ay!**

Of course that choice is not without consequences. Here we detect some blasphemous cross allusions. The Captain is sentenced to “*marriage*”, like the unfortunate fellow of the famous song “*At Trinity Church I Met My Doom*”. His “*member*” (**boom** → Nautical : a long spar extending from a mast; Dutch: “*tree*”) is

“*crucified*” (**crux**), nailed to the “*wedding tree*”. And if we read “**boom**” as “*bum*” we get also the image of a priest (**Trinity judge**) kicking (**crux** → crush) his “*ass*”. Thus the “**Catholic Priest**” (**Pat** → Patrick) is responsible for his affliction. “**Ay ay!**” is not only the sign of the sailor's obedience, but also his “*Ouch!*” (Italian “*Ahi!*”).

326.5: And he pured him beheild of the ouishguss,

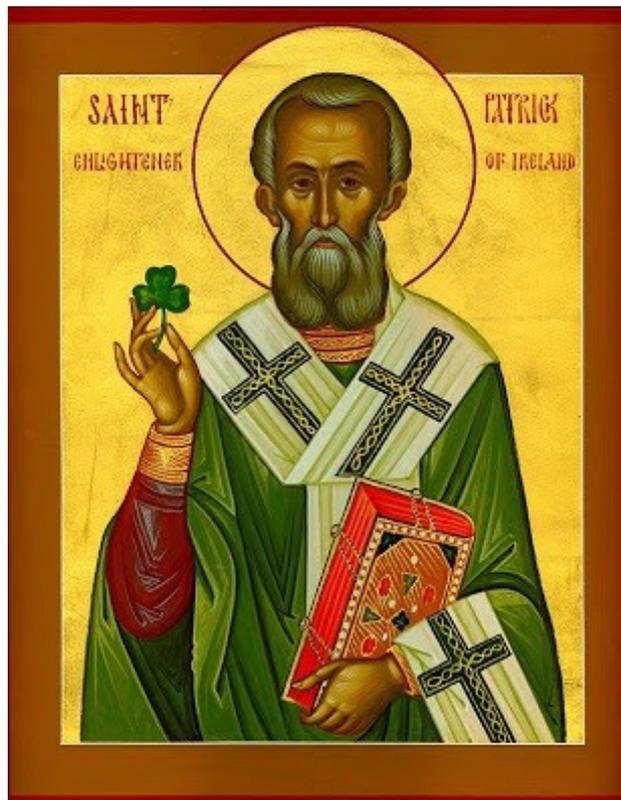
326.6: mingling a sign of the cruisk.

And the ship's husband proceeds with the baptismal rite, which is indeed quite ambiguous. It seems in fact a purification (**pured**) rite, a “*pouring*” of “*water*” (**ouishguss** → Irish “*uisce*” : water; German “*Guss*” : shower), a “*healing water*” (**beheild** → German “*heilen*” : to heal, to cure), blessed by a sign of the cross (**a sign of the cruisk**). But it is a water that becomes, miraculously, “*whiskey*” (**ouishguss**), as if by constraint (**beheild** → Norwegian “*behalde*”: to keep, hold on) and turns into a blasphemous pissing (**mingling** → Latin “*mingere*” : to urinate), drawing a “*cross*” (**a sign of the cruisk**); which of course could also be an invitation to keep away from whiskey, pissing on the jug (**cruisk** → Irish “*crùisce*”) and putting a “*cross*” on it (Italian “*mettere una croce sopra*” : to put a cross on something → to forget about). Both a “*blessing*” and an “*exorcism*”.

Let me end pointing out an I don't know how far-fetched allusion to “**cruisk**”. Being Italian, I couldn't but think of “*crusca*” (bran) and of “*Accademia della Crusca*”, an Italian society for scholars and Italian linguists and philologists.

http://en.wikipedia.org/wiki/Accademia_della_Crusca

In this acceptance the Captain's baptism would assume the (sarcastic) appearance of an “official investiture” blessed by the academic assembly devoted to the “purity” of language. Its motto is “*Il più bel fior ne coglie*” (The best flower it picks up). How could I not see in it a mirror of the “flower” picked up by “*Paddeus*”?



THE SCAT STORY - 2
(to be continued)