

# FW 326.21 – 328.3

## HOW TO EXPOSE A SPOUSE – 1/2

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.

=====

The part of the text that, following the “*baptismal rite*”, starts at **326.21** and ends with the capture of the Captain, convinced to marry the tailor's daughter (**329.13**: *Cawcaught. Coocaged.*), does not pose particular interpretive problems. There are of course some obscure allusions, but not so many, so that it is relatively easy to read. It may be divided into three definite sections:

(i) an introduction describing the objections of the customers (**326.21 – 25**) to the truthfulness of the Captain's baptism;

(ii) a panegyric of the tailor's daughter (326.26 – 328.3), introduced by a “*captatio benevolentiae*” addressed to the Captain (326.26 – 327.3);

(iii) a panegyric of the Norwegian Captain, addressed to Kersse (328.3 – 329.13)

So, let's have a separate look at them. In this commentary just the first two sections.

(i)

326.21: -- Nansense, you snorsted? he was haltid considerable agenst  
326.22: all religions ovtrow so hworefore the thokkurs pokker the big-  
326.23: bug miklamanded storstore exploder would he be wholesalesolde  
326.24: daadooped by Priest Gudfodren of the sacredhaunt suit in  
326.25: Diaeblen-Balkley at Domnkirk Saint Petricksburg?

Porter, the innkeeper, the narrator, catches the clients' scepticism. He sees that they “*snort*” and twist their nose (*snorsted*) about that “*norse*” nonsense (*Nansense*). It's amusing to know that the Norwegian explorer Frjdtjof Nansen started his explorations aboard the sealer “*Viking*”.

*Dominique/Cachou* has brilliantly suggested that in “*snorsted*” might be detected the Norwegian collier “*Storstad*”, which, in 1914, collided with the Ocean Liner “*Empress of Ireland*” and sank her. A Norwegian ramming an Irish empress seems indeed to fit the context.

Porter anticipates the clients' objections: how could the Captain, such a mighty man (*miklamanded* → Icelandic “*mikla*” : great; Danish “*mand*” : man), such a terrific figure (**big bug**), such a cursing devil (*pokker* → Danish/ Norwegian “*Damn!*”), have been such a dupe (*daadooped*) to consent to be baptised (*daadooped* →

Norwegian “*døpe*”), when everyone knows he was against all religions , which he considered a bunch of superstitions (*overtrow*)? How could he have been so naive, so trustful (*overtrow*), to let himself be fucked by his godfather (*Gudfodren*)? In fact “*fodren*” is Swedish plural of “*foder*” (feed). But “*foder*” is Portuguese “*to fuck*” (Italian “*fottere*”).

To savour the many cross references just give a look at Fweet. I add only that “*storstore exploder*” is a further hint at Nansen, the explorer, who was born in “*Store Frøen*”. And that in “*sacredhaunt*” is hidden “*the holy ghost*”.

(ii)

**326.26:** -- And here, aaherra, my rere admirable peadar poulsen, sayd

**326.27:** he, consistently, to the secondnamed sutor, my lately lamented

**326.28:** sponsorship, comesend round that wine and lift your horn, sayd

**326.29:** he, to show you're a skolar for, winter you likes or not, we

**326.30:** brought your summer with us

So the innkeeper keeps on playing the ship's husband role who addresses the Captain (*aaherra* → Norwegian : “*aa herre: O Lord*”), calling him “*peadar poulsen*”, in fact uniting the Irish “*Peadar / Peter*” and Danish “*Poul/Paul*” (in “*poulsen*” of course we might even detect a “*Pukkelsen*”); and “*rere admirable*”, since he has become a “*rare*” admirable “*rear admiral*” (the officer who commands the rear of a naval squadron, the most-junior of the admiralty ranks). And the Captain is a “*secondnamed sutor*” since, being baptised, he has been given a “*new*” (second) name; he is also a “*second hand sutor*”, since it is his “*sponsor*” who acts in his behalf, in his courtship (suit) “*dance*” (*sutor* → Rhaeto-Romanic “*sutor, suter*” : to dance). So he is asked to join the wedding “*toast*” and pass the wine (*comesend round that wine*) as in the “*last supper*”. (Another of the many blasphemous references, comparing the Captain, ready to be crucified into marriage, to Christ in his passion.) “*skolar*” hints in fact both at Danish “*skaale*”

(drink health) and Italian “*scolare*” (to quaff). A toast to his beloved, his “summer” (we brought your summer with us), the solar bride that will take him, willy-nilly, out from his “winter” (winter you likes or not), his cold attitude towards wedding. He is going to be taught, since Italian “*scolaro*” (skolar) means “*schoolboy, disciple*”.

326.30: and, tomkin about your lief eureka-

326.31: ason and his undishcovery of americle, be the rolling forties, he

326.32: sayd, and on my sopper crappidamn, as Harris himself says, to let

326.33: you in on some crismion dottrin, here is the ninethest pork of a man

First thing, the ship's husband says, the Captain must stop talking about (tomkin about) his noble origin, coming from “*Leif Erikson*” (lief eureka-son), the Viking who discovered America (his undishcovery of americle),



although the “*uncovering*” of the “*dish*” (undishcovery) did release many evils, like those of “*Pandora's box*”. But “*undishcovery*” hints also at the “*dish*” that, once discovered, was then “*covered again*” (German “*und*” : and → discovered “*und*” covered). In fact Leif's “*discover*” (eureka → I have found it!) had no follow up.

“be the rolling forties” being a further hint at the voyage back home, since the “*roaring forties*” (“*rolling forties*” is a common variant of it) are strong winds blowing eastwards.



But “tomkin” is an ironic nuance. It's a variant of “*tampion / tompson*”, namely “*a plug or cover for the muzzle of a cannon or gun to keep out dust and moisture*”.



An invitation to the Captain to shut up with his “*bombastic talks*” about his noble pedigree. But the same “tomkin” must be used to “*muzzle*” his own (the ship's husband's) “*bullshit*” (*crappidamn* → damned crap). In fact, according to “Harris” (e.g. the tailor, Horace, O' Hara, Ahorror, etc.), the ship's husband is affected by “*Ultracrepidarianism* : the habit of giving opinions and advice on

matters outside of one's knowledge". A term coming from the Latin expression: "*ne supra crepidam sutor iudicaret*" (a shoemaker should not judge above the sandal). Where "*sutor*" (cobbler) in our case becomes "*sutor*", the sponsor, acting in behalf of his godson (the Captain). In other words the ship's husband, through a (calculated) act of "self-criticism", invites the Captain to leave aside old arguments and let himself be introduced (to let you in) into a new "*realm*" of thought (on some crismion dottrin). There are many allusions: the obvious "*Christian doctrine*" (the Captain has just been baptised); the "*holy oil*" (crismion → Latin "*Chrisma*" : anointing) of "*Confirmation*" (the second sacrament), the Captain's "*fixation*"; there is in fact a "*chrismon*", which is the Christogram "*Chi-Rho*":



In our particular case we may read in it the "*cross*" put over the "*P*": "*Pukkelsen – Peadar Poulsen*", namely the Captain's crucifixion, with alpha and omega signifying the end of his wanderings. But "*crismion dottrin*" is also the "*read headed daughter*", since "*crismion*" is "*crimson*" and "*dottrin*" is Icelandic "*döttirin*" (daughter). "*crismion*" hints also at Greek "*krismion*", which is a variant of "*phulakon*" (a place where something is guarded). Thus we have a red headed (Irish) daughter, guarded by his father, the tailor, who, as we know, is the ninth part of a man (the ninethest pork of a man).

326.34: whisk swimmies in Dybblin water from Ballscodden eastmost

326.35: till Thyrston's Lickslip and, sayd he

Here we have a cynical “*all around view*” description of the tailor, a drunkard who swims (swimmies) in the deep (Dybblin → Danish “*dyb*”) waters of Dublin (whisk → whiskey), all along its axis, from East (eastmost → Ballscodden → Balscadden → Howth) to West (Lickslip → Leixlip → West); and from South, his “*nether parts*” (Ballscodden → balls and cod), up to (North) his thirsty (Thyrston's) lips, which he licks (Lickslip).

326.35: (whiles the heart of Lukky

326.36: Swayn slaughed in his icebox for to think of all the soorts of

327.1: smukklers he would behave in juteyfrieze being forelooper to her)

This is somewhat intricate. In fact it can refer both to the tailor and the sailor, who seem to have in common a “*glacial heart*” (icebox), since they care only about their interests, using the girl as a means. “Lukky Swayn” is the “*swine*” (ninethest pork of a man), the tailor, whose heart rejoices (slaughed → “*laugh*”) thinking about all the goods (all the soorts of smukklers) he is going to have “*duty free*” (he would behave in juteyfrieze), through the “*smuggler*”, coming directly from the land of the Jutes and the Frisians, since he (the tailor) is the one who guides (forelooper → in South Africa, a boy leading team of oxen) his daughter.

But “Lukky Swayn” is also the sailor, the “*swain*” whose heart rejoices thinking about all the “*smacks*” (smukklers → Danish “*beautiful*”), the kisses he is going to have from her betrothed (he is “*engaged*” : German “*verlobt*” → forelooper), without paying any additional tax (juteyfrieze).

Quite a cynical agreement, but “*round bracketed*”, not shown openly; gladly “*dormant*” (slaughed → German “*schlafen*” : to sleep) in their icy hearts.

327.2: praties peel to our goodsend Brandonius, *filius* of a Cara, spouse  
327.3: to Fynlogue, he has the nicesth pert of a nittlewoman in the  
327.4: house,

Now, here we have a tricky “Brandonius” whom we must put under control. The reference to St Brendan, “*the Navigator*” seems obvious.



And the rest of the sentence, referring to the girl (nittlewoman → little woman) he has in his house entitles us to see in him the tailor. There are further hints. The “*brand*” of his name hints at “*firebrand*”, that is the cigar/ette of *Mengarmets* of 311.30 (the mouthbrand from his firepool). In that same scene (311.25) he was addressed as “**Ahorror**”, hinting at “*O' Hara* → *a chara*” that we find here (a Cara). Now we know that Irish “*chara*” means “*friend*”. “*Cara*” is also a Latin word meaning “*dear*” and “*high priced, costly*”. The capital “**C**” hints clearly at a personal name, thus “*Cara*” is the “*precious*” tailor's mother; although “*filius of a Cara*” may point to “*son of a bitch*”, since in “*Cara* → *O' Hara*” we may pick “*a whore*”. The tailor's mother is the wife (spouse) of “*Fynlogue*”. That is a name of numerous minor early Irish saints (in fact the name of St Brendan's father) and is formed by two “*mythic*” Celtic names: *Fionn* + *Lug*. So the tailor's parents are definitely “*thoroughbred*” Irish.

Irishness underlined by “*praties peel*”, since “*pratie*” is Irish “*potato*”. But “*pratie*” triggers an amusing Italian allusion, that, far-fetched as it may seem, nonetheless does fit the context. The word sounds like Italian “*preti*”, plural of “*prete*” (priest). So if we read “*praties peel*” as “*preti spiel*” (Spiel : German “*play*”), we catch the idiomatic “*scherzo da prete*” (lit. priest's joke), meaning “*bad joke, joke in bad taste*”. And in fact what the ship's husband is playing on the Captain is indeed a bad joke, since he is “*marking*” his “*godson*” (goodsend) with an Irish “*brand*”, transforming the Norwegian “*Navigator*” into an Irish “**Brandonius**”.

“the nicesth pert of a nittlewoman” is an amusing pendant of the “*ninth part of a man*” (the tailor); a little woman quite “*clever*” (pert) with the “*needle*” (“*nittle*”) – take that as you like it.

**327.4:** la chito, la chato, la Charmadouiro, Tina-bat-Talur, cif for

**327.5:** your fob and a tesura astore for you, eslucylamp aswhen the surge

**327.6:** seas sombren,

Here begin the praises of the “*pert*” (chito → chit ) girl (chato → Provençal “*girl*”), who can gossip (la chito, la chato → chitchat), but can also keep her mouth close (chito → Spanish “*hush!*”); a charming girl (Charmadouiro → Provençal “*charmer*”), with golden hair (if we read her name as Italian “*Chiomadoro* – *chioma d'oro*”); and a possible “*Pompadour*” (Madame De).



“Tina-bat-Talur” has a lot of intricate references. Since “bat” is Hebrew for “*daughter of*”, she is the tailor's (Talur) daughter. Her name “Tina” may be a common variation of Italian “*Concettina*”, a diminutive of “*Concetta*”, namely “*Immaculate Conception*”, thus a “*virgin*”. But “tina” (Rhaeto-Romanic “*tub*”) may hint at “*wash tub*” and at her “*chitchat*” gossip, like that of the washer women.

There's more: “bat-Talur” hints also at French “*bateleur*”, the first card of the Tarots, the “*Magician*” or the “*Juggler*”;



and at “*batelier*”, a boatman, with clear hints at the Captain. And we could also read in “bat-Talur” a “*butler*”. So we have a virgin (Tina), who, by magic means (*bateleur*), transforms a “*sea Captain*” into a boatman and a butler.

The sentence seems thus to walk along a “*double*” perspective: the apparent “*good traits*” and the “*hidden intentions*”. And this is a stylistic approach that informs the whole passage, as we shall verify in the course of this analysis.

Let's take for example what comes next “*cif for your fob*”. Now we have a “*Cost, Insurance, Freight*” and a “*Free On Board*”, which are modalities of shipment. “*Fob*” means that the vendor is responsible for the transport of the goods from the fabric to the

ship. “*Cif*” means that the vendor is totally responsible, up to the destination port. In our case it would seem that the Captain (**fob**), once boarded the ship (*marriage*) puts everything on the wife's shoulders (**cif**), she will take care of the ménage. But the reading could be opposite: what the Captain thinks it's “*fob*” is in fact “*cif*”: *he* must take care of everything.

The same happens in “a *tesura astore* for you”. We read obviously “a *treasure in store for you*”. But “*tesura*” is a lot of things, among which we may pick Occitan “*piège: trap*”, so it's a trap in store for him. And “*astore*” could be Irish “*a stór*” (my treasure, darling), but also Italian “*astore*” (goshawk), an “*accipiter (hawk) gentilis*”, a good company to the above mentioned “*bateleur*” ( *Terathopius ecaudatus* : a sort of eagle), of the same Accipitridae family.



ASTORE



BATELEUR

Thus the Captain in the “*talons*” of a bird of prey. (Let alone a “bat / vampire”).

And if we read “tesura” as Portuguese “tesoura: scissors” and as Provençal “to measure” (but I haven't found, yet, a confirmation of this reading), then we have indeed a “bat-tailor” (bat-Talur) and “needle woman” (nittlewoman) that can sew the right suit for the Captain.

And another “double” view we have in “eslucylamp aswhen the surge seas sombren”. The “positive” aspect is the “light” ( eslucylamp → Provençal “esluci” and “lamp”), the lightning “lamp” that lightens the way of the “tenebrous” (sombren → Spanish “sombra” : shadow, darkness), dangerous (French “sombrier”: to go down, to sink), tempestuous (surge) seas. The negative aspect corresponds to her “stormy” and “dark” traits: the “lightnings”, the “surging” waves, the “wreckage”. And I wouldn't exclude a reference to the Aswan (aswhen) Dam: the Old one, of course, started in 1899 and opened in 1902. Dark premonition (sombren) of devastating “surges”.

**327.6: that he daughts upon of anny livving plusquebelle,  
327.7: to child and foster,**

The “daughter” (daughts) whom the tailor “dotes upon”, whom he considers more beautiful ( plusquebelle → French “plus que belle”) than any living beauty (ALP); although, now and then, some “doubts” (daughts) may arise. A girl who should be treated tenderly, like a child; but who is in the meantime the image of Mother Nature (ALP) that generates and brings up “children” (to child and foster).

**327.7: that's the lippeyear's wonder of Totty go,  
327.8: Newschool, two titty too at win winnie won, tramity trimming and  
327.9: funnity fare,**

The girl's encomium continues. She is the “wonder”, the “unique” (lippeyear → leap year ) among the “totties” (Dublin slang “totty: sexually alluring female or females”), all of them ( Totty → Italian

“*tutti/e*”), the 29 Floras (28 + 1). In fact Icelandic “*tuttugu*” is 20; but in “*Newschool*” we pick Icelandic “*níu*” (nine), so we get a “*school*” of twenty-nine “*titties*” (titty), young girls showing their “*teats*” in order to see who has the biggest ones; and it is the “*lippy*” one (lippeyear → lippey → lippy: Slang “*impertinent, mouthy, cheeky*”) who has the biggest teats, twice the size of the others: “*two titty too*” (2 – [20 + 2 = 22] → 222) against “*win winnie won*” (1- 1 – 1 = 111), so she is the “*winner*” (winnie), the “*little one*” (win → weeny) who “*won*”. And she wins through (tramity → Italian “*tramite*”) her “*trimming*”, being “*in good trim*”; and it is a real show of vanity, a funny Vanity Fair (funnity fare).

But there is another view, not so easily detectable. The Italian suggestion points also to “*tremito*” (trembling). And if we read “*dreaming*” in “*trimming*” and “*fear*” in “*fare*” we may imagine a “*lippy*” girl, who, in her “*daydreaming*” vanity, is feigning “*fear for fun*”.

**327.9: with a grit as hard as the trent of the thimes but a**

**327.10: touch as soft as the dee in floeing**

The two-sided aspect of the girl is here quite obvious: she can be both harsh (a grit as hard) and soft (soft). What's interesting is the choice of metaphors, apparently “*riverine*”. We detect in fact the rivers “*Trent*”, “*Thames*” and “*Dee*”. According to the context the first two are rough and “*gritty*”, whereas the last one is “*soft*” and mild. Probably because the “*Dee*” is seen in its “*flowing*” aspect (in floeing), the superficial waters, whereas the “*grit*” is what lies in the deepest strata of the riverbed.

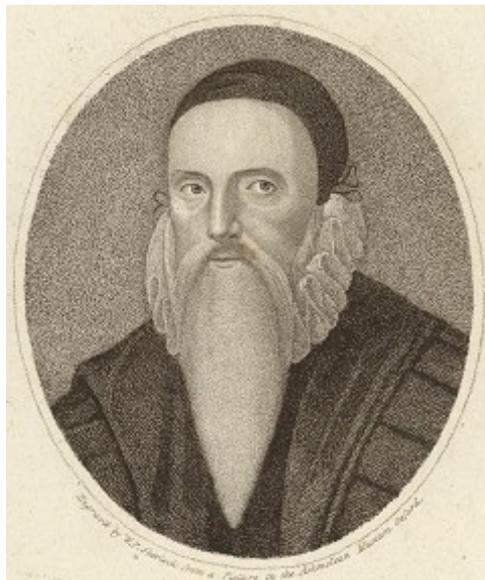
But that is not enough to justify the choice of the names. There must be further hints. I suggest that “*trent*” refers to Trento, (Ladin “*Trent*”), the Italian city of the famous “*Council*”, held between 1545 and 1563, which started the very harsh Counter-Reformation. In this perspective the Thames becomes, via

synecdoche, a metaphor for England and the “*trent of the thimes*” is then the “*trend of the times*”, the erotophobia of Victorian morality, strict and severe (a grit as hard) like the Council of Trent.

“*Dee*” is somewhat more “hermetic”, and we shall see why in a moment. One might legitimately ask the reason of the choice of that specific river. The fact is that the name “*Dee*” derives from Brythonic “*Deva*” (goddess); so “*dee in flooing*” is a “*flowing goddess*”. But “*Dee*” as “**D**” is also “*Delta*”, and in our case, when we talk of Delta we cannot but think of the Liffey, the river of life. Which, in a sense, explains also “*saft*”: in Norwegian and German it means “*juice*”, the “*flowing, divine juice of the Liffey river*”.

But there are subtler hidden hints underlining the “*unorthodox*” aspect of the girl, opposed to the Victorian one and giving a “*juicier*” explanation to “*saft*”.

“*dee*” may hint at John Dee, famous occultist and adept of Hermetic philosophy;



and the “*dee in flooing*” at the missing “*d*” of “*floo(d)ing*”. But, in connection with Dee, “*flood*” becomes “*Fludd*”, namely “*Robert*

*Fludd*”, he himself occultist and adept to Hermetic philosophy.



His Latin name was “*Robertus De Fluctibus*” (Robert of the waves), in which “*De*” is in fact the “*missing d*” of the flood (dee in flooing → De Fluctibus). Now Fludd was “*one of the first to support in print the theory of the circulation of the blood – WP*), and blood is the “*juice / saft*” of life. Thus: “*Circulation of the blood*” → “*as saft as the dee in flooing*”.

Well, talking about Dee and Delta I can't help pointing out (but, please, read and trash it!) that John Dee is the author of the famous “*Monas Hieroglyphica*”, in which, ribald as I am, in this particular context, I detect a “*mona*” and a “*fica*”, Triestine and Italian for “*cunt*”. The other hidden aspect of the girl in her flowing, divine sexuality.

**327.10: and never a Hyderow Jenny the**

**327.11: like of her lightness at look and you leap,**

Here again we meet the double aspect of the girl, “*Hyderow Jenny*” (hydrogen: lightest element), whose “*lightness*” may be interpreted either as spiritual, illuminated delicacy, far away from the “*darkness*” and “*heaviness*” of base matter; or as the “*frivolity*”

of the fickle girl, who jumps into something too precipitously: she doesn't not look “*before*” leaping, but looks “*and*” leaps (**look and you leap**). As a matter of fact, the proverb “*Look before you leap*” refers specifically to the rashness of leaping unpreparedly into marriage:

*Thus by these lessons ye may learne good cheape  
In wedding and all things to looke ere ye leape*

*John Heywood's A dialogue conteinyng the nomber in effect  
of all the prouerbes in the Englishe tongue, 1546 –  
[The Phrase Finder]*

An “*improvident*” attitude that should be corrected with a salutary “*whipping*”. We may in fact read “**Hyde-row**” as a reversed “*raw-hide*”.

**327.11: rheadoromanscing long**

**327.12: evmans invairn, about little Anny Roners and all the Lavinias of**

**327.13: ester yours and pleding for them to herself in the periglus glatsch**

**327.14: hangs over her trickle bed, it's a piz of fortune if it never falls from**

**327.15: the stuffel,**

Now come the most evident “*romantic*” traits of the girl, underlined by the use of Rhaeto-Romanic language (**rheadoromanscing**). We get an image of her, reading, during “**long**” winter (**invairn**) evenings (**evmans**), romantic novels about women and heroines of times past (**ester yours** → **yesteryear**), all of them having to do with marriage: “*Little Anny Rooney*” (Soon we'll marry, never to part / Little Annie Rooney is my sweetheart!); “*Lavinia*”, the Italic princess who became Aeneas' wife; the Biblical “*Esther*”, who became the queen to King Ahasuerus of Persia, and saved the Jewish people.

In “**evmans**” we may read “*the eve of man*”: the girl is waiting for, “*in vain*” (**invairn**), the imminent coming (*eve*) of her “*man*”. Or

that could be “*man's eve*”, the “*evening/twilight of man*”, a man in his downward trend (evening), whom she is going to save. She impersonates those heroines, looking at herself in the mirror (*glatsch*), a large tall mirror, a pier glass (*periglius*),



a glass which is very dangerous (*periglius* → *perilous*), since, should it fall down from its supporting clamps (*stuffel* → Italian “*staffe*”), it could break in a thousand pieces: a metaphor of “*split personality*”. The “*trickle bed*”, hints in fact at “*truckle/trundle bed*”, a low bed on wheels that can be stored under a larger bed; thus pointing to the “*double*” identity. But it hints also at her “*childish*” phase of development, the trickle of the future river, and her “*pissing in the bed*” (Mannikin piss). Although “*pissabed*” describes her also as a “*dandelion*”,



showing her aggressive lion's teeth (French "*dent-de-lion*").

**327.15:** and, when that mallaura's over till next time and all the

**327.16:** prim rossies are out dressparading and the tubas tout tout for the

**327.17:** glowru of their god, making every Dinny dingle after her down

**327.18:** the Dargul dale

This seems pretty simple to follow. It's the spring, after the end of the winter (when that mallaura's over), the season of bad weather (Romansh "*malaura*"). It's the time of "*The Young Girls (prim rossies) In Flower (dressparading)*", of their dancing (tout tout → "*tutu*" : a skirt worn as a costume in a ballet performance) at the music (tout tout → tooting) of the alp-horns (Rhaeto-Romanic : tubas).



I guess their "*dimensions*" leave no space to doubts about their implicit meaning. "*tuba*" is also Italian "*top-hat*": thus we may imagine young men in top-hat "*tooting*" after girls. Although she is the one whom "*itchy*" (dingle → tingle) Danny boys (Dinny) run after "*down the Dargul dale*". Now, since the name of the river Dargle means "*little red spot*", I think there's no need to explain what every "*Dinny*" looks after.

“**glowru of their god**” poses some problems. Leaving aside the obvious “*glory of their God*”, in “**glowru**” we find “*glow*” and “*glower*”, which might hint at the conflict between the instinct (glow) and the moral law of the angry (glower) God. But why “*u*” instead of a most plausible “*y*”? Is it a hint at “*Guru*” and his moral teachings? Is it a possible “*Are you?*”, hinting at the girls trying to recognize their partners?

At any rate, leaving that aside, for the moment, I'd like to point out a further general image of the whole passage. It might be referred to the “*fertile*” periods of the girls. “**when that mallaura's over till next time**” is the end of the “*monthlies*”, since “**mallaura**” may be Italian “*malòra, mala ora : bad hour*”. “**prim rossies**” are of course “*ovulated pussies*” (tubas → Fallopian tubes) ready (dressparading) for “*deflowering*” (ru → is Breton “*red*”) and “*conceiving*”, for the glory of their God.

**327.18:** and (wait awhile, blusterbuss, you're marchadant

**327.19:** too forte and don't start furlan your ladins till you' ve learned the

**327.20:** lie of her landuage!),

It seems that the Captain is sort of excited, so the ship's husband calms him down. He calls him “**blusterbuss**”, in which we find a “*blunderbuss*”, both “a stupid person” and a “*short musket*”,



ready to blow (bluster) his passionate kisses (buss). The Captain is

asked to “*slow down*”, to be not so rush in marching (**marchadant**). “**forte**” is Italian “*strong*”, but when used with a verb of motion it means “*swift*”.

But “**marchadant**” points to a lot of further allusions and helps to give more sense to the rest of the sentence. “*Mercadante*” is a variant of “*mercatante*” (Italian “*merchant*”). Saverio Mercadante was an Italian composer of operas. In Rhaeto-Romanic “**merchant**” is “*margadant*”; and that was the surname of a Rhaeto-Romanic poet, better known as “*Simon Lemnius*”, author of an epic poem (*Raeteis*), composed in Latin, celebrating the Rhaetian war against Maximilian I; but also author of some obscene books, most famous of all the “*Monachopornomachia*” (The war of monks and whores), a ribald theatre piece against Luther. Now “**furlan**” and “**ladin**” are Rhaeto-Romanic languages spoken in North-East Italy, Romansh being the one spoken in the Swiss Grisons. In conclusion the Captain is warned not to use his “*romantic*” and “*operatic*” language, in all its varieties, in order to “*roll up*” (**furlan** → furling) the ladies he puts his eyes on (**your ladins**) before he has explored the tailor's daughter's shape and attitudes (**her landuage**); which, by the way, may help him to understand how a good “*lie/lay*” she is (**the lie of her landuage**). That may also be read as “*the lie of the land*”, namely a “*topography*”. Which points to Margadant, known also as Simon “*Mercator*”. Now Mercator (Gerardus) was a famous cartographer; so, in charting the girl's “**landuage**”, the Captain should be as perceptive as his more known homonym.

**327.20: when it's summwer calding and she can hear**

**327.21: the pianutunar beyant the bayondes in Combria sleepytalking to**

**327.22: the Wiltsh muntons, titting out through her droemer window**

**327.23: for the flyend of a touchman over the wishtas of English Strand,**

Here the camera shifts to the girl who hears someone (German “*wer*” : who?) calling (**calding**) her from “*somewhere*” (**summwer**); a girl in heat (**summwer calding**), in her room (**Combria** → Romansh

“*combra / chombra*” → chamber), who, leaning out (titting out → her “tits” out of the windowsill : Dominique's courtesy), dreamily (droemer), of the dormer window (droemer window) and listening to soft (sleepytalking) piano music (pianutunar), imagines that her beloved, the Captain of the Flying Dutchman (the flyend of a touchman) comes to her from the longed for coasts (wishtas → wished + vistas) of England (English Strand), from the other coast of the Irish Sea, with eyes wide open (beyant → French “béant” : Dominique's courtesy) on the waves (French “ondes”) of the bay (bayondes).

But the images are somewhat more pregnant. First there are references (somewhat obscure, but I think discernible) to specific songs. Gershwin's “*Summer time*” (summwer calding); Cole Porter's “*Begin the Beguine*” (beyant the bayondes). Then a self-referential “*Chamber Music*” (Combria), with its

*“The old piano plays an air,  
Sedate and slow and gay – II”*

and its

*“Sleep now, O sleep now,  
O you unquiet heart! – XXXIV).*

The “Wiltsh muntons” obviously hint at the Cambrian Mountains of Wales; but in them we catch “wilt muttons”, a polemic hint at “sexually exhausted males”. Now this may perhaps explain the puzzling “pianutunar”.

I've been wondering why “pianu” instead of “piano”. Then it occurred to me that the word hides a “pia nut”, where “pia” is the feminine of Italian “pio” (pious) and “Nut” is the Egyptian Goddess of the sky, usually painted inside a starry frame, thus a Goddess of the Night.



Although the etymology is not the same, there is certainly a similarity Nut/Night. Now a “*pious goddess of the night*” who “*murmurs*” (“piano” Italian “*softly*” + Romansh “*tunàr*” : to sound) to “*exhausted males*”, is vaguely reminiscent of ALP murmuring to the exhausted HCE in their nuptial bed. So, listening to her parents' lovemaking, in their room, “Dere's wha de old folks stay – Way down upon de *Swanee Ribber*”, “*far far away*” (beyant the bayondes ); the daughter gives shape to her own sexual fantasies: of being touched by a man (touchman) with his “*fly*” opened up (flyend).

**327.24:** when Kilbarrack bell pings saksalaisance that Concessas with  
**327.25:** Sinbads may (pong!),

The girl's fantasies about sex seem to have been given license (saksalaisance → sex license), granted (Concessas → Italian “*allowed, permitted*”). The excellent (saksalaisance → excellence) feast of sex (saksalaisance → *Sechseläuten*: Zurich spring festival) is inaugurated by the peal (pings) of church bells (Kilbarrack bell). In fact “Kilbarrack” is a ruined church, but can also be parsed as “*kill barracks*”, thus soldiers' barracks. When the bell “pings” they are

“*off duty*” and can go out after girls. The old moral is down (the ruined church), “*Le sacre du printemps*” (The rite of spring), the sexual license, is unleashed. The foreign sailors (Sinbads) may have sex (pong!) with native catholic girls (Concessa → St. Patrick's mother). Let's not forget that in “Concessa” we may find the above mentioned “*Concetta* → *Concettina* → *Tina*”.

**327.25: where our dollimonde sees the phantom**

**327.26: shape of Mr Fortunatus Wright since winksome Miss Bulkeley**

**327.27: made loe to her wrecker and he took her to be a rover, O,**

Here we find indeed some interesting allusions. “*dollimonde*” is plausibly referred to the girl, who is a “*doll*” living in a dreaming world (French “*monde*”) of dolls, in a “*Doll's House*”; who is “*pure*” (French “*monde*”, from Latin “*mundus*”) and at the same time “*impure*” (*imonde* → French “*immonde*”). She has a vision (phantom shape) of a famous pirate, “*Mr Fortunatus Wright*” (note, please: **F W!**), aboard his “*phantom ship*” (The Flying Dutchman); and she imagines herself as “*Mary Bulkeley*” (Miss Bulkeley), Wright's second wife: she was “*a disappointment to her father*” and she married Fortunatus being quick with child. Although the pirate is the one who “*wrecked her reputation*” (her wrecker) she gives his love (made loe), she “*bows*” (made “low”) to him, hoping that he will bring her with him, making a “*rover*” of her, in his wanderings around the world (O) and making her his wife ( *rover* → Finnish “*rouva*” : Mrs, madam, married woman).

There is, though, another possible reading. “*dollimonde*” may be a “*brothel*” (world of dolls). The pirate is a “*larva*” in quite a bad shape (phantom shape), affected by venereal disease (loe → Italian “*lue*”, Latin “*lues*” : syphilis), passed to him by the winsome, eye-winking (winksome) seductress “*Miss Bulkeley*” (a name that may hint at Italian “*Bel Culo*”: nice ass). And Mr Wright is so conditioned that he takes her, to her dismay (an exclamative “O”), for a “*rover*”, a “*street walker*”, a whore. Underscored by the already met

Finnish “*rouva*”, which, being “*madam / madame*” is Italian “*brothel-keeper*”.

**327.27: and**

**327.28: playing house of ivary dower of gould and gift you soil me**

**327.29: peepat my prize,**

The “*meretricious*” atmosphere is enhanced by the term “*ivar*” (ivary) which is Hungarian “*sex*”, so “**playing house of ivary**” is a play-house of sex, a brothel, in which the “*ivory house*” (ivory flesh of the girl) is given in exchange for a big amount (**dower** → tower) of money (**gould** → gold). The girl showing her precious pussy (**peepat my prize** → peep at ), consenting to be spoiled and infected (**gift you soil me**) in exchange for a substantial “**dower**”; which is the “**price**” (**prize**) of her poisonous marriage ( **gift** → Norwegian “*married*”).

It's a morbid atmosphere, marked by the “*inversion*” of the Litany of the Blessed Virgin: “*House of gold, Tower of Ivory*”. It's the dichotomy: Latin “*matrimonium / mercimonium*” (matrimony / merchandising). It's a cynic treachery, like the one alluded to by Parnell's cry: “*When you sell, get my price!*” (**gift you soil me peepat my prize**). All the more cynic since the ship's husband seems to imply that the Captain, once married, can himself play the pander and use his wife as a strumpet.

**327.29: which its a blue loogoont for her in a bleakeyed**

**327.30: seusan if she can't work her mireiclls and give Norgeyborgey**

**327.31: good airish timers,**

The girl has indeed more than one string to her bow. She can play the lovely Susanna (**seusan**), looked at (**loogoont**) by the lusty (**bleakeyed**) elders, in the “*autumn*” of their life, their “*bleak season*” (thus, after “*invairn/winter*”; “*prim rossies / spring*”; “*summwer/summer*”, we end the cycle with autumn). And she can be the “*Black-eyed Susan*” of Douglas Jerrold's play, coveted by many suitors. So she can certainly work her “*reckless*” miracles (**mireiclls**) on “*Norgeyborgey*”, who is the Norwegian (**Norgey**) citizen

(borgey) and also “*Georgie-Porgie*” of the nursery rhyme, “*who kisses the girls and makes them cry*”.

Shouldn't she be able to do that (if she can't work), to give her man good Irish-style “*whorish*” times (good airish timers), that would be a mark of infamy on her. “*loogoont*” may in fact hint at “*logo*” and Italian “*onta*” (shame). In Italy the “*blue pencil*” was used to mark big errors in compositions; which may explain the apparent orthographic mistake in “*mireicilles*”.

**327.31: while her fresh racy turf is kindly kindling up**

**327.32: the lovver with the flu, with a roaryboaryellas would set an Eri-**

**327.33: weddyng on fire, let aloon an old Humpopolamos with the boomar-**

**327.34: poorter on his brain, aiden bay scye and dye, aasbukividdy,**

**327.35: twentynine to her dozen**

Although the general meaning is pretty clear (with her means the girl, able to set a river on fire, will excite the old hunchbacked warrior), the metaphors are quite complicated, probably in order to obscure their ribaldry. Let us use our “*machetes*” to penetrate this jungle.

“*racy turf*” stands for “*pussy*”. It is the “*racetrack*” where the “*riding game*” (Greek *gamos*: marriage) is going to take place.

“*the lovver with the flu*” points to the inflamed (feverish → **flu**) lover (**lovver**), But “*lovver*” is “*lower*”; which, together with the “**flu**” becomes a “*flower*” (**flu** + **lovver**), ready to be de-flowered. Thus: “*the excited lover kindled up by the flower of her pussy*”.

“*a roaryboaryellas*” is the *Aurora Borealis*, with its spectacular display of colours and the roaring, beastly (**boar**) yells of the girl in heat that would set a river on fire.

“*Eriweddyng*” hints at the Burmese “*Irrawaddy*” river (*erawa.ti mrac*). Note “*mrac*” recalling “*mireic-illes*”. And also at Earwig, the

“penetrant” worm; and at “*Erie wedding*”.

In “Humpopolamos” we detect an obvious “Hump”; a German “popo” (*arse*) and a Greek “*polemos*” (war). And of course the wide-arse “*hippopotamus*”. Thus we have “*a wide-arse, hunchbacked warrior*”.

“boomar- poorter on his brain” makes us think of Bonaparte with all his train of allusions. If we think of “*Water-loo*” we may get “*water on his brain*” (in fact shitty water of the “*loo*”), pointing to “*hydrocephaly*”: thus at a dickhead with an abnormal glans, carried (poorter → French “*porter*”) by his phallic “*tree*” (boomar- → Dutch “*boom*”). A megalomaniac dickhead (who imagines, like an insane, he is a Napoleon) with an “*idée fixe*” in his brain: pussy (hinted at by Napoleon's hat, vaguely “*deltoid*”).

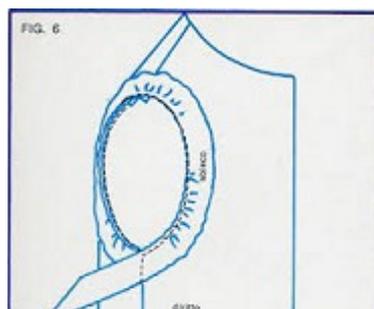


“*aiden bay scye and dye, aasbukividdy,*” needs a long elucidation. The most evident allusion points to “*alphabets*”, the western one (ABCD → *aiden bay scye and dye*) and the Cyrillic ( *aasbukividdy* → *азбука* → Russian “*alphabet*” : A B C : “*ve*” and “*de*” → *viddy*, are “*soft b*” and “*D*”). But “*Cyrillic*” is a Slavic alphabet, namely “*of the Slaves*”, whereas the western one is that of the Norwegian master. This idea is underlined by the following “*twentynine to her dozen*”, which is logically linked to the two alphabets. Peter Reichenberg has brilliantly pointed out that the Norwegian one has 29 letters, and that the 12 letters alphabet is the one of the Hawaiians. Now, in Hawaii, the spoken language is a pidgin Creole, *Hawaiian Creole English*. In conclusion there is an

exchange of “*linguistic*” effusions between the Captain, who speaks a “*superior, richer*” language (29 letters), and the native girl, who speaks a Pidgin of only 12 letters. Of course that may be just a “*feigned*” submission of the girl, a way to gratify the man's “*machismo*”. We may in fact read “29 to 12” as a ribald allusion to a penis with a length more than twice the depth the girl's vagina. It is indeed a “*unique*” penis, like the unique month of 29 days in the 12 months years. With a sarcastic allusion: true it is unique, but it's also the “*shortest*”! And it “*leaps*” only once in four years!

There is another interesting allusion. “*Hawaiian Creole English*” is **HCE**. And “29” may be parsed as “1 + 12 + 16”, that, alphabetically, corresponds to “A + L + P”: **ALP**! Furthermore, knowing that “*talking nineteen to the dozen*” is an idiomatic form meaning “*talking very fast, without stopping*”, (Gerry Grimes's courtesy) we might infer that the two lovers, in their amorous discourse, are addressing each other, frantically (**roaryboaryellas**), by their names: “**ALP! HCE!**” And this introduces us in a definitely XXX rated scene: up to you to decide whether it is Joyce's or my own ribaldry.

We have to go back to “*aiden bay scye and dye*”. Now “*aiden*” is a Middle English form of “*aid*”; and “*Aiden*” is a Celtic “*sun god*”. Irish “*Aodh*” means in fact “*fire*”, and the name, masculine or feminine, means “*bringer of fire*”. “*scye*” is a tailoring term, basically a “*hole*” around which the sleeve is sewn: an armhole (or occasionally a leg-hole).



What a “hole” may be in a sexual context seems pretty obvious. We have other holes in “buki” (Italian “*buchi*”, plural of “*buco*” : hole). So that “aasbuk” is an “*asshole*”, which can be referred both to the anatomical part of the girl and to the Captain; in this last case he is not only an “asshole” but also a lowlife, a scum. “aas” is in fact German for “*carrion*”, Italian “*carogna*”, French “*charogne*”. And these terms are used in both languages as synonyms for “*bastard, scum*”.

“bay scye” may hint at Spanish “*beso*” (kiss). So “bay scye and dye” (kiss & death → die) may point to the romantic Shakespearean death scene of Romeo: “*Thus with a kiss I die!*” (V,3,120).

Now “scye”, heard by an Italian ear, sounds like “*sai*” (you know). In this context it may assume a Biblical nuance, becoming “*carnal knowledge*” (sexual intercourse). With “dye” sounding like Italian “*dai*” (move, come on, hurry up – imperative). And if we interpret “scye” as “C” we hear a “*see*” that sounds like Italian “*Si*” (yes). Well, putting all this together we figure out the girl “**kindly kindling up the lovver with the flu**”, aided by (aiden bay) her “*fiery*” (aiden) and “*deadly*” (dye) kisses (bay scye), displaying her anterior hole (scye) and her posterior one (aasbuk) for the Captain (ki → Italian “*chi*” : who) to see (scye and “viddy” : Latin/Italian “*vidi*”: I saw). Quite a view, indeed, since “buk” is also Norwegian “*belly*” and “*vidde*” (viddy) is Norwegian “*vast expanse*”. She urges the Captain to come into her, with her frantic “yes” and “*come on*”, calling him by his “secret” name (HCE) and flattering his “*manhood*” (his 29 to her 12).

**327.35: and cocoo him didulceydovely to his**

**327.36: old cawcaws huggin and munin for his strict privatear**

The love scene keeps going on, although in more gentle terms, with the girl who “*coos*” the Captain, like a “*dear sweet and*

*lovely dove* ” (*di dulce y dovely*); her “*cooing*” that softens his “*ravenous caws*” (*cawcaws*), caws of an old “*carcass*”, reminding the “*aas*” (German “*carrion*”) and the asshole (*aasbuk*) of the previous sentence. And in fact “*coocoo*” hides an implicit “*cocu*” (cuckold), an “*old cocu*” (*old cawcaws*). She hugs him and she moans, telling him secrets that only he can share with her (private ear). But “*privatear*” is a further reference to the already mentioned Fortunatus Wright, who was in fact a “*privateer*”, that is a sailor who had a license to plunder ships of enemy countries.

There's though another possibility: “*huggin and munin*” were the two ravens of Odin, his private informers.



Thus the dove-girl's “*coos*” are in opposition to the ravens' “*caws*”, which can be interpreted as the Captain's inner “dark” feelings. The white of the dove vs. the black of the ravens. An opposition that presents itself in the next lines:

**327.36: which**

**328.1: there's no pure rube like an ool pool roober when your pullar**

**328.2: beer turns out Bruin O'Luinn**

The “ravenous” thoughts are “*gloomy*”. The numerous morphings (pure/pool/poor/pullar – rube/roober/robber/rover) illustrate the continuous psychological mutations. A first evident reference is the proverb: “*There's no fool like an old fool*” (there's no pure rube like an ool pool roober), appeared first in John Heywood's proverb collection (1546) and referred to a man marrying a woman fifty years his junior. In our case a possible hint at the Captain as King Mark and his predictable “*cuckoldry*” (coocoo → cocu).

“rube” is American slang for “*rustic, bumpkin*”. “roober” shows the progressive decadence of the original “*rover*” of the seas, who becomes a “*robber*” and finally a “*poor robber*” of “*pools*”. And he's not even “old”, but “ool” (Jamaican pidgin), decadent in language, as well. The pathetic image of an “*old owl*”. That's what happens when the “Polar Bear” (pullar bear) changes his “*white*” skin into a “*brownish*” (Bruin) one; when he, of the mighty constellation (*Ursa Major*) becomes (turns out) a clownish figure, like *Brian O' Lynn*: his manly “*handle*” turned into a “*beer tap handle*” (pullar beer), a “*ruined*” (B-ruin) “*spear*” (Irish Luinn) indeed.

But, from the girl's point of view, things are quite different: that's what she says with her “coos”. No matter what (the above described decadence) he will be for her the most “*precious*” (pure) “*jewel*” (rube → ruby).

**328.2: and beat his barge into a battering**

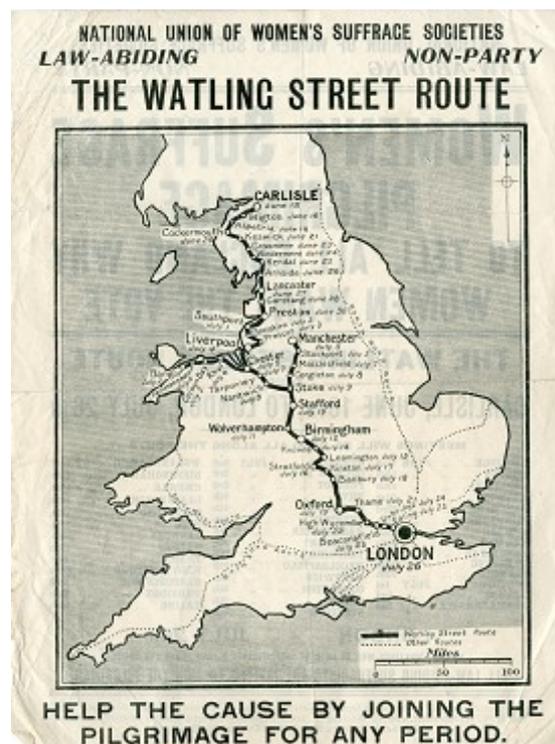
**328.3: pram with her wattling way for cubblin**

This is referred to the girl, to her third maneuver, following syntactically “if she can't work her mireicelles” and “and coocoo him”. She is convinced she can turn his “*ocean ship*” into a bourgeois, commercial “*barge*”, transforming his potent male member (battering pram → battering ram) into a soft “*batter*” (liquid or semiliquid mixture, as of flour, milk, and eggs, used in cooking) at

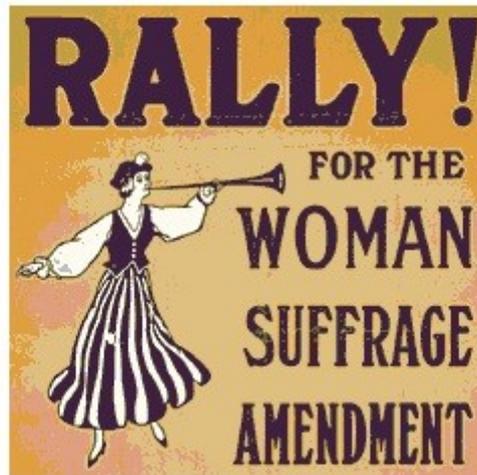
the hopping, fast-paced rhythm of “*The Rocky Road to Dublin*”. And then turn his “*pram*” (Danish “*barge*”) into a “**pram**” (baby carriage) on which he shall push their children.

In “**her wattle way for cubblin**” we may detect in fact the pregnant (cubblin → cub → Dublin cubs) woman in her “*waddling*” (wattle) walk.

But, even more important, “**wattle way**” points to “*Watling Street*”, which was a famous Roman road running from Dover to Wroxeter. The fact in itself does not seem to fit the context, unless we know that “The Watling Street Route” was used by the English Suffragist Movement in a famous “Pilgrimage” (1913).



And this makes sense, definitely, pointing to the girl's emancipated attitude.



**END OF FIRST PART**  
**(to be continued)**