

FW 326.21 – 328.3

HOW TO EXPOSE A SPOUSE – 2/2

**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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Having glorified the girl's qualities the ship's husband addresses Kersse, making a show of the Captain's qualities. But, before we begin to discover the many veiled allusions, I think we should consider the references to songs throughout the whole passage. There are so many that they cannot be just passing hints; they form in fact a sort of "*hymnal*", praising and sanctifying the Captain's merits, introduced ironically by "*The Rocky Road to Dublin*" (*her wattling way for cubblin*), which marked the end of the girl's encomium.

328.3: and, be me fairy fay, sayd

328.4: he, the marriage mixer, to Kersse, Son of Joe Ashe, her coax-

328.5: fonder, wiry eyes and winky hair,

“be me fairy fay”, which can be “*by my faith, by my fay*” or French “*Par ma foi!*” quotes the line “*my fairy fay*”, from the song “*Polly-wolly-doodle*”, in which the lover says farewell to a “*fairy fay*” (presumably an occasional love) while going back to his beloved. In our case it is the sailor who says goodbye to his whores, while going to get a lawful wife.

“wiry eyes and winky hair” hints at “*curly eyes and laughing hair*” of the girl of the same song, although in a mixed up image, for it should be “*wiry hair*” and “*winky/winking eyes*”; but, since it describes Kersse, I think we are entitled to interpret it as “*weary eyes and winking/sleepy air*”, pointing to his drunkenness. The tailor (Ashe and Whitehead, closechop, successor to -- 311.24) is in fact the girl's father, her co-founder (her coax-fonder), the other one being her mother. “coax” hints at the ship's husband's (the marriage mixer) persuading approach towards Kersse.

328.5: timkin abeat your Andraws

328.6: Meltons and his lovsang of the short and shifty, I will turn my

328.7: thinks to things alove and I will speak but threes ones, sayd he,

328.8: my truest patrions good founter,

The Captain is referred to as “Andraws Meltons”, which recalls “*Andramartin*” or “*Andrew Martin*”, an idiomatic form for “*prank, trick*”. But “Andraws” hints also at Greek “*ἀνδρός*”, genitive of “*ἀνὴρ* (man, husband); and “*melton*” (Meltons) is a thick woven wool used chiefly for making overcoats and “*pea coats*” (A pea coat - or pea jacket, pilot jacket - is an outer coat, generally of a navy-coloured heavy wool, originally worn by sailors of European and later American navies – WP).

“**timkin abeat**” mirrors “**tomkin about**” of **326.30**. But the “*talking*” and “*thinking*” points to someone who is going to become – a little bit (**abeat**) – a “**kin**” of “*Tim Finnegan*” (**timkin**), through the expected marriage.

In “**his lovsang of the short and shifty**” we find of course a reference to Thomas Hood's poem “*The Song of the Shirt*”, describing the poor conditions of a seamstress. But “**short**” can also refer to “*pants*”; and “**lovsang**” is a “*love song*”; and Norwegian “*lovesang: song of praise*”; but can also hint at “*lozenge*” (Italian “*losanga*”), being a metaphor for “*pussy*”. So “**short and shifty**” may be a “*quickie*”, what the “**shifty**” sailor is basically fond of.

“**threes ones**” may be a reference to the “*III*” motif; but connected to “**things above**”, or things “*above*”, it may hint at the “*Trinity*”, called as witness to the truth he (the ship's husband) is going to tell. But that could also be the image of the “*finger*”, in our case the “*thumb*” as an OK symbol, shown thrice (**threes**) to express the Captain's undeniable worth.

“**truest patrions good fount**” is addressed to the tailor, who is a “*godfather*” and a “*source/fount of all good things*” (**good fount**), as sung in many hymns, in behalf of the good patriots of the land St Patrick is the “*patron*” of (**patrions**), he himself (the tailor) being such a good “**patrion**”.

328.8: poles a port and zones asunder,
328.9: tie up in hates and repeat at luxure,

Kersse is invited to put aside (**a port** → apart) his views opposed to those of the Captain, their “*polarity*” (**poles**) and their “*separate*” (**asunder**) cultural horizons (**zones**); to neutralize their “**hates**”, to put them in chains (**tie up**); and to let his daughter and the sailor get married, “*tie the knot*” (**tie up in hates**) and have repeated sex (**repeat at luxure** → luxury → Frenc “*luxure*”: lechery, lust) as much as

they like (at **luxure** → at **leisure**). No matter what will come of it, as the proverb recites: “*Marry in haste and repent at leisure*”.

328.9: you can better your tooblue

328.10: prodestind arson, tyler bach, after roundsabouts and donochs and

328.11: the volumed smoke, though the clonk in his stumble strikes warn,

328.12: and were he laid out on that counter there like a Slavocrates

328.13: amongst his skippies,

And here begin the very hymn in praise of the Captain, which the modest tailor (**tyler bach** → “*bach*” is Welsh for “*little*” and German “*little stream*”) should give attention to, so as not to bugger himself. The “**tooblue prodestind arson**” points in fact to an “*arse*”, beaten hard (**tooblue** → **livid**) and made red-hot (**arson**) by a stubborn (**tooblue** → **true-blue**) attitude of protest (**prodestind**) and patriotic loyalty that can only conduct to an unavoidable (**prodestind** → **predestined**) stake (**arson**). And for what? “*Cui prodest?*” (**prodestind** → Latin → *To whose benefit?*). Bugging images are numerous. Besides the obvious “**arson**”, there is also “**hind** → **prodest-ind**” and “**tyler bach**”: where “*tyler*” is an Old English word for “*doorkeeper of an inn*”, pointing so to “*back door (arse) keeper*”. In conclusion: the Captain is a “*great catch*”, no matter how bad his shape can be, in every sense. No matter how “*unsuitable*” he may look.

He may be a drunkard: “**roundsabouts and donochs and the volumed smoke**” allude to “*rounds of drinks*”, “*quaffed mugs*” (**donoch** → Hiberno-English “*mug*”) and to the unwholesome atmosphere of taverns, with their foggy clouds of smoke and their songs of which “**volumed smoke**” is a line (James M. Hubbard : *My Last Cigar* : “I sat upon the quarter deck / And whiffed my cares away. / And as the *volumed smoke* arose...”). A further allusion to drunkenness is the reference to a verse of Henry Clay Work's song “*Come Home Father*”: “The clock in the belfry strikes one” (**the clonk in his stumble strikes warn**). Here we can also detect not only the drunkard's “*headache*”, the clonks in his temple; but an alarm

clock as well, warning (**strikes warn**) the sailor of an imminent peril.

The same drunkard we find in “**and were he laid out on that counter**”: a reference to the drinking folk song “*Old Rosin the Beau*”:

*When I'm dead and laid out on the counter
A voice you will hear from below
Saying “Send down a hogshead of whiskey
To drink with old Rosin the Bow”.*

What is interesting is that its music is the same of another popular song: “*Lincoln and Liberty*”, in which there is a verse (*the Slavocrat's giant he slew*) pointing to our “**Slavocrates amongst his skippies**”. The Captain is thus a “*slave trader*” in the midst of his slaves, “*escapees*” (**his skippies**), his slave “*crew*” (**skippies**).

**328.13: when it comes to the ride onerable, sayd he,
328.14: that's to make plain Nanny Ni Sheeres a full Dinamarqueza, and
328.15: all needed for the lay, from the hursey on the montey with the
328.16: room in herberge down to forkpiece and bucklecatch, (Elding,
328.17: my elding! and Lif, my lif!) in the pravacy of the pirmanocturne,**

But, says the ship's husband, no matter how drunkard or in bad shape, for what concerns his marital duties, his “*riding*” (**ride**) task (**onerable** → Latin “*onus*”: load, task, legal obligation), he is definitely reliable, right honourable (**ride onerable**). He shall “*dignify*” a simple (**plain**) girl, the daughter (Ni → née) of a tailor (Sheeres → shears → scissors), a “*thin*” and “*transparent*” (sheer) girl, into a “**full**” Danish “**Dinamarqueza**” (Portuguese “*Dinamarquesa*”: Danish) Marchioness (Portuguese: *marchesa*). Although, maybe, just a “*fool*” (**full**) Marchioness. The place (**lay** → the lay of the land) where the marriage shall be “*consumed*” (**lay** → sexual intercourse) has been prepared: “*the house on the mountain*” (**the hursey on the montey**), the “**room**” in the hotel (**herberge** → German “*Herberge*”), the “*fireplace*” (**forkpiece**) and

the “*poker*” (bucklecatch). Of course the words allow a “*sexual*” reading as well.

In “**hursey on the montey**” we detect a “*mounting stud*”, a stallion “*on demand*” (on the montey).

“**the room in herberge**” is obviously her “*hospitable pussy*”; where “**Berg**” (mount), may hint at her “*Mons Veneris*” (female mons pubis). Where “**forkpiece**” is the “*groin*” and “**bucklecatch**” her “*clitoris*”.

The round brackets of “**Elding, my elding! and Lif, my lif!**” turn us into peeping Toms: the girl murmuring to her “*heated*” (Old Icelandic “*elding: heating*”) Oldman (**Elding** → Danish “*olding: old man*”); the old man thirsty of Liffey, his life (Icelandic “*lif*”). We certainly intrude into their “*privacy*” (**pravacy**) and witness the “*viciousness*” (Latin “*pravitas*”) of their “*first night*” (Latin “*prima*” : first; “*nox, noctis*” : night), the Captain's “*Ius primae noctis*”, his “*Droit du seigneur*”, at the tune of a romantic “*nocturne*”. One might ask, though, why “**pirma**”? Probably to underline the “*perma-nence*” of the act. Or it may be a side hint at “*sperm*”. Unless “**pirman**” hint at “*fireman*” or Italian “*piromane*” (arsonist). In this last case the “*arse*” of “*arsonist*” would be an “*apt*” introduction to the ribald next line.

328.18: hap, sayd he, at that meet hour of night, and hop, sayd he, and the
328.19: fyrsty annas everso thried

Here we plunge indeed into “*depravity*”, at least according to “*orthodox morality*”: namely “*anal sex*”. “**hap, sayd he**” could even be read as a distorted alphabet “**A (ha) B (p) C (say) D (d he)**”; but also as an “*apse*”, Italian “*abside*” (**hap – say – dhe**); which is the “*rear*” part of a church. The “*nocturne*” sounds like Moore's song “*At the Mid Hour of Night*” (**at that meet hour of night**); and it is exactly the time “**meet**” for the girl's first (**fyrsty**) “*anal*” (**annas** →

anus) attempt (**thried** → try), such an experience never (**evers**) tried before. Note also that “**verso**” is the Italian past participle of “*evertere*”, meaning “*to reverse, to turn upside down*”.

328.19: (whiles the breath of Huppy Hulle-

328.20: pond swumped in his seachest for to renumber all the mallyme-

328.21: dears' long roll and call of sweetheart emmas that every had a

328.22: port in from Coxenhagen till the brottels on the Nile),

The basic image is that of the Captain, who, while having sex with the girl, remembers all the women he had sex with in every port he visited. So the girl is an additional item (**renumber**) to his amorous catalogue (**long roll**). That makes us think of Leporello's aria from Mozart's “*Don Giovanni*” (Madamina, il catalogo è questo / delle belle che amò il padron mio : *Little madame, the catalogue is this / of the sweethearts whom my master loved*). In fact we may find “*madamina*” in “**mallymedears**”: a word that brings with itself a lot of further allusions. First of all to the song “*Molly, my dear*”, the Irish tune which is then overwhelmed by the more refined air of Mozart's, hinted at also by “*1003*”, the number of women Don Giovanni had in Spain (*Ma in Ispagna son già mille e tre*). We can in fact read “**mally**” as Italian “*mille*” (a thousand); “**med**” as German “*mit*” (with); and “**dears**” either as German “*drei*” (three), or Spanish “*tres*”. Or, if we read “**mallymedears**” as “*millimeter*” we have then a Latin “*ter*” (three times). One more hint at Don Giovanni is given by a possible “**edears** → *odours*”, when the Spanish seducer says: “*Mi pare / sentire odor di femmina*” (It seems to me / I'm smelling female's odour).

In “**medears**” we can also find “*dear sweethearts*” that pass like “*meteors*”. And, now and then, dangerous “*Medeas*”, like the Asian princess who gave Jason, the navigator, quite a hard time.

But, as Dominique/Cachou brilliantly suggested, we may see in “**mallymedears**” a basket of fruits and vegetables: an Archimboldian word, indeed. We pick in fact in “**mally**” Italian “*mela/e/i*” (apple,

apples, apple trees): Latin “*malum*”; and Italian “*miele*”, or Latin “*mel, mellis*” (honey). In “*medears*” we detect “*mead*” and “*medlars*”. And we may also work out some “*tomatoes*”, since a synonym of “*mela / apple*” is “*pomo*”. Thus “*pomo + medears = pomedears*” results in a possible Italian “*pomodoro*” (tomato). A further nuance: “*pomodoro*” is literally “*golden apple*”, which may point to the “*Hesperides*” and the golden apples of their garden, stolen by Hercules; and possibly to the “*golden apple*” of the Judgement of Paris.

Each woman is for the sailor a “*sweetheart emma*”, whom he had an affair with in every port (every had a port in) and who played “*a part*” (had a port) in his “*catalogue*”. Now, the specific maritime context allows us to see in “*emma*” Horatio Nelson's “*sweetheart*”, his mistress “*Emma Hamilton*”.



A hint at the Captain as “*Rear-Admiral*” Nelson who won “*The battle of Copenhagen*” (Copenhagen) and “*The battle of the Nile*” (the brotels on the Nile), both against Napoleon. In a sort of way it is the repetition of the Wellington/Napoleon motif. Of course the “*warlike*” aspect is mixed with the “*whore-like*” one, since “*lowercase emmas*” smell of whores (*mallymedears* → Latin

“*malum*” : evil → evil “*odour*” → malodorous) of Egyptian brothels (**brottels on the Nile**). And the “Cox” which is in the Norwegian “**hagen**” (garden) has probably more to do with “*a penis in the pussy*” than with the Danish capital city.

I left aside a puzzling “**Huppy Hulles-pond**” whose “**breath**” is “*swumping*” in the Captain's “**seachest**”. The passage is indeed “*tempestuous*”, like the waves of the Hellespont (today's Dardanelles). It is an allusion to the Greek myth of “*Hero and Leander*”, with the young Leander who did swim (**swumped**) every night across the sea strait, in order to meet his beloved. Thus the “**breath**” in his “**seachest**” (lungs) describes the swimmer's hard labour. By the way “*a sea chest is a rectangular recess in the hull of a ship. The sea chest provides an intake reservoir from which piping systems draw raw water. – WP*”.

I am of the opinion that “**Huppy Hulles-pond**” is a nickname of the girl, breathing hard during her sexual experience and mixing her breath to the one in the Captain's breast (**in his seachest**). In fact “**Huppy**” is the “*happy puppy*”, namely the “*happy young bitch*”. “**Hulles-pond**” being a further allusion, both to her Irishness and to her anatomy. “**Hulles**” points to Norwegian “*hull*” (hole); and “*Helle*” (the Greek figure from which Hellespont derives its name) may legitimately suggest “*hell*”, that is “*evil*”, that is “*black*”. And since “**pond**” may suggest “*pool*”, we have a “*black pool*”, namely Dublin: “*dubh*” (black) and “*linn*” (pool). The “*black hole*” referred to anatomy, crude as it is, does not need further elucidations.

Of course in “**seachest**” we can see also the obvious “*sea chest*”, the “*box*” used by sailors to store personal property. In our case it would refer to the girl's “*jail*”, swamped (**swumped**) by her frantic “*breath*”. And since we have met a “Cox” I wouldn't exclude that “**seachest**” suggest his polar “*Box*”.

328.22: while

328.23: taylight is yet slipping under their pillow, (ill omens on Kitty

328.24: Cole if she's spilling laddy's measure!) and before Sing Mattins in

328.25: the Fields, ringsengd ringsengd, bings Heri the Concorant Erho,

328.26: and the Referinn Fuchs Gutmann gives us *I'll Bell the Welled* or

328.27: *The Steeplepoy's Revanger*

The amorous “*nocturne*” continues with its musical tunes.

Daylight is yet to come. The reference is to Moore's “*Ill Omens*” (When daylight was yet sleeping under the billow), although our sentence hides allusions definitely more ribald than the obvious hints at the “zone [that] flew in two” of “*Ill Omen*” and at the “broken pitcher” of Kitty Cole(rain).

“**taylight**” is “*delight*” or the delightful “*tail*” (penis). “**pillow**” may hint at Italian “*pelo*” (hair). Thus, the tail “**slipping**” under their “*pubic hair*” (**their pillow** → hair pelo) is quite explicit. But the reference to Kitty Coleraine (**Kitty Cole**), with a possible further hint at “*Nat King Cole*”, hides not so explicit meanings. “**laddy**” could point to Italian “*latte*” (milk), the milk that she “*spills*” (**spilling**) when she lets her pitcher fall down and break. But that could also hint at the “*lad's milk*”, namely his semen, of which she should not “*spill*” any “**measure**”, lest she should not be made pregnant, which would be “**ill omens**” for a newly-wed. Otherwise she would indeed play (**spilling** → Norwegian “*spille*”, German “*spielen*”) a womanly (**laddy's** → lady's) trick (**measure** → *metric* → *me-trick*).

The night time, the time before the morning prayers (**Sing Mattins**), gives shape to other interesting images. “**Sing Mattins in the Fields**” points to the famous London church (*St Martin-in-the-Fields*), which, by coincidence, is located at the north-east corner of Trafalgar Square; thus a side reference to the just mentioned Nelson of “**Coxenhagen**” and “**the brottels on the Nile**”. But “**Sing Mattins**” hints also at “*St Martin of Tours*”, known for having cut his cloak in two halves, one of which he gave to a beggar.



Let's imagine the mantle as a “*veil*” and we get the “*lacerated hymen*” of the “S-pirmanocturne”. The image of St Martin is further justified by “ringsengd ringsengd”, which refers to French “*tour*”, both “*tower*” (phallic symbol) and “*circuit*” (ring). And since “seng” is Danish “*bed*” and “*ringen*” is German “*to struggle*”, in “ringsengd” we have also a good bed-fight.

“bings Heri the Concorant Erho” is somewhat complex. Syntactically, “bings” would seem connected to “Sing Mattins”, be it the prayer or the knight. It may hint at “brings”, with “Heri the Concorant Erho” as its direct object. And, in the musical context, I wouldn't exclude a reference to “Bing” Crosby. In our case the “Mattins” sung (bings), Crosby style.

In “Heri the Concorant Erho” we find the obvious acronym “HCE” and a plausible reference to an aria from Haendel's “*Judas Maccabeus*” (See, the Conqu'ring Hero Comes). But the choice of the words is not so easy to justify. Of course “Heri” and “Erho” point to “*hero*”; but in a distorted form. “Concorant” may allude to Basque “*konkor*” (hump) and at “*concurrent*”, which is also

French “*concourant*” and Italian “*concorrente*”, although with possible meanings different from those of the English term. They can be, in fact, “*rival, contender*”. And “**Heri**” is also Latin “*yesterday*”. In conclusion: “He who was once (**Heri** → yesterday) a “*conquering hero*” (**Concorant Erho**) is now (**Concorant** → concurring → at the same time) the “*rival*” (**Concorant**) of himself; in fact a pale idea of it, a “*hunchbacked ant*” (**Concorant** → konkor + ant), running (French “*courant*”) after “*whores*”. “**Erho**” could in fact be an anagram of Norwegian “*hore*” (whore). The “*rho*” (Greek “*r*”) could also be the missing “*r*” of “**blings** → b(*r*)ings”.

Another character ready to celebrate, through singing, the nuptial night is “**Referinn Fuchs Gutmann**”, pointing to the recurring motif of “*Fox Goodman*”. This is indeed an enigmatic personage, usually connected with “*bells*” and “*chimes*”. Mrs Glasheen's Census suggests it might point to “*Dean Gabriel Goodman*” (1528-1601 – for whom the bells of Westminster Abbey were rung daily), and “*John Fox-Goodman*” (a magistrate and Grand Stewart of the Masons). I am so bold as to suggest another possible, and probably, more adequate explanation.

My hypothesis is that “*Fox*” refers to William Fox, of the “*XX century Fox*” film corporation. The “*bells and chimes*” would thus be the thundering and lightnings of its logo.



The presence of Fox-Goodman is in fact connected with important events, which are introduced by his spectacular “presentation”. One might ask: “What about Goodman?”. Well, “*Good Man*” is “*GM*”: couldn't it be “*Goldwyn Mayer*”? One might ask: “What about 'Metro'?”. Well, Luis B. Mayer was its secretary. Thus in Good-Man/GM, together with the “light shafts”, we can hear also the “*roaring*” thunders (MGM Lion) of the incoming scenes.



In our case the German touch is instrumental for expressing a hidden “*fuck*” (German “*Fuchs*” : fox). A “*fox*” already present in “*Referinn*”, hinting at Icelandic “*rufer / ruferinn*” (fox). In conclusion Mr Fox-Goodman (**Fuchs Gutmann**) is the “*referee*” who is going to evaluate and to “*refer*” the validity of the double “*fuck*” (fox & fox – ruferinn & fuchs). As in a “*refrain*” of a “*reefer man*” (Cab Calloway, 1933).

Now, Mr Goodman is ready to present two “*movies*”. The first one is “*I'll Bell the Welled*”, the second: “*The Steeplepoy's Revanger*”. For what concerns the first one there is a 1934 film directed by *Edward Sedgwick* (I'll tell the world), starring *Lee Tracy* who plays a hard-boiled newspaperman. The other might refer to “*Light of India*” (1929), directed by *Elmer Clifton*. It is one of the many films of the Fox Film Corporation series “*Great Events*” and

it deals with the “*Sepoy revolt*” of 1857. But I think that the possible (and debatable) titles are just instrumental. Their meaning must be caught by other means. Let's start with the first.

“*Welled*” does of course point to “*world*” and German “*Welt*”. But German “*Welle*” is “*wave, billow, surge*”; thus we are entitled to interpret “*Welled*” as “*he of the billows / the billowed one*”, namely the sailor. Now “*Bell*” may be seen as a “*bell jar*” put over the sailor and making a prisoner of him. It's the “**Cawcaught. Coocaged.**” of **329.13**. There are also possible references to Irishness. In fact to the “*bell*” and the “*well*” of St. Patrick. The bell that chased away the snakes; and the “*well*” which is the alleged entrance to Purgatory (read: family life).

The second title might be seen as the Captain's compensation of the suffered damages (of wedding). “*Steeplepoy*” can be read as “*stable boy*”, namely “*groom*”, in our case “*bridegroom*”. “*Revanger*”, obvious “*revenge*”, French “*revancher*” (Old French “*revanger*”); but also a possible Italian “*rivangare*” (dig up again → “*vanga*” is “*spade*”, which is Italian “*swords*” – and “*ri*” is an affix meaning “*repetition*”). In conclusion, the “*revolt of the sepoy*” (*Steeplepoy* → possible hint at “*sea boy*” → sailor), of the groom (stable boy), who uses his “*Steeple*” (tower → phallus), to dig and dig again (*Revanger*) the “*belle*” who “*belled*” him.

But there's another angle. “*Stable boy*” could point to a subjugated native, compelled to do menial work. But could also be a metaphor of Jesus, born in a “*stable*”. And since “*Steeple*” is a part of a church, and, in fact, a “*clock tower*”, the stable boy's revenge might be seen as the triumph of Christianity over the heathen sailor, told by the “*bells*” all the world over.

328.27: and all Thingavalley knows for its

328.28: never dawn in the dark but the deed comes to life, and raptist bride

328.29: is aptist breed (tha lassy! tha lassy!),

The news reaches the Captain's own country. “Thingavalley” points to “*Thingvellir*”, the historic seat of Icelandic parliament. That is a dark place, where light could never shine (for its never dawn in the dark), a place of zombies, a place of living dead (the deed comes to life). But, no matter how “down” (dawn) in the “dark” the good “deed” emerges, which quickens the dead. The “Good News” of Christianity, hinted at by the “*b-aptist*” of “*raptist*” and “*aptist*”: the “*b*” of “*bride*” and “*breed*”.

“*raptist bride*” points to the “*kidnapped girl*”, the “*Rape of the Sabine Women*”; to the “*enchanted*” girl (rapt), but also to the “*speed*” of the girl (Italian “*ratto*” : speedy) in her “*charming*” manoeuvre, showing herself as the most apt (*aptist*) to bear children (*breed*).

“*tha lassy! tha lassy!*”, as duly noted, refers to “*Thalatta! Thalatta!*” of Xenophon and to “*Thalassio! Thalassio!*”, a ritual shout during Roman weddings; thus the joyous accomplishment of the desired espousal. But Greek “*thalassa*” is an English “*sea*” that can morph into an Italian “*Si*” (Yes). Thus we hear the “*Yes! Yes!*” of the “*lass*”. Remembering Molly Bloom. But “*lassy*” may hint also at Italian “*lasso*” (exhausted, unhappy), thus we get the “*Hélas, Hélas!*” of the “*exhausted*” Captain.

328.29: and, to buoy the hoop

328.30: within us springing, 'tis no timbertar she'll have then in her arms-

328.31: brace to doll the dallydandle, our fiery quean,

The citation of Moore's song “*Before the Battle*” (By the hope within us springing) is a further allusion to the sexual “*joust*”. “*hoop*” is Dutch “*hope*”, but also “*amount*”; so a big amount of arising and arousing (*springing*) hopes. What kind of hopes? I am sure many suppose (McHugh does) that “*timbertar*” is related to “*inert (wooden → timber) virility*”. So the hope is that the Captain

show his manhood, overcoming his “*exhaustion*” (the lassy). But I think that the word is related to “breed” and that it is a metaphor for “condom”. In fact “tar” is what preserves “timber” and in this specific “*impregnating*” context it should not been used.

“dallydandle” could be dismissed recognizing “*dally*” and “*dandle*”, but I think that we would miss a possible allusion to a “poem” by *Thomas Green Fessenden* (The Ladies Monitor : 1818) in which we find a specific: “*Destin'd to dally, dandle, dance and sing,*”, referred to a sort of “doll”. The poem talks about the importance of women in “*ameliorating the characters of men*” and “*The Powers and Duties of the Female Sex*”. In conclusion the hope is that the manly instrument be unhindered in order to quench the thirst of the “fiery” bitch (quean), and put a “doll” (baby) into her. With “doll” which could also be “*dole*” (archaic: grief, dolour).

328.31: upon the night of

328.32: the things of the night of the making to stand up the double

328.33: tet of the oversear of the seize who cometh from the mighty

328.34: deep

Here is the description of the “*qualitative*” set the sexual meeting is going to take place on. The apparent obscurity of its entangled syntax is justified by the “fiery quean”, Fairy Queen, who gives the scene a “*Sabbath*” witchy touch, enhanced by the reference to Chapter XX of the Egyptian Book of the Dead (*Chapter of the victory over enemies*), in Wallis Budge's translation (*on the night of making to stand up the double Tet... on the night of the things of the night...*). The “*phallic*” allusion is quite obvious, the “*Djed*” pillar (double tet) being a symbol of resurrection (erection → the making to stand up).



The “**mighty deep**” is the Egyptian “*Nun*”, the primordial watery abyss; but in our case a possible reference to “*Leviathan*”, the Captain's mighty “*dick*” (Moby Dick).

The “**oversear of the seize**” is an apparently obvious hint at the sailor, the supervisor (**oversear** → overseer) of the “*seas*” (**seize**). But “**seize**” hides a subtle allusion. It is French “*sixteen*” and it may point to the “*Council of Sixteen*” (Conseil des Seize) of the French Catholic Ligue, during the French Wars of Religion, fought between Catholics and Huguenots; “*St Bartholomew's Day massacre*” being one of their most atrocious event. (As a matter of fact the slaughter took place in the “*night*” of 23-24 August 1572; and the “*night*” references in our passage may expressly point at that.) A “*Bartholomew*” already met in this tavern scene (314.22 **Barthalamou, where their dutchuncler mynhosts – 314.23 : a boors' interior (homereek van hohmryk) → Bartholomew Vanhomrigh**), in relation to the innkeeper → HCE → Captain. In this case “**oversear of the seize**” would be the ship's husband himself, “*branding with a hot iron*” (**sear**) the “*heretic*” sailor and making a Catholic of him. Which is in fact an introduction to the following:

328.34: and on the night of making Horuse to crihumph over his
328.35: enemy, be the help of me cope

Again a reference to the Egyptian myth of the fight between Horus and Seth, which ended with the victory of Horus, who evirated Seth, although he himself lost an eye. An explicit allusion to the crafty (**ruse**) tailor (**Horuse** → Horace → O' Hara) who defeats his enemy, (Seth → Greek "*Typhon*" → the stormy sailor); and we can hear his "*cry of triumph*" (**crihumph**) over the "*hunchbacked one*" (**hump**); although he himself, like Horus, lost "*the apple of his eye*" (**314.33 : The lappel of his size**). And the ship's husband concludes this passage expressing explicitly that the pact has been "*sealed*" (seared → **oversear** → "*The overseer of the house of the overseer of the seal*" : Book of the Dead) by his official intervention: "**cope**" being "*to deal successfully*", but specifically the "*ecclesiastical vestment*".

328.35: as so pluse the riches of the roed-

328.36: shields, with Elizabeliza blessing the bedpain, at the willbedone

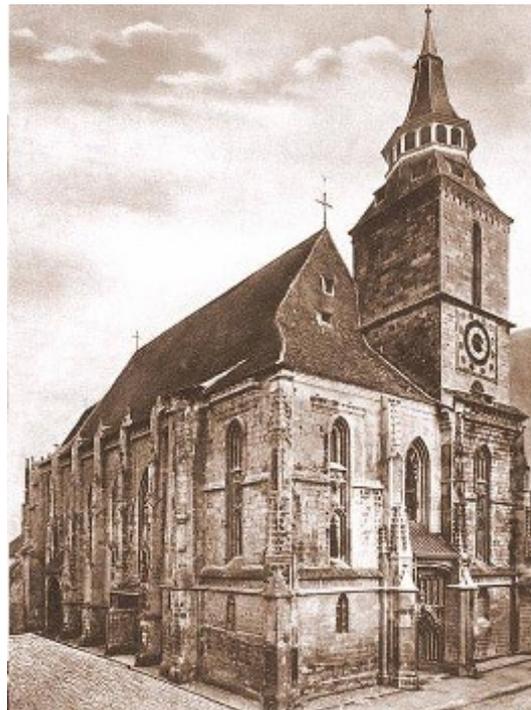
329.1: of Yinko Jinko Randy, come Bastabasco and hippychip eggs,

The intervention of the ship's husband, besides the "*economic*" benefits, the gathering of of an amount (**so pluse** → surplus) of "**riches**" far superior to those of the Rothschiends (**roedshields**); besides financial profits, promotes a "*blessed*" demographic increase. (With an ironic bless by the Salvation Army, its logo being a Red Shied).



The reference to St Elizabeth (**Elizabeliza**), John the Baptist's mother, points in this direction. But "**Elizabeliza**" offers many other

interesting views. “beliza” may allude to “Belize”, the Central America country where, besides English as official language, there is a Belizean Creole Language (Kriol): a further evidence of “miscegenation”, a recurrent motif throughout FW. But there is also a “mixing” of faiths. McHugh suggests a “Basque” reading, where “Eliza” is “church” and “beliza” a possible “beltz” (black). Now there is a “Black Church” (Biserica Neagră) in Transylvania,



which, originally Catholic, is now “*the largest and one of the most important Lutheran (Evangelical Church of Augustan Confession in Romania) places of worship in the region – WP*”. Again the motif of the cross-breeding of Catholic (Irish) and “heretic” (foreign) faiths. Although I wouldn't exclude an evil hint at the “Black Mass” resulting from such a union, when the “*pains of birth*” (**bedpain**) morph into shit (*bedpan*).

In fact it is a demographic increase under the auspices (**at the willbedone** → thy will be done) of a sort of a “*mock god*” (**Yinko Jinko Randy**), a lecherous (randy), worthless (junk), alleged god (Basque “*jainko*”), bringer of bad luck (jinx); made fun of,

publicly, at the tune of *Yankee Doodle Dandy*; which, it seems, was first used to mock Dutch colonists. And in “**willbedone**” there is not only a religious reference, both to Our Father (prayer) and Mary's obedience (*let it be to me according to your word* : Luke 1,26-38), but also to Wellington.

“**come Bastabasco and hippychip eggs**” is indeed kind of complex. “**hippychip eggs**” as HCE is pretty obvious, but “**Bastabasco**” offers a lot of allusions, not so easy to situate. At any rate, let's start with “**come**”, which is itself kind of tricky. In our context we might read it not only as the obvious English verb, but also as Italian “*as, like*” and as the third singular indicative present of Spanish “*comer*” (to eat). In fact the use of other languages may be justified by the Italian reading of “**Bastabasco**” (*basta basco* : enough with Basque language). Basque word just found in “**Yinko**” (jainko: god).

But “**basco**”, in Spanish orthography, is “*Vasco*”, which may allude to the Portuguese (one more language) explorer “*Vasco da Gama*”, who may plausibly hint at our Captain. Thus “**Basta basco**” would be “Enough with the gaming, hot peppered (**tabasco**) seaman”. In other words “**Bastabasco**” is the new name (capital B) of the Captain who has given up (or shall give up) his profession and his old style of life. He is the one who comes directly from (or in the form of : Italian “*come*”) the above mentioned “*mock god*”. So the “**hippychip eggs**” (note lowercase letters) are in fact his brood (eggs), each one a little “*hce*”: happy and carousing (hip hip → **hippychip**) “**chip**” off the old block. From the Viconian age of the “*Gods*” (**Yinko Jinko Randy**); to the age of “*Heroes*” (**Bastabasco**); to the age of little “*men*” (*hce* → **hippychip eggs**).

329.1: she

329.2: will make a suomease pair and singlette, jodhpur smalls and tailor-

329.3: less, a copener's cribful, leaf, bud and berry, the divlin's own little

329.4: mimmykin puss, (hip, hip, horatia!)

Here is the description of the children to come: the twins (**suomease pair** → siamese : and “*suomi*” being “*Finland*” and “*Finnish language*”) and the single little girl (**singlette**). Her description is cute and quite dynamic. She is shown moving her tiny legs as in pedaling a small cycle (**singlette**). “**jodhpur smalls**” are her little tits, since the shape of “**jodhpurs**” seems quite explicit.



“**tailor-less**” may allude at the fact that she is not yet fit for marriage (“tailor” has connections with Greek “*talis*” : marriageable girl); but also at her unorthodox behaviour, her “*unsuitability*” (**tailor-less**).

“**cribful**” is a plausible allusion to the “*cradle*” filled with the children of the Captain (**copener**) of Danish origin (**copen-hagen**): “**leaf, bud and berry**” being both the ternary aspect of the twins (Tom, Dick and Harry) and the three children (**leaf** → not yet developed “*Liffey*” – **bud and berry** → the twins).

But “**leaf, bud and berry**” could also allude to the potential sexuality of the girl, under a flowery metaphor; it's the flower bud initiation and development: “*During vegetative growth, one bud develops on the stem for each leaf that is produced*”. A girl definitely shameless and bold, a little devil (**divlin**), showing (or mimicking) her pissing pussy (**mimmykin puss** → Manneken Piss), saluted by the shouts of joy of the audience (**hip, hip, horatia**): “**horatia**” being symbolically the Captain's daughter, since “*Horacia*” was the

name of Horace Nelson's daughter. But since “*Horace* → *O' Hara*” is often referred to the tailor, we see a girl of Irish blood as well. The result of the Norse-Irish miscegenation.

329.4: for my old comrhade salty-

329.5: mar here, Briganteen -- General Sir A. I. Magnus, the flapper-

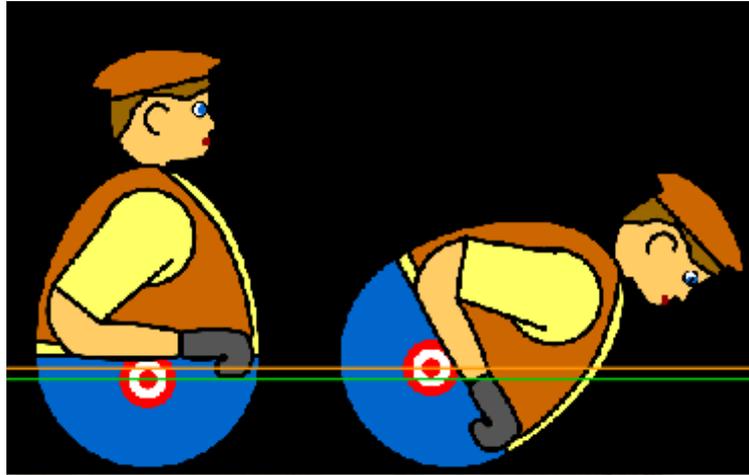
329.6: nooser, master of the good lifebark *Ulivengrene* of Onslought,

Here we get further attributes concerning the Captain, somewhat elaborated. For example “**comrhade**” is an obvious reference to “*comrade*”; but why “*hade*”? That is a geological term: “*to deviate from the vertical (as of a vein, fault, or lode)*”. And in legal term it is: “*an unplowed strip left between plowed parts of a field*”. Thus a “*deviant, uncultured*” companion.

In “**saltymar**” we find a “**mar**” which could be a poetic Italian “*mare*” (sea) and a suffix of Germanic names meaning “*famous*”. And “**salty**”, leaving aside the English connotations, may hint also at Italian “*saltare*” (to jump, leap). Thus a “*witty*” sailor who jumps (over) seas, an expert explorer. But the word has also a striking similarity to Italian “*saltamartino*” (the same *Holy Saltmartin* of the *Ondt and the Gracehoper* fable), which is “*grasshopper*”, but also a very small cannon used in XVI and XVII centuries, echoing the “*blunderbuss*” found in **327.18** (blusterbuss).



And it is a toy, too, sometimes called erroneously “*misirizzi*” (roly-poly toy).



This term may point to a ribald allusion: Italian “*rizzare*” (to hoist, erect). So “*mi si rizzi*” is an ethic dative of “*rizzare*” (have a hard-on), which can be roughly rendered as “*Raise it up (to me)!*”

In “**Briganteen – General**” we find of course a “*brigadier general*”, a “*brigantine*” (two-masted sailing ship) and an Italian “*brigante*” (bandit, highwayman).

“**A. I. Magnus**” is complex. It may point to Magnus I, or Magnus the Good, King of Norway (1035) and Denmark (1042). Or to “*Ái (great-grandfather)*” of the Eddic Poem “*Rígsþula*”. Or to the acrostic “*AIM*”, which could be just an epithet meaning “*the one (I) whose “aim” is great (Magnus).*”

“**flapper- nooser**” shows someone who smells (**nooser** → nose) and “*lassoes*” (**nooser**) a “young woman, especially one in the 1920s who showed disdain for conventional dress and behaviour” (**flapper**).

“**the good lifebark *Ulivengrene* of Onslought**” shows the transformation of the former Scandinavian “*attacking ship*” (**Onslought** → Oslo & onslaught), thus a ship of death, into a ship of life (**lifebark**),

coming with signs of peace (*Ulivengrene* → Danish “*olivengrene*” : olive branches).

**329.7: and the homespund of her hearth, (Fuss his farther was the norse
329.8: norse east and Muss his mother was a gluepot)**

“homespund” is of course “*husband*”, but “spund” is German for “*greenhorn*”, directly connected with the just mentioned “*Ulivengrene*”. So the Captain is an “*insignificant, newly arrived immigrant*”, whom his wife shall tap as she likes, since “spund” is also German for “*spigot*”. The elucidation inside round brackets is a further description. Contrary to the idiomatic “*No fuss, no muss*” the Captain's parents are “**Fuss & Muss**” (agitation, quarrel, disorder): an absent (**farther**) and quarrelling (**Fuss**) father; and a “*messy*” (**Muss**), “*sticky*” and “*stupid*” mother. “**gluepot**” points in fact to “*glue*” and to Russian “*глупо*” (glupo : stupidly). Somewhat totally different from the apparent “*solid*” father, he who “*stands*” firmly on his feet (German “*Fuss*”); and from the severe Victorian mother (German “*Muss*” : must-do).

329.8: and, gravydock or

329.9: groovy anker, and a hulldread pursunk manowhood, who (with

329.10: a chenzen for his delight time and a bonzeye nappin through his

329.11: doze) he is the bettest bluffy blondblubber of an olewidgeon what

329.12: overspat a skettle in a skib.

The final conclusion of the ship's husband is that, no matter what, the Captain is in any case a great catch; be he “*dismantled*”, in the “*graving dock*” (**gravydock**); or an attractive (**groovy**) male, a real thoroughbred stallion (**pursunk** → French “*pur-sang*”), with a “*member*” (**anker**) in full possession of its sexual vigour (a **hulldread pursunk manowhood** → a hundred per cent manhood). There is an allusion to the “*Flying Dutchman*”, the “*man-of-war*” (**manowhood**) with its frightening hull (**hulldread**); but in the meantime to the horribly destroyed hull of a sunken (**pursunk**) ship.

Of course there are further multiple allusions. As duly pointed out “*Northeast, Glues, Gravys, Ankers*” are names on tombstones in a churchyard at Sidlesham, in the “*Hundred of Manhood*”, West Sussex. In that same cemetery there are many tombstones bearing the name of *Earwicker*. Thus our “**norse east**”, “**gluepot**”, “**gravydock**” and “**anker**” are the “*ghosts*” who are in the retinue of the Captain, ancestor of the Earwicker family.

The same basic opposition of “*apotheosis*” and “*humiliation*” may be observed in the round bracketed annotation. The juxtaposition of “*Chinese*” (**chenchen**) and Japanese (**bonzeye nappin**) is indeed amusing. I have no knowledge of Chinese, so I take as valid McHugh's suggestion that Chinese “*ch'en*” means “*sensual pleasure*”. I am even so bold as to suggest that “**chenchen**” may vaguely hint at 陰莖 (*yin jing*): phallus. But it may also point to “*khan-khan*” (Kublai “Khan” being the founder of the Chinese Yuan dynasty), thus “*a great khan*” in a French “*can-can*”. A big phallus for the right time (**delight time**) of sensual pleasure.

In “**bonzeye**” we find instead a Japanese monk (**bonze**) and a “*bonsai*”, a miniature tree, a tiny metaphorical phallus. “**doze**” can in fact allude to French “*doze*” (twelve), dozen, and, by consequence, to Italian “*dozzinale*” (cheap, second-rate). The joyful and warlike shout “*Banzai Nippon!*” becomes the drowsy (**doze**) sleep (**nappin**) of a somnolent Buddah-like monk (**bonzeye**).



The final description of the Captain is a further example of a double faced picture. Apparently the positive aspect, where “**bettest**” is “*best*”, “**bluffy**” is “*heartily outspoken*”, “**blondblubber**” hints at a creature “*blonde haired*” and “*corpulent*” (**blubber** → layer of fatty tissue below the skin of aquatic mammals such as the whale); “**an olewidgeon**” is a Norwegian; the rest of the sentence a citation of a passage from Ulysses (16. Eumaeus): “*the best bloody man that ever scuttled a ship*”, to underline the mythic aspect of the Captain's seamanship. To this is juxtaposed the denigrating view.

“**bettest**” becomes “**baddest → worst*”; “**bluffy**” points to his “*masked insignificance*”; “**blondblubber**” hints at “*landlubber*”, both unskilled and stupid (lubber) sailor; “**olewidgeon**” is an old freshwater duck, with possible hints at “*owl*” and “*pigeon*” (dupe). And, as a pigeon, he is depicted while shitting on the deck of the ship. “**skettle**” may in fact hint at Swedish “*skit*” (shit), “**skib**” being Norwegian “*ship*”. “**overspat**” describes the shitting (spit) from the air (over); but it may also allude to an idiomatic Italian saying “*sputare nel piatto dove si mangia*” (bite the hand that feeds you), lit. “*to spit in the dish you are eating from*”, in our case the Captain is shown shitting on his own ship.

329.13: Cawcaught. Coocaged.

It seems that the “*pigeonesque*” touch anticipates the conclusion of the passage, with the “*cawing*” of the raven and the “*cooing*” of the dove. But are we sure that the raven is caught (**Cawcaught**) and the dove is caged (**Coocaged**)? Or has the Captain been “**caged**” by the “*cooing*” of a “*cocotte*” (**Cawcaught**): French “*prostitute*”?

