

**FW IV: 617.30 – 618.19**  
**sparse omnotations by**  
**orlando mezzabotta**



**617.30** Well, here's lettering you erroneously anent other clerical

**617.31** fands allieged herewith.

So, suspending for the time being, the final salutations, ALP introduces new malevolent gossips, this time aimed at staining her reputation, in other words her supposed love affair with a priest (**clerical**). The most obvious character is Father Michael, but it is not to be excluded a reference to a “clericus vagans / vagabundus”, who might be an allusion to the Flying Dutchman, or the Norwegian Captain the tailor's daughter had a love story with (FW II.3).

**617.31** I wisht I wast be that dumb tyke and he'd

**617.32** wish it was me yonther heel. How about it?

This is a somewhat cryptic passage. First of all there is the reference to Moore's song: “*I Wish I Was by That Dim Lake [air: I Wish I Was on Yonder Hill]*”. The text is depressing and the air very melancholic. Since the talk is about death, the sentence could be read as a threat against the slanderer. ALP would like to be near (**be** → **by**) that damned bastard dog (**dumb tyke**); and **Mr Sneakers** would wish that what he feels against his ass be just “**her heel**” (the Virgin crushing the snake)



and not something more outrageous! (A “eel” up his S!)

But, once again, we might read all that from a reversed erotic angle, more in accord with the lines that follow suit. Not for nothing Moore's song talks about "sinful souls". We should first give a better look at "tyke". One of its possible meaning is "cheeky child". In fact it derives from Old Norse "tyk" (bitch). Thus we may get the image of the cheeky young girl wishing to be a submissive bitch under the heel of her beau who wishes, for his part, to be the young "eel" (→ penis) she is looking at from a distance (**yonther**). "**yonther**" might also hide Sanskrit "yoni" (vagina). Being, though, on the verge of perversion, one might detect a Sadomaso touch. The submissive bitch crushing (**heel**) her partner, who, in turn, takes advantage of her naïve obedience: mutually exchanging roles.

### 617.32-618.01

That's a plain description of the world renowned young girl's sex appeal, noting that in "**native copper locks**" (617.34) we have not only "hair". Since copper is the metal of Venus, and in "**native**" we may find Latin "nates" (buttocks), we have a Callipigyan Venus (Venus of the beautiful buttocks).



Underscored by the "**bum**" of "**Swees Auburn**" (617.36), a sweet "virgin" (aube: French "daybreak") behind.

**618.01** innocent eyes. O, felicious coolpose! If all the MacCrawls would

**618.02** only handle virgils like Armsworks, Limited! That's handsel for

**618.03** gertles!

And in fact there are not only "innocent thighs" (**innocent eyes**), but also a "**coolpose**" hinting at "cool → cul → ass" and "colpo" (Italian blow, bump, hit). A happy defloration of both erotic orifices. The double "o" of "**coolpose**" alluding to

the “moaning pain”, although caused without intent (Italian: colposo , as in legalese “involuntary manslaughter”). A felix culpa, indeed; “**felicious**” being a blend of “delicious & malicious mellowicious malum”. And in fact her virginity has been exquisitely handled (pious Aeneas like: Arma virumque cano [cano → cane → can (dog) → tyke?]), limiting the damage. Something which the snaky **MacCrawl** would not have done: he would have treated her like a “Troia” (Troy, but Italian “sow / harlot) and that's why he is “off limits” (**Limited!**). In conclusion a first time event (**handsel**) as sweet as the marzipan house of the “Hansel and Gretel” tale. Note that “**gertles**” hints not only at “gentle girdled girls”, but to all *Gerty MacDowells* as well!

### 618.03 Never mind Micklemans! Chat us instead!

At this point ALP begins her counteroffensive. It's time to put aside the chatting about the great Michael-angel and the just described Michaelmas feast. Especially when the chat comes from such a worthless creature. “**Micklemans**” may in fact be read from two opposite perspectives. “**mickle**” is usually “a large amount”. Thus it fittingly can be applied to the great man [father] Michael. But the same word may also mean “small amount” as in the idiomatic “*many a mickle makes a muckle*”; thus the slanderer is depicted as the “low-least” of men. No more than a cartoon figure, a Micky Mouse (**Micklemans**), whom ALP, as a “**chat**” (French cat) will play with. As a matter of fact it should be feminine “chatte”, but we'll get at that in due time. It's for her now to do the “**chat** / cheat”.

### 618.03-06

The topic is **Lily Kinsella**, “**the cad with the pope's wife**”, the Bareniece Maxwellton of 28.09. “**pope**” alluding to her often frequented “**particular reverend**” (28.18). *That* is the lady **Mr Sneakers** had better talk about (**will now engage in attentions**). Not satisfied with her social status (to be wife to a cad with a pipe) she became “his” wife so as to give herself a name (**for her good name**).

### 618.05 in the hands of the kissing solicitor

This is ambiguous. The **kissing solicitor** may refer to a lover (one who solicits kisses) whom Lily has an affair with, thus cheating on her husband. Or, as I am more inclined to think, according to the rest of the story, to the husband himself, who plays the pimp, “soliciting” her (who is in his **hands**) to engage in mercenary “**kissings**”. What follows seems in fact an advertisement:

### 618.06 Just a prinche for tonight!

Assuring the would be client that he'll spend the night like the prince of the 1909 famous musical:



Just to have an idea of what one should expect:

**“The Prince of Tonight”**

**A Musical Gem With a Beauty Setting, Outclassing all Fancies of the Imagination**

**THE REAL FESTIVAL**  
 Girls, in all their variations, in all their possibilities, in all their probabilities and in all their charming attitudes, occur incessantly in “The Prince of Tonight,” the tuneful musical fantasy coming to the New Theatre Wednesday evening next. So much comment is being evoked by the beauty and felicity of the chorus in this attraction that these girls are in a fair way to become known as the best chorus ever seen with a touring company. “The Prince of Tonight,” is by the well known trio, Adams, Hough and Howard, authors of the “The Goddess of Liberty,” “The Honeymoon Trail,” “The Stubborn Cinderella,” “The Flower of the Ranch,” and “The Time, the Place and the

Girl,” which have all proven great successes. It depicts the adventures of Jim Sutherland, a wandering college youth without funds, who woos a rich girl he meets at Palm Beach, while occupying the position of life saver and swimming instructor at the hotel “Breakers.” The young heiress loses no time in telling him that without wealth and position his is a hopeless case. Broken hearted but determined to win, he seeks the aid of an old gardener, who has learned new mysteries of nature from the plants and trees that he attends, and through the blooming of a century plant at the time he can transform him into a mythical Prince of the wonderful land of Lanitania, for one night only. He assumes this disguise with the un-

derstanding that he dies at sunrise unless he meets and kisses the right girl. The manner in which he escapes the fate threatened him and wins the girl gives the authors abundant opportunity to link modern characters and fantastic situations. Among the song hits are, “Tonight Will Never Come Again,” “Follow the Rainbow Trail,” “You’re A Dear Old World After All,” “The Girls That Can Never Be Mine,” “I Don’t Want To Marry Your Family,” and “Can It Be Love?” The audience is taken through the transformation scene of marvelous beauty, made possible by the lavish scenic production with which LeCompte and Flesher have provided this attraction.

**Prices: 1st 12 Rows First Floor \$1.50; Balance of Floor \$1.00; 1st 2 Rows Balcony 1.00; Next 3 Rows 75c; Balance 50c; Gallery 25c**

**Seats on Sale Monday Morning at Palmer’s. Curtain at 8:15 Sharp.**

Girls, in all their variations, in all their possibilities, in all their probabilities and in all their charming attitudes, occur incessantly in "The Prince of Tonight".

“Possibilities, Probabilities” : does not that ring a bell(e)? (617.08-09)

One of its famous songs being: “*I Wonder Who's Kissing Her Now*”,

<https://www.youtube.com/watch?v=yXGXqiUIkn0>

which would do for our “kissing solicitor”. One might ask why “**prinche**”. It can be “Prince He”, or Italian poetic “prence” (prehn-cheh). But I wouldn't exclude a hidden sardonic “inch of a prince” (→ pri-ck); or an “inch” (of the prick) of “CHE”.

**618.07** Pale bellies our mild cure, back and streaky ninepace.

This being a list of performances and relative prices

No <sup>s</sup>	WEIGHTS ABOUT LBS	AT PER LB	No <sup>s</sup>	WEIGHTS ABOUT LBS	AT PER LB		
1	STREAKY QUARTER	17	6 <sup>2</sup> 4 7 <sup>1</sup> / <sub>2</sub>	* 8	PRIME BACK & RIBS	8	10 6 <sup>2</sup> / <sub>2</sub>
2	RIB QUARTER	18	8 <sup>1</sup> 4 10	* 9	LOIN	7	9 6 0
3	MIDDLE QUARTER	12	8 4 9	10	FILLET	4	9 4 12
4	HAM QUARTER	14	6 <sup>2</sup> 6 6 <sup>2</sup> / <sub>2</sub>	11	SHOULDER	7	4 6 6
5	END OF NECK	4	6 6 7	* 12	PRIME STREAKY	8	8 6 0
6	MIDDLE OF NECK	5	7 4 8	13	THIN D <sup>o</sup> & FLANK	4	4 6 7
7	THICK BACK & RIBS	3	7 <sup>1</sup> / <sub>2</sub> 4 8 <sup>1</sup> / <sub>2</sub>	* 14	GAMMON	8	6 6 8
		FORE END				4 <sup>2</sup> 4 6 <sup>2</sup>	

ANY LESS QUANTITY SUPPLIED IF REQUIRED.

SAINSBURY'S Wholesale Depot, ALLCROFT Rd KENTISH TOWN N.W.

all referred to the “troia” (pork → sow → harlot) under scrutiny. The sweet treating (**mild cure**) beginning with the pussy (**bellies**) like that of diaphanous “belles” (French: beautiful girls ) but possibly ending in the “**back**” and, why not, with sadistic lashings (**streaky**). All this for the modest price of a “ninepence”; or, in case of de-luxe treatment, for a “piece of nine” (**ninepace**) : one more than the valuable “pieces of eight” of Long-John Silver's parrot.

**618.08** The thicks off Bully's Acre was got up by Sully. The Boot lane brigade.

These may be the clients the filthy Sully picks up for his wife. The very pulp (**thicks**) of cadaverous (**Bully's Acre**: oldest Dublin cemetery) thugs (**thicks**), belonging to the Sullivan brigade: nothing to share with the Light Brigade. The fact that they hang

out around **Boot lane** (not capitalized Lane → lain?) probably has not much to do with Dublin's topography. It's the **Boot** that matters. Going hand in hand (should we say “feet in feet?”) with **Mr Sneakers** (→ shoes), the cobbler (**waxy** → **618.11**); putting themselves in his shoes, playing the role of the husband. Why Sully should be a cobbler is somewhat puzzling. Could it sarcastically hint at Spanish “caballero”? Or that might allude to Italian “fare le scarpe” (to make shoes): an idiomatic form for “cheating, double-crossing, stabbing someone in the back”. Or that could allude to the Latin proverb “*Sutor, ne ultra crepidam*” (Cobbler, no further than the sandal! → Do not pass judgment beyond your expertise!), suggesting that Sully should not talk about what he does not know. And I would not exclude a possible “cobbler → sutor → suitor → **solicitor** → pimp).

### 618.09-12

That's the reason why Lily tries to get rid of her viscid (**waxy**) husband, poisoning him with “**a certain medicine**” (did she transmit to him a venereal disease?); so that *when the cat's away, the mice will play*. And that is exactly what Lily does, so long as her husband stays at the hospital (where she hopes he'll never come out from, unless, as the Italians, say “*coi piedi avanti*” (feet ahead → stone dead). Isn't he a cobbler?

**618.12** Only look through your leather-

**618.13** box one day with P.C.Q. about 4.32 or at 8 and 22.5 with the

**618.14** quart of scissions masters and clerk and the bevyhum of Marie

**618.15** Reparatrices for a good allround sympowdhericks purge, full view,

**618.16** to be surprised to see under the grand piano Lily on the sofa (and

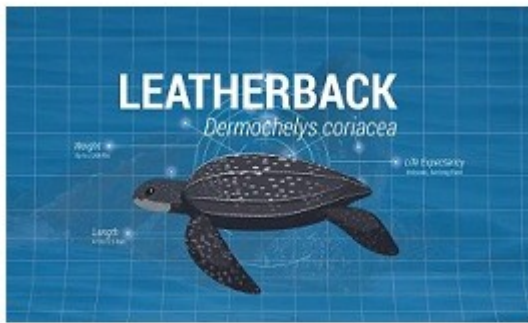
**618.17** a lady!) pulling a low and then he'd begin to jump a little bit to

**618.18** find out what goes on when love walks in besides the solicitous

**618.19** bussness by kissing and looking into a mirror.

Now this is indeed a tricky passage, although the general sense is relatively easy to understand. Lily and her lover are spied on while having sex. But there are many allusions not so easy to track. Let us start from “**leatherbox**”. The most obvious hint is “letterbox”, thus a possible anonymous letter telling the cobbler about his wife's affairs. The fact is that the letter should be read with a spyglass (**P.C.Q.** -- about it later); but that doesn't make sense. **P.C.Q.** could be a “magnifying glass”, thus looking through it could allude to a close perusal. But once again that wouldn't make sense, since an anonymous letter does not have anything to hide. On the contrary. So I am of the opinion that “**leatherbox**” is a metaphor for Lily, likened to a wallet or

a purse into which Mr Sneakers puts the money his wife earns “**through**” her own “**leatherbox**”. And if we read the word as “leatherback” we have the image of a sea turtle



which would be kind of ribald, were it not for the fact that the turtle becomes a turtle dove:



which would certainly make more sense, no matter how sardonic.

And now the enigmatic **P.C.Q.** I confess that it took me quite a while to hack it. First I thought it could allude to the pissing (**P.C.**) Prank **Quean**. However the context suggests it has to be an optical device of some kind. But I could not find any. Until I bumped into “*A First Course In Physics*” by Robert Andrews Millikan & Henry Gordon Gale, 1906. A book not present in Atherton's list. Look at it!

**464. The apparent size of a body.** The apparent size of a body depends simply upon the size of the image formed upon the retina by the lens of the eye, and hence upon the size of *the visual angle*  $pCq$  (Fig. 429). The size of this angle evidently increases as the object is brought nearer to the eye (see  $PCQ$ ).

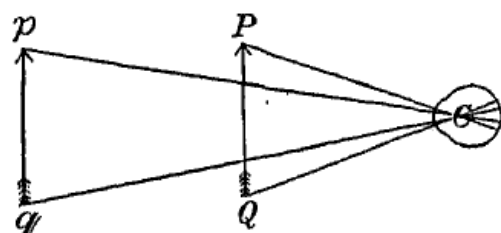


FIG. 429. The visual angle

Isn't it our spyglass? But that's not all. Let's consider the dates: “**about 4.32 or at 8 and 22.5**”. Both of them refer to **432**, the year St Patrick landed in Ireland, thus the inauguration of a new way of life, a new enlightening “faith”. Look at this paragraph:

**432. Diffusion of light.** In the last experiment the light was reflected by a very smooth plane surface. Let the beam be now allowed to fall upon a rough surface like that of a sheet of unglazed white paper. No reflected beam will be seen; but, instead, the whole room will be brightened appreciably, so that the outline of objects before invisible may be plainly distinguished.

So **Mr Sneakers** is kindly invited to look at his own wife, not at that of his neighbor's (**to shall not bare full sweetness against a nighboor's wiles – 615.33**). And to have witnesses to take note of the facts. Let's have a better look at them:

the quart of scissions masters and clerk and the bevyhum of Marie Reparatrices

There is a clear reference to the masters if we read “**quart**” as “four”. That would be an amusing allusion to Susanna and the Elders (Daniel, Ch. 13). The turbid atmosphere underscored by the fact that “the courts of quarter sessions” (**quart of scissions masters**) had quite a bad reputation [Bentley : *English Criminal Justice in the Nineteenth Century*]; and “**scissions**” points to “scissors” and obliquely to the Italian idiomatic “tagliare i panni addosso” (lit. to cut the clothes upon someone → gossip about). But “**quart**” may be read as “fourth”, in which case the witness would be John escorted by the “clericus” (**clerk** → cleric ass), ready to write down the apocalyptic “*Book of revelation*”; accompanied by a troupe (**bevy**) of murmuring (**hum**) sanctimonious nuns (**Marie Reparatrices**), in fact a procession of trumpeting strumpets (**Marie - Repara – trices** → riparian meretrices). The “**good allround sympowdhericks purge**” being the merry (**Marie**) go round of a pleasant (**sympowdhericks** → Italian “simpatico”) hypocritical (**sym** → seem), catholic sympathizing (St Patrick) , moralistic dressing-down (**sympow** → shampoo → Italian “lavata di capo” : reprimand), a bitter “**purge**” the *sully-man* must empty to the dregs (Italian “bere fino alla feccia” : see it to the bitter end). “**Bevy**” points to Italian “bevi!” (drink!). Although the “bitter cup of suffering” may eventually turn into a nourishing Horlicks powder (**powdhericks**)



# HORLICK'S MALTED MILK

MADE IN ENGLAND

## The Food-Drink

that gives and maintains the health,  
strength and efficiency of the worker

The woman in the war workshop, putting forth her whole energy in the service of her country, needs to conserve and increase her strength and vitality. The pure, wholesome nourishment supplied by Horlick's Malted Milk is so easily digested that it feeds the whole system, builds up sound muscular tissue, and gives the fitness and stamina that prevents undue fatigue.

Take a glass night and morning, and keep a bottle in your locker at the works for use during the day, and you will quickly note the difference in your physical condition.

READY IN A MOMENT BY STIRRING BRISKLY IN HOT OR COLD WATER ONLY. NO COOKING REQUIRED.

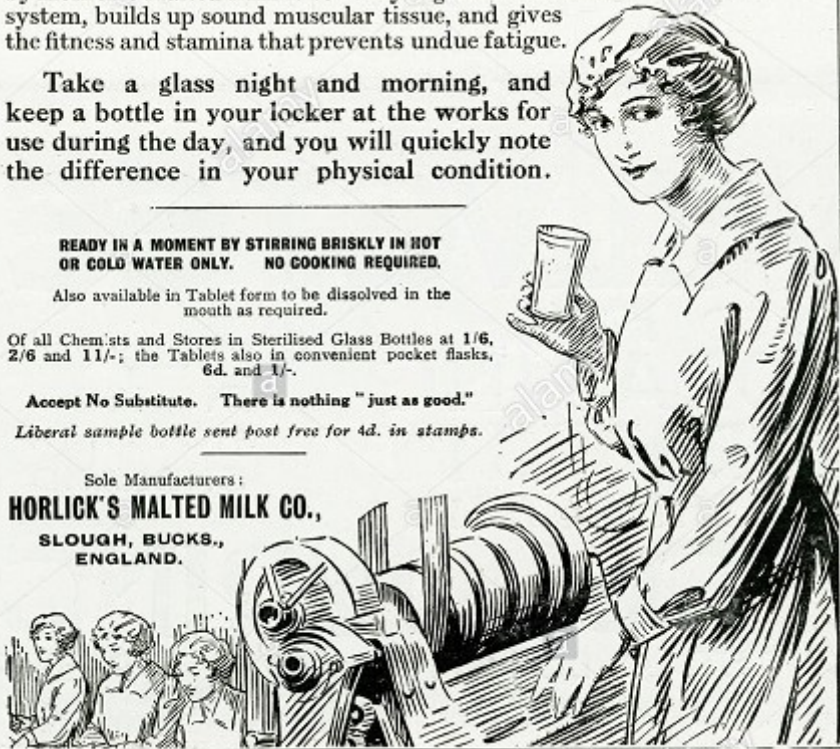
Also available in Tablet form to be dissolved in the mouth as required.

Of all Chemists and Stores in Sterilised Glass Bottles at 1/6, 2/6 and 11/-; the Tablets also in convenient pocket flasks, 6d. and 1/-.

Accept No Substitute. There is nothing "just as good."

Liberal sample bottle sent post free for 4d. in stamps.

Sole Manufacturers:  
**HORLICK'S MALTED MILK CO.,**  
SLOUGH, BUCKS.,  
ENGLAND.



618.16 to be surprised to see under the grand piano Lily on the sofa (and

618.17 a lady!) pulling a low and then he'd begin to jump a little bit

The great scandalous surprise is that Lily is a *lesbian*! She is lying on the “couch” (sofa), making love (French *coucher*) within the embracing arms (round brackets) of a lady; the bracketed (dark) lady being indeed her hidden secret. The grand piano hints at the musical atmosphere, recalling the “*Prinche for tonight*” that morphs into a “*Prin-she*”.



**DISCLAIMER**  
**SERIOUS READERS, SKIP THIS!**

**Grand piano** is Italian “pianoforte a coda”, coda being the elongated part of the piano. But “coda” (tail) may hint at “dick”. Now if we pass to Greek (Greek love = homoeroticism) we can read “a” as a privative alpha, so that we have a “dick-less” (→ female) lover who plays piano and forte upon Lily's divine (divan → **sofa**) poetic (diwan) *bawdy* that lies down **under** *her* who plays the husband. And we can hear indeed the bumps: “*What Ho! She Bumps!*”



As a matter of fact the last part of this passage is full of allusions to songs. Starting from “**pulling a low**” that points to “Lilliburlero bullen a law”, hiding Italian “burle” (jokes, pranks); followed by “*What Ho! She Bumps*”, used as a catch-phrase for “a special display of female energy”. Just to have an idea of the song:

**Chorus:** *She began to bump a little bit  
Bump, bump, bump, just a little bit  
At first she was bashful as she could be  
Till she got used to the rolling sea  
Then up and down the little petlet jumps  
And the men all shouted from the golden shore  
'What ho, she bumps!'*

There is a reference in Ulysses as well (Circe). And in our particular case I don't know whether they might be a winking allusion to Burt Shepard (whose version of the song can be found here:

<https://www.youtube.com/watch?v=4VR75YHPxz0> )

who was said to be a clever “*female impersonator*”.

**618.18** find out what goes on when love walks in besides the solicitous

**618.19** bussness by kissing and looking into a mirror.

But “**pulling a low**” is also, for **Mr Sneakers**, a hit below the belt that makes him jump (**he'd begin to jump a little bit** ) when he has to realize that Lily is hitting a different road (→ The lady is a tramp?), turning the “base meretricious business” solicited by Sully (Latin solicitus comes from “sollus”) [ O what a fall was there for his “leatherbox!”] into a “**bus**” of tender kisses, while looking in the eyes (→ mirror of the soul) of a lover who looks like herself (→ lesbian), accompanied by the soft

and mild tune of Gershwin's "Love walked in" ( **when love walks in**)

[ <https://www.youtube.com/watch?v=M4W2sXPWPpU> ]

I cannot help thinking that ALP, no matter what, is looking at Lily with a sympathizing view. A Magdalene rescued by love from a filthy and disgusting husband. Her target is in fact the lousy **Sully**, not his exploited female.

