

BECKETT'S  
*DREAM*  
NOTEBOOK

**BECKETT'S**

*DREAM*

**NOTEBOOK**



**BECKETT'S**  
*DREAM*  
**NOTEBOOK**

Edited, annotated and with an introductory essay by

JOHN PILLING

That was a good one and Belacqua noted it down  
*(Dream, 27)*

Reading : Beckett International Foundation

1999



© The estate of Samuel Beckett 1999 (numbered entries)  
© John Pilling 1999 (editorial material)

ISBN 0 7049 1335 6

Produced through AB Print, Wokingham, Berkshire  
Printed in England

## Contents

Beckett's <i>Dream</i> and the "demon of notesnatching"	vii
Acknowledgements	xxii
Editions cited	xxiii
The Notebook	1
Afterword	173



## Beckett's *Dream* and the "demon of notesnatching"

He had read the phrase somewhere and liked it and made it his own ('Yellow')

Although the exact circumstances of the composition of *Dream of Fair to Middling Women* are no longer recoverable, it is clear that Beckett began what would, in due course, become his first full-length fiction without having very much idea of what might emerge. Like the 'young thought' of his 'principal boy' and *alter ego* Belacqua, Beckett was 'confused in a way that was opposed to [his] real interests'.<sup>1</sup>

In September 1930 Beckett had returned to Dublin to take up a teaching post as Lecturer in French at Trinity College, after two years in Paris as exchange *lecteur* at the Ecole Normale Supérieure. In Paris, and in a matter of weeks in the summer of 1930,<sup>2</sup> he had written a short book on Proust commissioned by Chatto and Windus for their Dolphin series, and published by them in the first week of March 1931.<sup>3</sup> Far from feeling elated at the prospect of a first book, Beckett was dispirited by the outcome before it had even appeared, writing to his friend, Thomas MacGreevy, 'I feel dissociated from my Proust - as though it did not belong to me'.<sup>4</sup> Within a week of publication, Beckett compared his

---

<sup>1</sup> Beckett, *Dream of Fair to Middling Women*, Dublin: Black Cat Press, 1992, 35; hereafter *Dream*.

<sup>2</sup> *Proust* was begun in late August 1930, and brought to Charles Prentice of Chatto and Windus in mid-September. Letters to Charles Prentice of 14 October and 3 December show that Beckett wanted, but found himself unable, to add more.

<sup>3</sup> *Proust* was published on 5 March 1931, Beckett having expressed his surprise at how swift Chatto had been.

<sup>4</sup> Letter to Thomas MacGreevy of 3 February 1931.

*Proust* to 'pale grey sandpaper' in another letter to the same correspondent, having in the interim (if not earlier) realised 'I don't want to be a professor'.<sup>5</sup>

'Dissociated' from his book, and from his professional engagements, Beckett was also troubled by failures in his personal life. The love affair with his cousin, Peggy Sinclair, had come to an 'insanitary'<sup>6</sup> end on New Year's Eve in 1929; his subsequent involvement with Lucia Joyce, from which Beckett had tried to extricate himself, had led to a cooling in his relationship with James Joyce, who told Beckett in the summer of 1930 that he would no longer be a welcome visitor at the family's apartment in Paris.<sup>7</sup> The admiration in which Beckett held Joyce had been deprived of a context in which it might flourish through the autumn and winter of 1930, a situation softened only by Beckett having returned to Dublin and to TCD. Having survived two terms as a teacher, but already harbouring an intention to resign, Beckett faced the Easter vacation of 1931 with a published book (albeit a book in which '[I] really wondered what I was talking about'<sup>8</sup>), but with little else in which to find some compensation for the deficiencies he perceived in *Proust*.

Beckett's Easter vacation changed things, if only temporarily. On Thursday, 26 March, he attended an evening given in Joyce's honour at Adrienne Monnier's bookshop, *La Maison des Amis des Livres*, in the rue de l'Odéon, having spent the previous night in London at the Shaftesbury Hotel, and catching the boat train at nine o'clock the following morning.<sup>9</sup>

---

<sup>5</sup> Letter to Thomas MacGreevy of 11 March 1931.

<sup>6</sup> *Dream*, 109.

<sup>7</sup> James Knowlson, *Damned to Fame: the life of Samuel Beckett*, London: Bloomsbury 1996, 105; hereafter Knowlson.

<sup>8</sup> Letter to Thomas MacGreevy of 11 March 1931.

<sup>9</sup> Knowlson, 127, 728 n 38.

(It was all so much of a 'scramble'<sup>10</sup> that there had been no chance to meet up with Charles Prentice, Beckett's editor at Chatto and Windus) 'I long to be away', Beckett had told MacGreevy, 'and of course can't bear the idea of going'.<sup>11</sup> Having gone, he had regained some kind of contact with Joyce and the Joyce circle, but at some cost. Beckett resented the way in which Philippe Soupault had, in the little Latin Quarter bookshop, spoken slightly of an earlier version of the French translation of *Anna Livia Plurabelle* on which Beckett and his friend Alfred Peron had worked the previous summer, before and during the rift with Joyce.<sup>12</sup> Beckett had also revived contacts with the old literary ambience that had supplied him with outlets for such little creative work as he had thus far attempted. But he was not long in Paris, where the presence of Lucia revived recent memories of unpleasantness. By Easter Sunday (5 April) he was in Kassel with the Sinclairs, who had money worries and who had been troubled in recent months by a decline in Peggy's health.<sup>13</sup> The situation of the Sinclairs was not, perhaps, as conducive to Beckett sharing with them his hostile attitude to life at Trinity as he might have wished, although with the summer term looming a mere fortnight away, and with friends of such long standing, the issue could hardly be kept quiet. The unusually close juxtaposition of having seen Lucia, whom he could not love, and then Peggy, whom he had ceased to love, within a few days of one another cannot have helped Beckett's state of mind, although he may already have realised, whilst still in Kassel, that this furnished him with a possible armature for fictional creation. Out of a welter of negative

---

<sup>10</sup> Letter to Charles Prentice of 24 March 1931.

<sup>11</sup> Letter to Thomas MacGreevy of 11 March 1931.

<sup>12</sup> Knowlson, 155ff.

<sup>13</sup> Knowlson, 129.

feelings, circumstances had conspired to provide Beckett with something he could not have acquired at home in Dublin.

Ironically, within a few weeks of returning to Ireland and to teaching, Beckett found himself relieved of 'this grotesque comedy',<sup>14</sup> and back home at Cooldrinagh, at the cost of having suffered a severe attack of pleurisy, the after effects of which would still be visible several weeks on from the onset of the illness. Psychological problems had given way to, or were now compounded by, an actual physical ailment and an enforced period of convalescence. The hiatus was obligatory, but also (apparently) stimulated Beckett to write, always supposing he had not already begun to do so over Easter in Germany. By 29 May, having been 'in bed for the last week', he could tell Thomas MacGreevy: 'I am writing the German comedy in a ragged kind of way, on and off'.<sup>15</sup> What would in due course, more than a year later, become *Dream of Fair to Middling Women* had been begun. There is no way of knowing whether 'the German comedy' in the May letter comprises *only* the text 'Sedendo et Quiescendo' as subsequently (in March 1932) published in *transition*, or the whole of the portion of *Dream* section 'TWO' which begins with 'Sedendo' and ends with the events that Beckett thought of as 'They go out for the evening'.<sup>16</sup> But in sending 'Sedendo' to Prentice, and in explaining that 'They go out for the evening' was part of it, Beckett was honouring a pledge he had made Prentice in the wake of the disappointment felt (by Beckett, if not by Prentice) before *Proust* was even published. In February Beckett had promised Prentice that he would

---

<sup>14</sup> Letter to Charles Prentice of 27 October 1930.

<sup>15</sup> Letter to Thomas MacGreevy of 29 May 1931.

<sup>16</sup> Letter to Charles Prentice of 15 August 1931.

‘sometime’ send him ‘something more genuine and direct’.<sup>17</sup> With Lucia complications diminishing, with Peggy reduced to the status of ‘waning love’,<sup>18</sup> with access to Joyce still awkward, and with his teaching duties at TCD covered by colleagues (giving Beckett half the term off), he could now do so, taking ‘the ragged sort of way’ as indicated to MacGreevy in the hope that – with such inspiration as might occur ‘on and off’, and none of the time pressure that had bedevilled *Proust* – it might be ‘more genuine and direct’, and sufficiently successful for Prentice and Chatto to publish it. MacGreevy, who had introduced Beckett to Joyce and who had brought Beckett to Chatto’s attention in the first place, was once again the honest broker in this situation, although MacGreevy, alerting Prentice to what Beckett was up to, warned him of what might be expected. ‘He [Beckett] went Joyce in it [‘Sedendo et Quiescendo’], although he denies it is Joyce’, MacGreevy wrote to Prentice in mid-July.<sup>19</sup> In a letter to Prentice of mid-August Beckett wrote: ‘Of course it stinks of Joyce in spite of most earnest endeavours to endow it with my own odours’.<sup>20</sup> The issue of whether it was indeed ‘more genuine’ than *Proust* had, obviously enough, become the more specific matter, and a very poignant one in the circumstances, of whether it was sufficiently different from Joyce to justify Beckett claiming it as his own. The ‘direct’ demonstration remained mired in the thrust and counterthrust of denial, endeavour and earnestness, and what in *Dream* is called ‘precarious ipsissimosity’.<sup>21</sup>

---

<sup>17</sup> Letter to Charles Prentice of 16 February 1931.

<sup>18</sup> *Dream*, 65.

<sup>19</sup> Letter of Thomas MacGreevy to Charles Prentice of [12 July] 1931.

<sup>20</sup> Letter to Charles Prentice of 15 August 1931.

<sup>21</sup> *Dream*, 113.



In returning to Dublin in late April 1931 Beckett was returning to 'more of the same', with the difference that 'the same' could be made more of than he had previously realised. How Beckett was to make more of it, however, remained a problem in the absence of Joyce, Lucia and Peggy, even with the glimmer of a solution offering itself (in the event forlornly) in the person of Ethna MacCarthy.<sup>22</sup> Moreover, whenever the personal dimension failed to supply material, Beckett could, as it were, keep his hand in by way of a habit he had obviously been developing since first returning to TCD from the École, a natural habit for someone of a scholastic bent to rely on: jotting entries in a notebook. (He had almost certainly begun to do so in Paris in the summer of 1930.) Taking notes was, for Beckett, at once second nature and a pump-priming activity which could in due course be discounted as secondary to whatever might emerge from it. If 'Sedendo et Quiescendo' is to be trusted, Beckett had not taken his notebook with him to Kassel, which prompted him to wonder (either at the time or on return to Trinity): 'did I do well to leave my notes at home'.<sup>23</sup> Having apparently begun note-taking without any very settled purpose in mind, once begun the habit seems to have formed itself into something of a convenient reflex, such that Beckett could no longer decide if '[to] do well' depended on it, or was imperilled by it. In 'Sedendo et Quiescendo', desperate to write 'something more genuine and direct', Beckett had either decided or been obliged to make shift without notes, but with the advantage of a clutter of recent experiences to hand. Back in Dublin, recovered from his pleurisy, but banished from Foxrock back to Trinity by an irate mother who had either read 'Sedendo' or (more

---

<sup>22</sup> 'He also saw a lot of Ethna MacCarthy'; Knowlson, 134.

<sup>23</sup> *Dream*, 72.

likely) the notes which her son had been taking,<sup>24</sup> Beckett wrote to MacGreevy early in August 1931 to report that he was once again ‘soiled [...] with the old demon of notesnatching’.<sup>25</sup> It was in something of the same spirit, ‘soiled’ with one activity, but conscious of the ‘stinks’ and ‘odours’ of another, that Beckett sent ‘Sedendo et Quiescendo’ to Charles Prentice, who read it and returned it. The issue of how to write genuinely and directly was left at best in doubt and at worst in jeopardy.

As first written (or as first published in *transition*) the phrase ‘did I do well to leave my notes at home’ had read, on the second of its two occurrences, ‘did I do *right* to leave my notes at home’ (my italics),<sup>26</sup> almost as if a moral question were being raised. As such, the phrase opens up what, in ‘Sedendo’, has been left, like much else there, in a murk of Beckett’s own making. But for composition to continue, and with ‘Sedendo’ proving unpublishable (at least by Chatto), the ‘old demon’ was to prove more tenacious than the rights and wrongs of the matter. Caught in a psychological bind that even psychoanalysis would find it difficult to unravel three years later, Beckett imaged his plight in physiological terms, as if he were ‘soiled’ and giving off ‘odours’. Practical considerations were, in the circumstances, more paramount than abstract ones; there is ample evidence that Beckett continued to indulge in ‘notesnatching’ through the autumn of 1931. It was by this method, *faute de mieux*, that Beckett accumulated material which might (or might not) be used in a creative enterprise that would justify, or at least appease, his ‘most earnest endeavours’. The close proximity of ‘notesnatching’ and the creative impulse is reflected in a letter from Beckett to Thomas

---

<sup>24</sup> Knowlson, 130.

<sup>25</sup> Undated letter to Thomas MacGreevy probably written in early August 1931.

<sup>26</sup> ‘Sedendo et Quiescendo’, *transition*, no. 21, March 1932, 19.

MacGreevy of early November 1931: 'I can't write anything at all, *nor take notes*'(my italics).<sup>27</sup> In the very next sentence, however, Beckett begins to glimpse a possible cause of, or reason for, his being unable to make progress: 'I have enough "butin verbal" [verbal booty] to strangle anything I'm likely to want to say'. Clearly what had seemed to offer a way forward was beginning to reveal itself as an impediment, an obstacle not easily negotiated now that the habit had set in. Six weeks later Beckett told MacGreevy: 'I started yet again and soon saw no reason to continue'.<sup>28</sup> Neither 'the ragged sort of way' nor the way of 'the old demon' could relieve Beckett of the pain of discovering that 'on and off' (as in the May letter to MacGreevy) might well mean more off than on.

How *Dream* got finished (or to where 'END' could be written on the typescript) it is impossible to know, although it seems probable that Beckett once again 'left [his] notes at home' in spending Christmas in Germany, from where he resigned his job. He then spent from February to July 1932 in Paris, where he must presumably again have had his notebook for company, since this seems to be when the main bulk of *Dream* got written, and perhaps also when 'the slimming process'<sup>29</sup> was applied to what already existed.

\*

The 'butin verbal' behind *Dream*, which threatened to 'strangle' it, is contained in a burgundy-coloured hardbacked notebook, 20 cm. x 16 cm., given by Edward Beckett to the Beckett International Foundation at the

---

<sup>27</sup> Letter to Thomas MacGreevy of 8 November 1931.

<sup>28</sup> Letter to Thomas MacGreevy of 20 December 1931.

<sup>29</sup> Letter of Charles Prentice to Beckett of 5 July 1932.

University of Reading. This is the first notebook kept by Beckett (for purposes other than passing undergraduate examinations) known to have survived, and one of only two such notebooks from the 1930s. Unlike the second – the *Whoroscope* notebook – it bears no title, or token title, on its cover, although most of the material it contains bears directly or indirectly on *Dream* and *Dream* only, whereas some of the entries in the *Whoroscope* notebook almost certainly post-date the completion of *Murphy*.<sup>30</sup> The two notebooks also differ in other respects, although both bear witness to a mind casting about widely, haphazardly and sometimes desperately, for nuggets of knowledge, memorable turns of phrase or any raw material that might prove useful. The *Dream* notebook, for example, tends to present material in more of a ‘block’ fashion than is typical of the *Whoroscope* notebook;<sup>31</sup> the latter ranges farther afield (and over larger areas), but without for the most part reflecting any single or singular purpose in the mind of the ‘notesnatcher’. Accordingly, the *Dream* notebook has more of the character of a source book, as is perhaps inevitable given that its successor was kept over a longer period. The ‘block’ method of the *Dream* notebook suggests that Beckett was working in the more focused way that would later also obtain in the case of his Johnson notes, whilst of course reserving the right to move freely from one source to another.

In neither of these notebooks was Beckett expecting his raw materials to come under anyone else’s scrutiny, which must have made it peculiarly painful for him if (as seems likely) the *Dream* notebook fell into

---

<sup>30</sup> See Frederik N. Smith, ‘Dating the *Whoroscope* Notebook’, *Journal of Beckett Studies*, n.s. 3:1, 1993, 65-70; and Geert Lernout, ‘James Joyce and Fritz Mauthner and Samuel Beckett’ in: *In Principle, Beckett is Joyce*, (ed.) Friedhelm Rathjen, Edinburgh, Split Pen Press, 1994, 26.

<sup>31</sup> See my ‘From a [W]horoscope to *Murphy*’, in: (eds.) John Pilling and Mary Bryden, *The Ideal Core of the Onion: reading Beckett archives*, Reading: Beckett International Foundation, 1992, 1-20.

the hands of his mother. It may well have been a concern with privacy that prompted Beckett to omit, in almost every case, the details of source (author, edition, page numbers, and the like) which he was prepared to include from time to time when using the *Whoroscope* notebook. It is also quite possible, however, that Beckett found it easier to make headway with *Dream* when he was not confronted with a continual reminder of where he had found his 'verbal booty', given that 'the infrequency of one without two'<sup>32</sup> could be more readily applied where very disparate and dissimilar sources could be combined. With some of the material – very possibly the material that caught his mother's eye – Beckett would in any case not have wanted to be reminded of where he had found it, with the subject matter raising rather awkward, not to say delicate, questions as to why he was interested in it in the first place.

\*

'The danger', Beckett had told *transition* readers in 1929, 'is in the neatness of identifications'.<sup>33</sup> The danger is the greater when, as here, 'identifications' are so difficult to make, even with rather more 'neatness' than is found in the *Whoroscope* notebook. At the same time it is possible to reconstruct a plausible chronology of *when* Beckett was reading *what*. In a letter of 25 January 1931 Beckett describes himself as 'phrase-hunting in St. Augustine'; a month later, 'I am reading *Journal intime de Jules Renard*'.<sup>34</sup> St. Augustine and Jules Renard are found adjacent to one another in the *Dream* notebook, which suggests that at least some of

---

<sup>32</sup> *Dream*, 11.

<sup>33</sup> 'Dante . . . Bruno . Vico . . . Joyce', in: *Disjecta: miscellaneous writings and a dramatic fragment*, (ed.) Ruby Cohn, London: John Calder, 1983, 19.

<sup>34</sup> Letters to Thomas MacGreevy of 25 January and 29 February 1931.

the other 'blocks' of material follow sequentially. Beckett had stopped reading Renard by March<sup>35</sup> and, with term over a week or so later, left his notebook behind in setting off for first Paris, and then Kassel. If, as seems probable, the phrase in the second paragraph of 'Sedendo et Quiescendo' 'she won't need no Lupercus'<sup>36</sup> derives from Beckett's reading of 'William Cooper', this suggests that 'Sedendo' was written shortly after the return from Kassel (where it may possibly have been begun), when Beckett could again avail himself of the rich resources of the library at TCD. After the bout of pleurisy, he could again do so in the summer of 1931, which must be when he moved on to Pierre Garnier, feeling (not unnaturally) 'soiled' as he told MacGreevy in early August. 'Cooper' and Garnier, like Augustine and Renard, are adjacent to one another in the notebook. It was, perhaps, to cleanse what had become 'soiled' that Beckett turned to the Bible, Thomas à Kempis, W.R.Inge and Max Nordau; however, in an undated letter to MacGreevy, probably written in the first week of September 1931, Beckett speaks of 'run[ning] the risk of Nordau's tolerance',<sup>37</sup> which suggests that his patience had been severely tested by *Degeneration*, even though he obviously read to the end.

A month later, having earlier told MacGreevy that he had been reading Bérard's translation of Homer's *Odyssey*, Beckett wrote again, to say: 'He [Bérard] certainly makes it easy to read and I really recovered something of the old childish absorption with which I read Treasure Island and Oliver Twist and many others'.<sup>38</sup> Out of this 'absorption', however,

---

<sup>35</sup> Letter to Thomas MacGreevy of 11 March 1931.

<sup>36</sup> 'Sedendo et Quiescendo', 13; cf. *Dream*, 65: 'Lupercus a liability'.

<sup>37</sup> Undated letter to Thomas MacGreevy probably written in the first week of September 1931.

<sup>38</sup> Letters to Thomas MacGreevy of 31 September and 5 October 1931.

came only a single page of material from Bérard for the notebook, whereas what obviously deeply absorbed Beckett at about this time was Robert Burton's *Anatomy of Melancholy*. It seems likely that Beckett read Burton through the month of September 1931, as something of a relief from the prospect of preparing classes and lectures for undergraduate consumption. Most of the notebook, it would seem, had been used – given that most of the ‘versos’ were left blank for any afterthoughts or re-readings – before Beckett left for his Christmas visit to Germany.

With Beckett self-confessedly unable to write in the last months of 1931, as his teaching ground on, it is natural to suppose that a significant portion of *Dream* was composed in the first half of 1932. Very little of the material in the notebook, however, can be confidently assigned to 1932. The material relative to one of the most sensational events of 1932 – the suicide of the Swedish millionaire Ivar Kreuger – presumably dates from March, but it does not surface in *Dream* and may possibly have been entered as late as August (by which time *Dream* had been rejected by Chatto) and hence left over for use in a *More Pricks Than Kicks* story (‘Love and Lethe’) probably written in the spring of 1933. By the time *Dream* was finished, or sufficiently so to be sent to and rejected by publishers, the notebook – even with a few leaves left empty and ‘unsoiled’ – had for the most part fulfilled, and almost outlived, its usefulness, with very little for Beckett to return to later when inspiration ran dry.

\*

At the end of ‘A Discourse concerning the Mechanical Operation of the Spirit’ Swift writes of ‘that Philosopher [Thales] who, while his Thoughts and Eyes were fixed upon the *Constellations*, found himself seduced by

his *Lower Parts* into a *Ditch*'. In 1931-32 Beckett's thoughts and eyes were not so fixed upon stellar and transcendental matters that he could not find time for the lower impulses. The *Dream* notebook, like *Dream* itself, situates Beckett between Beatrice and the brothel,<sup>39</sup> as if the sacred and the profane were two sides of the same coin. The difficulty for Beckett, metaphorically speaking, was that neither the constellations nor the ditch could hold sway for very long, leaving him in flow and recoil between one or the other and helpless to achieve the 'stases'<sup>40</sup> which he could only situate by default. Women could be seen as 'fair to middling', but there was no middle ground which Beckett himself could easily and comfortably occupy. There was nothing to hold discordant elements together, with the result that sparks flew off in all directions and the dynamo kept grinding to a halt. Sceptical of anything harmonious or unified, Beckett could attach himself to his notebook, which did not need to be, and indeed never could be, a whole. The 'old demon' might be a 'deceiving demon' as in Descartes, and might entail - with the 'notesnatching' conducted as it was - something like sharp practice. It supplied 'fizzig[s]', however, and it was out of them that 'a solution of continuity'<sup>41</sup> eventually offered itself.

Living in Paris from February to July 1932 - there was no longer the lectureship at Trinity to keep Beckett in Dublin in term-time - he could exercise an outer freedom akin to the liberties he was taking with his novel. And by putting his 'verbal booty' to actual use, rather than letting it accumulate or leaving it to stew in its own juice, Beckett could convince himself (or delude himself) that he was making progress. If the *Dream* notebook got in the way of the novel, it also enabled the novel to emerge.

---

<sup>39</sup> *Dream*, 40ff, 102ff

<sup>40</sup> *Dream*, 35.

<sup>41</sup> *Dream*, 69, 6.



There were other conditioning factors, naturally enough; being out of Dublin was undoubtedly one of them. But without the notebook, it seems, there would in all probability have been no *Dream*. In the event, in a twist which must have hurt Beckett more than he could easily admit, it did not, and could not, matter, since there was no-one prepared to publish *Dream* anyway and ‘as good as rejected’<sup>42</sup> eventually became not just fact but a summary of Beckett’s estimation of the whole business.

*Dream* was under consideration by a succession of publishers – Chatto, the Hogarth Press, Jonathan Cape, Grayson and Grayson, Edward Titus in Paris, Methuen and Gollancz – keeping Beckett on tenterhooks between the summer of 1932 and the summer of 1933. More than a dozen references to *Dream* in Beckett’s letters to Thomas MacGreevy over these twelve months indicate how it was a matter – as it was for the Belacqua of ‘Dante and the Lobster’ – of ‘hop[ing] for the best’ and ‘expect[ing] the worst’; and the wry, often bitter, tone suggests that the hopes were no match for the expectations. It took perhaps a year, a year ended by the death of his father, for Beckett to recognise that *Dream* was doomed. But in the interim the notebook that he had kept – which had been at once an obstacle and an enabling agent – could continue to function as a source and a creative stimulus. Items left over from *Dream* surface in one of the earliest *More Pricks* stories (‘Ding-Dong’, probably finished by early October 1932), and in what must surely be (with ‘Draff’) one of the last: ‘What a Misfortune’. Symptomatically, with the *More Pricks* collection not quite as complete as its prospective publishers could wish it (and being invited to add one more story, ‘Echo’s Bones’, which, in the event, did not prove acceptable), Beckett used ‘the ancient punctured themes’ (‘Draff’, 197; cf. ‘the slow climb of flat themes’,

---

<sup>42</sup> Letter of 14 July 1932 to Thomas MacGreevy.

'Echo's Bones', 20) for all he was worth, having been obliged to consign *Dream* to oblivion. He obliquely admits as much in the letter to Thomas MacGreevy of 6 December 1933, registering that he has been 'discouraged ( . . . ) profoundly', having put into 'Echo's Bones': 'all I know and *plenty that I was better still aware of*' (my italics). To have nourished such an awareness would surely have bedevilled making progress beyond *More Pricks Than Kicks*. But in writing *Malone Dies* more than a decade later Beckett had good reason to remember what he had tried to put behind him. It is Malone who writes: 'my notes have a curious tendency, as I realise at last, to annihilate all they purport to record' ('trilogy', 261); and Malone who admits ruefully 'it is impossible for me to know, from one moment to the next, what is mine and what is not' (251). With his life running out, it is Malone who records: 'of all I ever had in this world all has been taken from me, except the exercise-book, so I cherish it, it's human' (272). And a few pages from the end:

This exercise-book is my life, this big child's exercise-book, it has taken me a long time to resign myself to that. And yet I shall not throw it away. For I want to put down in it, for the last time, those I have called to my help, but ill, so that they did not understand, so that they may cease with me. (276)

The *Dream* notebook contains those Beckett called to his help between 1930 and 1932, whom he could still call on, more sparingly, for the rest of his writing life. There were to be other notebooks – towards *Murphy*, towards *Human Wishes*, and towards many productions of plays – but a special importance attaches to the one now made public for the first time.

J.P.

Reading, January 1999

## ACKNOWLEDGEMENTS

Permission to publish an edition of the notebook was most generously given by Mr. Edward Beckett on behalf of the Beckett Estate, and it gives me great pleasure to thank him once again for his kindness. The following have also been of help to me in one way or another: Michael Bott; Joy Braun; Ian Burn; Daniela Caselli; Barry Collins; Geoff Gardner; Professor Jane Gardner; Dr Julian Garforth; Professor Mark Hanson; Tony Hyder; Frankie Johnson; Dr Stephen Jones; Professor James Knowlson; Sean Lawlor; Dr David Parker; Dr Laurence Picken; Professor W.D. Redfern; Ken Shirt; Dr John Wieczorek; David J. Williams.

My thanks also to Janet Moulton and the staff of Inter Library Loans in the Library of the University of Reading, to the helpful library staff at the libraries of the University of Cambridge, the University of Essex, and University College, London, and to Pamela Kay who produced hard copy from a demanding typescript with admirable accuracy.

## EDITIONS CITED

*Dream of Fair to Middling Women*, (ed.) Eoin O'Brien and Edith Fournier, Dublin: Black Cat Press, 1992

*More Pricks Than Kicks*, London: Calder and Boyars, 1970

*Disjecta : miscellaneous writings and a dramatic fragment*, (ed.) Ruby Cohn, London: John Calder, 1983

*Molloy Malone Dies The Unnamable*, London: John Calder, 1959 ('trilogy')

James Knowlson, *Damned to Fame: the life of Samuel Beckett*, London: Bloomsbury, 1996



## THE NOTEBOOK

Beckett's entries are given in bold, and each item is followed by an editorial annotation, except where no source can be given. Page-breaks are designated by [ . . . ], omitted material by ( . . . ), doubtful readings by (?). All pages are rectos, unless otherwise indicated.

- [1] **Mercury to Night:**  
**Optumo optume optumam operam** [ticked]

Cited, perhaps directly, from line 278 of Plautus's play *Amphitryo*, but with the last word of the line ('das') left off. In the Loeb edition with English translation by Paul Nixon (Vol. 1, London: Heinemann, 1916) Sosia is found gaping at the stars and saying: 'the constellations are standing stock still, and no sign of day anywhere'. Mercury, in an aside, continues: 'Go on, as you have begun, Night: oblige my father; you're doing splendidly in a splendid work for a splendid deity: you'll find it a fine investment'. The situation may perhaps have influenced night scenes in *Dream* (e.g. 240) and as late as *Watt*.

In *Dream* the tag is quoted on 86 and combined with material taken largely from St. Augustine's *Confessions* (see below, items [79] ff.). My thanks to Jane Gardner for help with this.

- [2] **For Poland a Solon**

Based on J. G. Lockhart, *The History of Napoleon Bonaparte* (1829; edition cited, London: William Tegg, n.d. [1867?]), 307.

- [3] **Armistice raftified [sic] at Tilsit**

Based on Lockhart, 319.

- [4] **Mrs Patterson** **J(erome) [sic]. Bonaparte**

Based on Lockhart, 321.

[5] **I shall go down to posterity with the Code in my hand.**

Napoleon's own words, as reported in Lockhart, 327. Beckett couples Napoleon with Danton in a letter to Thomas MacGreevy of 7 July (7 August?) 1930 (TCD).

[6] **Jugendbund [sic], Junta**

Lockhart, 362, mentions the German patriotic club called the Tugend-bund, or Alliance of Virtue; and on 365 describes the junta formed for the defence of Madrid in 1808. Cf *Dream*, 54 ('far from the cliques and juntas'); 77 ('The tempter and the traitor and the Jugendbund of eleven').

[7] **Lannes furioso, Duke of Montebello.**

Based on Lockhart, 379.

[8] **Stabbs at Schönbrunn**

Based on Lockhart, 382-383.

[9] **English Leopard**

See Lockhart, 387 (and 399); where the second word is not italicised.

[ . . . ]

[10] **Spanish ulcer & Austrian match**

Based on Lockhart, 392.

[11] **'Plaît-il?' fit le prince de Ponte Corvo.**

Possibly based on Lockhart, 397, where Bernadotte (the Prince of Ponte Corvo; Lockhart, 285) becomes Crown Prince of Sweden.

[12] **Soult sat down before the place in form**

Cited verbatim from Lockhart, 398.

**[13] a bloody sally**

Cited verbatim from Lockhart, 399. Cf. *Dream*, 185: 'The blame of this sally'.

**[14] Monte Notte**

Lockhart, 35, describes the 1796 battle of Monte Notte; perhaps the euphony appealed to Beckett.

**[15] Napoleone di mezza calzetta  
Fa l'amore a Giacominetta**

Quoted by Lockhart, 3, and translated by him 'Napoleon, with his stockings about his heels, makes love to Giacominetta', a song sung in the streets of Napoleon's native town, Ajaccio in Corsica. Used in 'Dante and the Lobster' (*More Pricks Than Kicks*, 16).

**[16] Supper of Beaucaire**

Lockhart, 13, where it appears in italics.

**[17] Citizen Monge & St. Jerome of Correggio**

Lockhart, 44-45.

**[18] Old Wurmser defeats the gallant Pigeon at Lonato**

Based on Lockhart, 57.

[ . . . ]

**[19] His Holiness with 30000 soldiers**

Cited from Lockhart, 70.

**[20] The Ancona Madonna shedding beads by clockwork**

Based on Lockhart, 78, footnote. Cf. line 54 of *Whoroscope*, and the note to item [5], which suggests that Beckett was reading Lockhart, and starting a new notebook, in the summer of 1930.



- [21] **Mary runs a holy house  
a little holy house in brick  
lighter than air  
tired of Nazareth  
sacked at Loretto**

Based on Lockhart, 79, footnote. Cf. 'the little purple / house of prayer / something heart of Mary' ('Serena III').

- [22] **Mme. de Staël The greatest woman that ever lived?**

**Napoleon The most prolific.**

Based on Lockhart, 99.

- [23] **Murat & Lannes trod their cockades in the sand**

Cited from Lockhart, 114.

- [24] **Monge & Berthollet on asses in Egypt.  
Gangway for the Savants & the demi-Savants**

Probably based on Lockhart, 116. Cf. 'night of Egypt' (*Dream*, 89).

[ . . . ]

- [25] **Sultan Kebir (King of fire)**

Lockhart, 117; the name given to Napoleon after the battle of the Pyramids.

- [26] **An Ankou (Death: Corbière) [ticked]**

Cf. *Dream*, 85 ('Yellow Love and An Ankou'). Beckett mentions the poet Corbière in two letters of August 1930 to Thomas MacGreevy (TCD). This jotting may have been prompted by item [25] above; Lockhart speaks of 'the deadly effects of (Napoleon's) musketry'.

**[27] There is no God but God & Mahomet is his prophet**

Lockhart, 118.

**[28] In Cairo whole days on the ground, lying stretched on maps of Asia**

Based on Lockhart, 124, who is quoting Napoleon's 'secretary'.

**[29] Cheating at vingt-et-un**

Lockhart, 142, quoting Bourrienne.

**[30] Backsliding down into Aosta.**

Based on Lockhart, 183.

**[31] Infernal machine on way to Haydn's Creation.  
We are blown-up!  
Bacco! che salvo!**

Based on Lockhart, 199, although the Italian seems to be a Beckettian addition.

**[32] Who made all that?**

Lockhart, 215, quoting Napoleon 'looking up to the heaven, which was clear and starry'. Compare Beckett's interest in the stars later in the notebook, and again (by way of Kant and Freud) in the *Three Dialogues with Georges Duthuit*.

*Dream* presents Belacqua star-gazing (e.g. 16, 137); Beckett changes this question to 'Who said all that?' (*Dream*, 73). Cf. 'who said that?', applied to '*Sedendo et quiescendo*' in the story 'Echo's Bones', 10.

**[33] For every Concordat a Pope & bishops regretting to be unable.**

Based on Lockhart, 215-17.

[ . . . ]

[34] **Capucinade**

In italics in Lockhart, 217.

[35] **Toussaint L'Ouverture (Domingo).  
'Most unhappy Man of Men.'**

Cf. *Dream*, 31 ('he envied the manhood of Toussaint l'Ouverture'). Based on Lockhart's account of the subjugation of St. Domingo, 226-27; quotation from Wordsworth's sonnet '22nd September 1802'. Toussaint L'Ouverture is alluded to in *The Unnamable* ('trilogy', 352).

[36] **Mackintosh On behalf of my client, Monsieur Peltier, let me say that Bony is no gentleman.**

Freely based on Lockhart, 229-30, who does not quote from Sir James Mackintosh's 'philippic against the personal character and ambitious measures of Napoleon' on behalf of his client Peltier, who was found guilty of libelling Napoleon in 1802.

[37] **Worse than a crime, a blunder**

Lockhart, 255, quoting Fouché on the execution of the Duke d'Enghien in 1804. Cf. the story 'Echo's Bones', 24: 'error, or better, blunder'.

[38] **Old iron crown of the Lombards**

Lockhart, 263.

[39] **Sun of Austerlitz**

Lockhart, 280, who says the phrase 'has passed into a proverb'.

[40] **Sea covered with turbans (Aboukir)**

Lockhart, 281, quoting from a bulletin of Napoleon's comparing Austerlitz to 'the catastrophe of the Turks at Aboukir'.

[41] **Palm of Naumburg**

Based on Lockhart, 290; Palm was a bookseller critical of Napoleon's ambition in a pamphlet.

**[42] decrees of Berlin (England boycotted)**

Based on Lockhart, 301.

[ . . . ]

**[43] Kosciusko forgery. Reanimation of Poland reserved by the Eternal for the miraculous Monarch.**

Based on Lockhart, 305.

**[44] who but an Emperor would not wear pantaloons**

Based on M. de Bourrienne, *Memoirs of Napoleon*, London: Richard Bentley, 1836, volume 1, 288. Cf. the pantaloons of *Murphy*, chapter 8.

**[45] Sweet-meat box.**

Bourrienne, I, 288.

**[46] fine light beaver, silk wadded & lined**

Bourrienne, I, 288.

**[47] Blackwell & Napper Tandy**

Bourrienne, I, 328-29.

**[48] Bones cracking like hail on a skylight  
(Montebello)**

Bourrienne, I, 358.

**[49] Staps, the young illuminato**

Bourrienne, II, 20. Cf. the 'illuminati' of *Murphy*, chapter 9.

**[50] put a period to his days****[51] Altar in bath chapel.**

[ . . . ]

[52] **Go to the waters, madame, & get a child.**

Based on Bourrienne, II, 87, 257, 278 ff.

[53] **Into carriage on terms of equality, Pope & Napoleon by opposite doors**

Bourrienne, II, 264, cf. 'Love and Lethe' (' "The problem of precedence" said Belacqua, as from a rostrum, "always arises, even as between the Pope and Napoleon. ( . . . ) But perhaps you don't know that story"' ); *More Pricks than Kicks*, 103).

[54] **The Seapoy General.**

Lockhart, 399, who has 'Sepoy General' in italics; Napoleon's name for Wellington.

[55] **29<sup>th</sup> bulletin**

Lockhart, 450, describing Napoleon in 1812.

[56] **Tears rushed down the cheeks of Frederick-William as he fell into the arms of Alexander: 'Wipe them' said the Czar.**

Cited verbatim from Lockhart, 470; a possible source for 'Wipe them boots' (*Dream*, 223) and 'A Wet Night' (*More Pricks than Kicks*, 76). Used for the tears of Zaborovna Privet in the story 'Echo's Bones', 3.

[57] **Marshal Forwards, the debauched old dragoon, retired across the Kalsbach [sic].**

Based on Lockhart, 470-1.

[58] **They wouldn't leave him a nail at Bautzen**

Based on Lockhart, 476.

[ . . . ]

**[59] Moreau, bloody boot & greyhound**

Based on Lockhart, 485.

**[60] Mess of mutton & garlic**

Lockhart, 485.

**[61] Orange boven!**

Lockhart, 497, in italics; Dutch for 'up with the orange'.

**[62] White Cockade (Bourbon)**

Based on Lockhart, 537. Cf. 'the white feather' of 'Love and Lethe' (*More Pricks Than Kicks*, 104).

**[63] She ripped a fairly white cockade from her Bourbon bloomers**

Loosely based on Lockhart, 539. Cf. *Dream*, 80 ('collop-tight bloomers'), 140 ('waving a fairly clean portion of Bourbon bloomer'), 45 ('the bloomers and the boy-scouts abolished').

**[64] She (Joséphine) pined for her Cid.**

Based on Lockhart, 549-50.

**[65] Way down South, at the changing of the horses, lust-be-lepered, he trembled at the hooting**

Based on Lockhart, 551-2, who describes Napoleon in 1814 as 'suffering under a bodily illness, the fruit of debauchery'. Beckett may have encountered 'lust-be-lepered' (in *Dream*, 83, 'lust-belepered') in John Ford's *'Tis Pity She's a Whore*, Act 4, Scene 3.

**[66] Did he humbug you Hinton, dauntless boatswain?**

Based on Lockhart, 552. Cf. *Dream*, 222 ('dauntless daughter of desires', of the Alba), the 'dauntless nautch-girl on the face of the waters' ('Sanies I'), and the boatswain in line 9 of *Whoroscope*.

[ . . . ]

**[67] They've no bees on the eagles**

Lockhart, 554, mentions that the new flag of Elba was 'covered with Napoleon's *bees*'.

**[68] Louis of the Oysters with his brood of porkers.**

Based on Lockhart, 555, footnote.

**[69] Corporal Violet.**

Lockhart, 561; Napoleon's soubriquet in 1814, when the forces of rebellion awaited his return to France.

**[70] by tuck of drum**

Lockhart, 563.

**[71] taking a veteran private by the whisker**

Lockhart, 566.

**[72] Broke open drum with an eagle and emptied out tricolour cockades.**

Lockhart, 566.

**[73] In the family way & a sable gown (bah!)**

The explanation 'bah!' is frequently found in Bourrienne, e.g. IV, 303. IV, 304 discusses families and describes Napoleon in his dressing-gown.

**[74] Corneille would have been my Prime Minister - a prince. I admire his common sense & his politics.**

Probably based on Bourrienne, IV, 274.

[ . . . ]

**[75] Cover up your neck, my red armed rusty haired heifer.**

Probably based on Bourrienne, I, 287. The Empress Josephine had auburn hair, if she is the 'heifer' in question. Cf 'great heifer of a pucelle' (*Dream*, 64), 'all the respectably abgeknutscht (. . .) heifers' (80) and 'russet' (171).

**[76] Kiss his toe if his hands are bound**

Bourrienne, II, 281, quoting Voltaire.

**[77] babblers, prozers & pettifoggers.**

Cf. Bourrienne, II, 105, Napoleon on the tribunate: 'the members are a set of babblers and phrase-mongers, whom I mean to get rid of.' Cf. *Dream*, 77 ('pettifogger'; of Vasari), 122 ('pettifogging ebb and flow').

**[78] legspit**

Unrecorded in OED; possibly a mistake for 'leg-splint', as in Fielding's *Tom Jones*, Book XV, Chapter 5.

**[Blank]**

[ . . . ]

**[VERSO]**

**[79] He transferred his sins from the rats & balls & sparrows of the low stature of childhood**

Beckett described himself in a letter to Thomas MacGreevy of 25 January 1931 (TCD), as 'phrase-hunting in St. Augustine'. This appears to be the first phrase he jotted down, separated as it is from the succession of predominantly recto entries that follow. Beckett read the *Confessions* in the translation by E. B. Pusey, from 1907, widely available in Everyman's Library, but seems to have also on occasion consulted the Latin original (see below).

The Pusey translation (a revision of the W. Watts translation of 1838), unlike that of Albert C. Outler (London: SCM Press, 1955) gives no chapter divisions. I have followed the chapter divisions of Outler's edition of the *Confessions and Enchiridion* to make reference easier. This item is from Book 1, chapter 9. Cf. the story 'Echo's Bones', 2, with 'animation' for 'childhood', and *Murphy*, chapter 3.



**[Blank]**

[ . . . ]

- [80] What more miserable than a miserable being who commiserates not himself. [ticked]**

*Confessions*, 1,13. Cf. *Dream*, 72-73, which has ‘the’ for ‘a’ and ‘that’ for ‘who’.

- [81] The friendship of this world is fornication against Thee. [ticked]**

*Confessions*, 1,13. Cf. ‘“Fornication” he vociferated “before the Shekinah”’ (Hairy Quin to Sproule in ‘What a Misfortune’, *More Pricks Than Kicks*, 142).

- [82] I dared to grow wild again with this [sic] various & shadowy loves. [ticked]**

*Confessions* 2,1; the translation reads ‘these’. Cf. *Dream*, 73: ‘his shadowy love’.

- [83] I boiled over in my fornications [ticked]**

*Confessions*, 2,2; cf. *Dream*, 73: ‘boiling over of his neckings’.

- [84] affection - pared away to the quick**

*Confessions*, 2,3; the dash represents omission of material.

- [85] Seals in their sins seek a likeness of God, in a proud perverted slavish freedom**

Based on *Confessions*, 2,6.

- [86] Carthaginian Eversores**

Based on *Confessions*, 3,1. In the story ‘Echo’s Bones’, 12, Lord Gall describes Baron Extravas as an ‘eversore’.

[ . . . ]

- [87] **God's being not bulk; for the infinite bulk contains parts lesser than its infinitude; so not wholly everywhere.**

*Confessions*, 3,7; cf. the non-spatial divinity of the story 'Echo's Bones', 17, with Belacqua and Lord Gall singing.

- [88] **Not 'Where he there thou' but 'Where thou there he.' He = Augustine. Thou = Monnica.**

Based on *Confessions*, 3,11.

- [89] **The son of these tears shall not perish** [ticked]

*Confessions* 3,12. Cf. Belacqua in 'What a Misfortune', 'feeling his eyes moist' after Hairy Quin has told him "'You perish in your own plenty'" (*More Pricks Than Kicks*, 146).

- [90] **He preferred a shining straw to a living soul.**

Based on *Confessions* 4,1; cf. 'Draff' ('no doubt by way of a shining straw'; *More Pricks Than Kicks*, 208). Cf. 'the shining shore' (*Dream*, 114) and item [111].

- [91] **grassy garlands**

*Confessions*, 4,1; cf. 'this Sabbath evening of garlands' in line 20 of the poem 'Serena II'.

- [92] **In those years I had one**

*Confessions*, 4,2; i.e. a mistress.

- [93] **Those impostors then, whom they style Mathematicians**

*Confessions*, 4,3, which no doubt piqued Beckett, who had a fondness for mathematics. Cf. *Dream*, 124 ('that they call mathematicians'), 211 ('a more artless impostor of a mathematician') and 'A Wet Night' (*More Pricks Than Kicks*, 63).

- [94] **The Agonistic garland on my distempered head**

*Confessions*, 4,3.

[ . . . ]

- [95] **My dearest Nebridius (opposed to divination) hated a brief answer of a great question** [ticked]

Based on *Confessions*, 4,3.

- [96] **Senseless in a death-sweat.** [ticked]

*Confessions*, 4,4; .cf. *Dream*, 73, with 'lying' added.

- [97] **soul, itching in my ears, was destroyed.**

Based on *Confessions*, 4,8.

- [98] **From Thee well-pleased to Thee displeased**

*Confessions*, 4,9.

- [99] **the glue of love** [ticked]

*Confessions*, 4,10; cf. *Dream*, 66 ('loveglue'), 70 ('mystical adhesion') and 141 ('adhesions'); and *Malone Dies* ('trilogy', 264: 'love regarded as a kind of lethal glue, a conception frequently to be met with in mystic texts').

- [100] **hence and hitherto**

*Confessions*, 4,10.

- [101] **Go back into your heart**

*Confessions*, 4,12. Cf. *Dream*, 44, 122 ('Belacqua was not free and therefore could not at will go back into his heart'), and 'Yellow' ('He could no more go back into his heart in that way than he could keep out of it altogether'; *More Pricks Than Kicks*, 174).

- [102] **Whoso hath with his good-will lost what he ought to love shall with sorrow lose what he hath loved. (Divine Justice)** [ticked]

Presumably taken from a footnote in the edition of *Confessions* used by Beckett; the 'dark thesis' of *Dream*, 31, where it is represented in the form of a poetic quatrain.

[ . . . ]

**[103] Let my soul praise Thee that it may love Thee.**

Based on *Confessions*, 4,14.

**[104] Lean on the orange peel  
wonderfully made in the Monad of Monads  
that your soul may arise from its weariness [ticked]**

Based on *Confessions*, 4,15, and 5, 1; cf. *Dream*, 79 ('the lemon of lemons'), 86-87 (with 'by the Lemon-sole' and 'your . . . er . . . soul' substituted) and 199 ('The lemon of faith'; 'A Wet Night', *More Pricks Than Kicks*, 53).

**[105] Thou, Lord - not man of flesh & blood but - Thou, Lord.**

Based on *Confessions*, 5,2.

**[106] numbered wisdom (non-divine)**

*Confessions*, 5,3.

**[107] The birds of the air, the proud: they have set their face in the heaven. The fishes of the sea, the carnally curious; they walk through the paths of the sea, in the depths of the world search out the things of time, which vanish & perish after yielding a passage.**

Based on *Confessions*, 5,3; cf. *Dream*, 45 ('he was not a bird of the air' etc.) and 'Draff': 'commerce with the things of time' (*More Pricks Than Kicks*, 193).

[ . . . ]

**[108] Truths concerning the creature**

*Confessions*, 5,3.

**[109] What availed the utmost neatness of the cupbearer to my thirst for a more precious draught?**

*Confessions*, 5,6.

**[110] She daily watered the ground under her face. [ticked]**

*Confessions*, 5,8; cf. *Dream*, 73, with 'he' and 'his face' substituted.

**[111] The wind blew and withdrew the shore**

Based on *Confessions*, 5,8; cf. 'drowns not in ken of shore' and 'the shining shore' (*Dream*, 73, 114).

**[112] With how much more vehement anguish she is now in labour of me in the spirit [ticked]**

*Confessions*, 5,9; cf. *Dream*, 127-128: 'he desired rather vehemently'.

**[113] Christ the wombproof Dreadnopoetica. [ticked]**

Based on *Confessions*, 5,10.

**[114] Carrying me forth upon the bier of her thoughts [ticked]**

*Confession*, 6,1.

**[115] Winebibbing did not lay siege to her spirit [ticked]**

*Confessions* 6,2; cf. *Dream*, 73: 'beerbibbing'.

[ . . . ]

**[116] not a basket of fruits but a breast of petitions [ticked]**

*Confessions*, 6,2.

**[117] by hanging in suspense I was the worse killed**

*Confessions*, 6,4; cf. *Dream*, 208 (with ‘more’ for ‘worse’, Beckett having apparently misread his own writing, and ‘be’ for ‘I was’) and ‘A Wet Night’ (with ‘hang’ for ‘hanging’; *More Pricks Than Kicks*, 61).

**[118] Stooping to all in the great plainness of its words**

*Confessions*, 6,5; compare ‘stoop’ in ‘Alba’ and ‘stooping’ in ‘The Vulture’ (*Echo’s Bones*).

**[119] I panted after marriage**

*Confessions*, 6,6.

**[120] Axe of Alypius**

*Confessions*, 6,9.

**[121] Praetorian princes (Discount)**

Based on *Confessions*, 6,10.

**[122] The audacious soul - turned it hath & turned again, upon back sides & belly - yet all was painful. [ticked]**

*Confessions*, 6,16. Cf *Dream*, 6 (‘a clause on which to toss and turn’), 70 (‘tossing and turning’), 73 (with ‘he’ and ‘on’); ‘What a Misfortune’: ‘tossed and turned’; ‘tossed and turned and found like the Florence of Sordello all postures painful’; ‘Otto Olaf found himself in that most painful of all possible positions’; and ‘Druff’, where Hairy Quin ‘tossed and turned for various reasons’ (*More Pricks Than Kicks*, 140, 146, 151, 197).

[ . . . ]

**[123] pervious to Thee.**

Based on *Confessions*, 7,1.

**[124] incorruptible, uninjurable & unchangeable. [ticked]**

*Confessions*, 7,1; cf. *Dream*, 41, the story 'Echo's Bones', 16, where the last word is changed, and 'Recent Irish Poetry' (*Disjecta*, 70).

**[125] A void place, a spacious nothing**

*Confessions*, 7,1; cf. *Dream*, 185, the story 'Echo's Bones', 6 ('a spacious nothing' added to material from item [189]), and chapter 5 of *Murphy*.

**[126] More God in an elephant than in a sparrow (Sophistry of spatial divinity)**

Based on *Confessions*, 7, 1, and the story 'Echo's Bones', 8, 17: 'like a great elephant and big', and 'Is there more God in an elephant than in an oyster?'

**[127] When I did will or nill anything**

Based on *Confessions*, 7, 3; cf. *Dream*, 123 ('The will and nill cannot suicide'), and *Murphy*, chapter 5.

**[128] The soul idly goaded & racked**

*Confessions*, 7, 5. Cf. 'My soul begins to be idly goaded and racked' in the story 'Echo's Bones', 2.

**[129] Vinoccianus, an acute old man (with Nebridius - Anti-divination)**

Based on *Confessions*, 7, 6.

**[130] Firminius & the slave new born to his father's impious doting butty**

Based on *Confessions*, 7, 6; cf. *Dream*, 49 ('bosom butty').

[ . . . ]

**[131] Esau, Jacob (twins?) confute the Astrologer**

Based on *Confessions*, 7, 6.

**[132] Upon them, O my Helper ... [ticked]**

*Confessions*, 7, 7. Cf. *Dream*, 86: 'Now then oh my Helper'.

**[133] I ran against the Lord with my neck, with the thick bosses of my buckler**

*Confessions*, 7, 7; cf. the story 'Echo's Bones', 10: the 'bouncing bosses of the buckler of (Lord Gall's) bottom'.

**[134] Egyptian food (lentiles [sic] ) cost Esau his birthright & the people of the Jews, who in their heart turned back into Egypt.**

Based on *Confessions*, 7, 9. Cf. 'lentilles cartésiennes' in 'Le Concentrisme' (*Disjecta*, 40), and Mrs Lambert in *Malone Dies* ('trilogy', 213 ff.).

**[135] to consume away like a spider (soul) [ticked]**

*Confessions*, 7, 10; cf. *Dream*, 68 ('By no thinking shall he consume that enterprise'), 73 ('consumèd away'); and the story 'Echo's Bones', 26: 'consume like a spider away' (Belacqua to Mick Doyle).

**[136] That is chiefly to be said to Be, which always exists in one & the same way; which is every way like itself; which can in no way be injured & changed; which is not subject to time; which cannot at one time be other than at another. [ticked]**

Based on *Confessions*, 7, 11; cf. *Dream*, 28 ('oneness, non-entity and unalone'), 41 ('She is, she exists' etc.), 86 ('Oh in peace oh for the selfsame'), 188 ('being ( ... ) becoming') and item [171].

[ . . . ]

**[137] mountains and all hills, fruitful trees & all cedars.**

*Confessions*, 7, 13.



[138] **flying fowls**

*Confessions*, 7, 13.

[139] **Weight of carnal custom**

Based on *Confessions*, 7, 17; cf. *Dream*, 166 ('heavy gloom of carnal custom').

[140] **To pass off into outermost things: Pride: Soulshit: casting out of innermost parts (God).**

Based on *Confessions*, 7, 17. Cf. *Dream*, 45, Belacqua 'casting out his innermost parts, his soul at stool'.

[141] **divide, multiply, contract, enlarge, order, disarrange, or in any other way image in the mind by thinking** [ticked]

Based on *Confessions*, 7, 17 (?); cf. the story 'Echo's Bones', 16 and item [143] below.

[142] **Coats of skin: ~~semblance~~ symbol of corruptibility; Adam & Eve clothed thus.** [ticked]

Based on *Confessions*, 7, 18.

[143] **Now to move the limbs of the body, now not, now to ....., now not.**

Based on *Confessions*, 7, 19; like item [141] above, an indication of Beckett's fondness for the balanced syntax of St. Augustine. Cf. his interest in the negative connectives of St. Thomas à Kempis, below. Used in the story 'Echo's Bones', 16, where it is combined with item [141] above.

[ . . . ]

[144] **Non peritus, sed periturus  
Non flebam, sed inflabar**

Cited from the Latin original; *Confessions*, 7, 20.

[145] **eunuchs for the kingdom of heaven's sake**

*Confessions*, 8, 1; compare Beckett's later interest in Chinese court eunuchs (see item [518] below).

[146] **Up, Lord, & do.**

*Confessions*, 8, 4.

[147] **dull & drowsy words: Anon, anon**

*Confessions*, 8, 5; cf. *Dream*, 63: 'the dull and drowsy formula'.

[148] **taking me from behind my crooked back & setting me  
before my ulcerous face  
[ticked]**

Cf. *Dream*, 73 with 'to take him', 'set him' and 'gob' substituted. Based on *Confessions* 8, 7; echoed in the penultimate entry from H. A. Giles, *The Civilisation of China* (see below, item [543]).

[149] **Many of my years had now run out with me** [ticked]

Based on *Confessions*, 8, 7; cf. *Dream*, 73: 'many of his months have since run out with him'.

[150] **Give me chastity and continence, only not yet**

*Confessions*, 8, 7; cf. *Dream*, 186, where this is 'mentioned'.

[151] **flux of that custom**

*Confessions*, 8, 7.

[152] **What ails us Alypius? (Conversion)**

*Confessions*, 8, 8; probably jotted down for its wordplay.

[ . . . ]

[153] **I willed, I did it**

*Confessions*, 8, 8.

[154] **The mind commands the body, & it obeys instantly; the mind  
commands itself, and is resisted. (darkest pangs of the sons  
of Adam)**

*Confessions*, 8, 9; St. Augustine first speaks of 'the sons of Adam' at 1,9. Cf. *Dream*, 5 ('a pang of the darkest dye' and an instantly obedient body), 6 ('a mind that would not obey'), 44

(‘mind ( . . . ) thronged with shades’), 49 (‘insubordinate mind’), and 118 (‘The mind commands the mind, and it obeys’).

**[155] Amid the strife of his two wills he’s in a strait**

*Confessions*, 8, 10; cf. *Dream*, 208, the Augustine no doubt reflecting Beckett’s own condition of spirit, but perhaps also because it tickled his ear. Cf. *Dream*, 208, and ‘A Wet Night’ (*More Pricks Than Kicks*, 61): ‘founder in a strait of two wills’.

**[156] Hesitating to die to death & to live to life**

*Confessions*, 8, 11. Cf. *Dream*, 27: ‘a living dead to love-God and love-Devil’.

**[157] Deterius inolitum, quam melius insolitum**

The second citation from St. Augustine’s original Latin. Cf. *Confessions*, 8, 11: ‘the worse way, to which I was habituated, was stronger in me than the better, which I had not tried’.

**[158] Contineny: serene, yet not relaxedly gay, honestly alluring me to come, & doubt not; stretching her [sic] forth to embrace me her holy hands full of multitudes of good examples (grave widows & aged virgins), not barren, but a fruitful mother of children of joys; smiling on me with a persuasive mockery**

Based on *Confessions*, 8, 11. Cf. Zaborovna Privet ‘pullulant with a million good examples’ in the story ‘Echo’s Bones’, 2.

[ . . . ]

**[159] chambering and wantonness [ticked]**

*Confessions*, 8, 12; cf. *Dream*, 73, 109 (‘She salted her chambering’).

**[160] She had grandchildren of my body [ticked]**

*Confessions*, 8, 12.

- [161] **He turned to God with a pain in his chest,  
he furled his sails from the Siren's isle  
he cast all over and moored**

Based on *Confessions* 9, 1; cf. *Dream*, 3 ('to cast all over and moor'), 183 (adapted to 'Adam of St. Victor').

- [162] **canvassing & getting & weltering in filth & scratching off  
the itch of lust  
[ticked]**

*Confessions*, 9, 1; cf. *Dream*, 73: 'scratching off the scabs of lust'.

- [163] **the marts of lip-labour (Hon. lectures)**

*Confessions*, 9, 2; apparently reflecting Beckett's distaste for lecturing at TCD.

- [164] **Vacation of the vintage**

*Confessions*, 9, 2.

- [165] **Woolworth building, abounding in curds**

Based on *Confessions*, 9, 3: 'that rich mountain, that mountain which yieldeth milk'. The Woolworth building in New York City, which was opened in 1913, remained (at 792 feet) the tallest building in the world until 1930. Cf. *Dream*, 3 ('calm curds of her bosom'; 'the curds put forth suckers of sargasso'), 183 ('millpond of curds'), and 59 ('Wollworth'; 'A Wet Night', *More Pricks Than Kicks*, 166).

- [166] **in Abraham's bosom, wherever it [= 'that'] be, mayest thou rest.**

Based on *Confessions*, 9, 3; cf. *Dream*, 3 ('in default of Abraham's'), 105 ('the address of Abraham's bosom'), 183 ('Abraham's boosom').

[ . . . ]

[167] **Monnica: in female garb with masculine faith**

*Confessions*, 9, 4.

[168] **I, inwardly pricked into anger in my chamber, slew my old man.**

Based on *Confessions*, 9, 4; cf. *Dream*, 63: 'to slay his old man'.

[169] **licked shadows of my thoughts**

Based on 'in their famished thoughts do lick their very shadows'; *Confessions*, 9, 4.

[170] **a toilsome abundance & a copious want**

*Confessions*, 9, 4.

[171] **O in peace, O for the Self-Same!** [ticked]

*Confessions*, 9, 4; compare item [136] and *Dream*, 86, with 'Oh' for 'O'.

[172] **deaf and dead, a pestilent person, a bitter & a blind bawler against the honey of heaven** [ticked]

*Confessions*, 9, 4: cf. *Dream*, 73: 'in bitter and blind bawling against the honey'.

[173] **Toothdumb he waxed out a plea for their prayers for the menthol of the Godnod.**

Very loosely based on *Confessions*, 9, 4, a point at which Beckett has obviously lost patience with St. Augustine. Cf. *Dream*, 66 ('Godbirds').

[ . . . ]

[174] **a very incompetent catechumen**

Based on *Confessions*, 9, 5.

**[175] Adeodatus (Augustine's bastard)**

Based on *Confessions*, 9, 6; Adeodatus is mentioned four times in the story 'Echo's Bones'. Cf. *Dream*, 32 ('that old bastard of Augustin').

**[176] There crept upon the maiden Monnica by daily litle a love of wine, & she drank off her flagonnette brimful almost. So now she praises Thy secret store for a hard and a sharp talent**

Based on *Confessions*, 9, 7. Cf. *Dream*, 73: 'watered by daily litle's'.

**[177] with a new grief I grieved for my grief & was thus worn by a double sorrow (death of Monnica) [ticked]**

Cf. *Dream*, 5 ('new sorrow'), 73.

**[178] The Greek bath drives sadness from the mind [ticked]**

*Confessions*, 9, 12; cf. *Dream*, 86.

**[179] Father of the fatherless, I bathed, & was the same as before I bathed [ticked]**

*Confessions*, 9, 12; cf. *Dream*, 85: 'Father to-day woman mygodmygod I thirst basta father into thy hands'.

**[180] 'free among the dead' - He was the only Dead free from the debt of Death.**

Based on *Confessions*, 9, 13; cf. *Dream*, 86 ('Free among the dead'), and the opening paragraph of the story 'Echo's Bones', 1.

[ . . . ]

**[181] God: the light, melody, fragrance, meat, embracement of my inner man [ticked]**

Based on *Confessions*, 10, 6.

**[182] Mind not memory:**

When with joy I remember my past sorrow, the mind hath joy, the memory hath sorrow; the mind upon the joyfulness which is in it, is joyful, yet the memory upon the sadness

**which is in it, is not sad. ... The memory is the belly [ticked] of the mind & joy & sadness the sweet and bitter food; which, when committed to the memory, are, as it were, passed into the belly, where they may be stowed, but cannot taste.**

Based on *Confessions*, 10, 9; cf. *Dream*, 235-6 and 'A Wet Night' (*More Pricks Than Kicks*, 85).

- [183] The 2 virtues: to contain (oneself from so-called goods of this world); to sustain (the evils of the world) [ticked]**

Summarizing Augustine's argument in *Confessions*, Book 10; cf. *Dream*, 46 ('continent, sustenant'), 73 ('continent though not in the least sustenant') and 19 ('sustain'), and the short story 'Echo's Bones', 13, Belacqua playing St. Augustine to Lord Gall.

[ . . . ]

- [184] ~~Constancy~~ Contineny - not to trust in the happiness of the world  
Sustenancy, not to give way to the unhappiness of the world [ticked]**

Cf. the note on the previous item [183].

- [185] Three sorts of vices: pleasures of the flesh, pride & curiosity, comprise all sins: 3 fold nature of temptation.  
(1) Stones into bread  
(2) Kingdoms in exchange for worship  
(3) Experimental jump from the pinnacle.**

Based on *Confessions*, 10, 25 ff; anticipates Beckett's interest in the sins and punishments of *Purgatorio* in the *Whoroscope* notebook, as copied from his Salani edition of Dante's *Comedy*.

- [186] I lay before Thee these relations in order to stir up mine own devotions towards Thee.**

*Confessions*, 11, 1.

**[187] Circumcise from all rashness and all lying both my inward & outward lips**

*Confessions*, 11, 2; cf. 'Who shall circumcise their lips from talking at last?' (*Dream*, 234; the latter part of the phrase also found in Beckett's translation of André Breton's 'Soluble Fish', *This Quarter*, vol. 5 no. 1, September 1932).

[ . . . ]

**[188] The voice of the Lord perfecting the harts (?).  
He will lay bare the forests.  
Harts & serpents (envenomed tongues)**

Based on *Confessions*, 11, 4 and 5.

**[189] The non-eternal voice  
For that voice passed by & passed away, began & ended; the  
syllables sounded & passed away, the second after the first,  
the third after the second, and so forth in order, until the  
last after the rest, & silence after the last. [ticked]**

*Confessions*, 11,6; twice used by Beckett in the story 'Echo's Bones' (6; 15) and alluded to in the story 'Premier Amour' of 1946. Cf. *Dream*, 105, 137: 'So shall their voices pass away ...'.

**[190] Wisdom gleams through me; I shudder (unlike it) and kindle  
(like it) [ticked]**

*Confessions*, 11, 9. Cf. *Dream*, 105, said by the Mandarin, with the bracketed material omitted.

**[191] What did God before He made Heaven & Earth?**

*Confessions*, 11, 10 and 11, 12; this is the basis for the fifteenth of Moran's 'questions of a theological nature' in part two of *Molloy* ('trilogy', 168).

**[192] 'Preparing Hell' (merrily eluding the pressure of the  
question) for pryrs into secrets.**

*Confessions*, 11, 12; the answer to the 'question' posed in item [191] above.

[ . . . ]



[193] **wheresoever then is whatsoever is ...**

Based on *Confessions*, 11, 15.

[194] **Our hand that knocks hath more work to do than our hand that receives**

*Confessions*, 12, 1.

[195] **Two-edged sword of God's word: old & new testaments; fulfilling things of time, promising things eternal.**

Based on *Confessions*, 12, 14.

[196] **a narrow scantling of language**

A Beckettian critique of *Confessions*, 12, 15 (?): 'He willeth all things that He willeth ...', etc. Cf. Lord Gall's 'scantling of small chat' in the story 'Echo's Bones', 10.

[197] **unanxious repose**

Based on *Confessions*, 12, 15; cf. *Dream*, 121: 'unanxious spirits'.

[198] **My love weighs me up to the peace of Jerusalem [ticked]**

*Confessions*, 12, 16; cf. *Dream*, 105 (' "The perfection of her limbs" pursued Belacqua "has been weighing me up to the peace of Jerusalem"').

[199] **Deep calls unto deep in the voice of thy waterspouts**

*Confessions*, 13, 13.

[ . . . ]

[VERSO]

[200] [omission mark] **firmament symbolising the mortal ministers of God (prophets): the glory of their deaths was enlarged in all directions**

*Confessions*, 13, 15; the omission mark on the opposite recto indicates that, sequentially, this precedes the first entry on that page.

**[Blank]**

- [201] °Host of holy names in one name: I X Ø T Σ, fish, Jesus Christ, Son of God, Saviour**

*Confessions*, 12, 7; cf. ‘Dante and the Lobster’ (‘Fish had been good enough for Jesus Christ, Son of God, Saviour’; *More Pricks Than Kicks*, 19). Cf. item [205].

**[Blank]**

[ . . . ]

- [202] [omission mark]  
The skin of the firmament shall be folded up like a scroll.  
The Heaven spread abroad like a skin.**

Based on *Confessions*, 13, 15. Cf. *Dream*, 26 (‘the night sky was stretched like a skin’), and ‘Dortmunder’: ‘as a scroll, folded’ (*Echo’s Bones*).

- [203] legunt, eligunt et diligunt**

The third of three quotations from the original Latin; *Confessions*, 13, 15.

- [204] He looked through the lattice of our flesh & we ran after his odours.**

Based on *Confessions* 13, 15; with ‘looked’ for ‘looketh’. Cf. ‘What a Misfortune’ (‘of himself, whose odours he snuffed up at all times’; *More Pricks Than Kicks*, 126).

- [205] °Christ the fish**

*Confessions*, 13, 23; cf. item [201] above.

- [206] Good serpents, wise to take heed**

Based on *Confessions*, 13, 24 (?).

- [207] Onesiphorus, a fruitful earth.**

Based on *Confessions*, 13, 25; cf. the story ‘Echo’s Bones’, 11.

**[208] Elijah fed by the widow with a fruit, by the raven with a gift**

Based on *Confessions*, 13, 26.

**[209] Whale of a miracle**

Based on *Confessions*, 13, 27; cf. *Dream*, 181 ('our old friend that whale of a miracle'), and the story 'Echo's Bones', 13: 'Moby dick of a miracle', Beckett having read Melville in the interim (letter of 4 August 1932 to Thomas MacGreevy).

[ . . . ]

**[210] good one by one: very good all together (Days of Creation)**

Based on *Confessions*, 13, 27; cf. the story 'Echo's Bones', 6, where 'bad' replaces 'good', and the phrase is combined with item [125].

**[211] Gratias tibi Domine**

*Confessions*, 13, 32. 'Thanks be to God'; the standard pious conclusion. Cf. *Dream*, 109: 'Explicit, he said aloud, and gratias tibi Christe ( . . . ) for once in his life he was correct in what he said'.

**[Blank]**

[ . . . ]

**[212] Aussi navrant que le 'attendez que je mouille' d'une vierge**

From the 1887 (sans date) entries in the *Journal* of Jules Renard, publication of which began in 1927. In a letter to Thomas MacGreevy of 29 February 1931 Beckett writes: 'I am reading *Journal intime de Jules Renard*'. Cf. *Dream*, 63: 'a foxy meditation'.

Translates as: 'as distressing as a virgin's "wait whilst I moisten"'. Cf. line 10 of the French poem 'être là sans mâchoires sans dents': 'qu'elle mouille'.

**[213] Huysmans: toujours inquiets des dents de ses personnages**

Renard, *Journal*, 6 April 1889. Translates as: 'Huysmans: always worried about his characters' teeth'.

**[214] Honore ton père, et la mère, et Virgile**

Renard, *Journal*, 22 February 1890. Appears in *Dream*, 178, with Goethe substituted for Virgil, and again (as ‘Göthe’) in the story ‘Echo’s Bones’, 24.

**[215] ‘Je suis un révolté, moi’, avec un petit air de vieillard qui vient de faire pipi sans trop souffrir**

Renard, *Journal*, 3 February 1991; translates as “‘Me, I’m a rebel’”, with the slight air of an old man who has just peed himself without suffering too much’.

**[216] George Sand: la vache bretonne de la littérature**

Renard, *Journal*, 23 February 1891; ‘the Breton cow of literature’.

**[217] Hugo at dinner, deaf: invités qui vont vers la jeunesse - Jeanne et Georges; voix profonde de Hugo à la fin du repas: “On ne m’a pas donné de biscuit”.**

Renard, *Journal*, 12 January 1892. Cf. ‘Me pap!’ in *Endgame* twenty five years later.

[ . . . ]

**[218] ‘Quand il se regardait dans une glace, il était toujours tenté de l’essuyer.’**

Renard, *Journal*, 18 February 1892; ‘when he saw himself in a looking-glass, he always tried to wipe it’. Cf. *Dream*, 22 (‘Belacqua wanted to sponge the smile away’; ‘felt no desire to wipe it off’), 47 (‘catching sight of his hand in a glass’), and 128 (‘could look himself in the glass’). And cf. the story ‘Echo’s Bones’, 13, for two more instances.

**[219] Le chien se retira de la chienne comme une carotte rouge d’un pot de graisse**

Renard, *Journal*, 2 May 1892; ‘the dog withdrew from the bitch like a red carrot from a pot of grease’. Cf. ‘Draff’ (*More Pricks Than Kicks*, 193).

**[220] Huysmans ... a raconté les petites merdes de son âme**

Renard, *Journal*, 18 May 1892; ‘Huysmans ... recounted the squitters of his soul’.

**[221] La solitude où l'on peut enfin soigner son nez avec amour**  
**[ticked]**

Renard, *Journal*, 11 November 1893; ‘the solitude in which you can at last lovingly pick your nose’. Cf. *Dream*, 22 (‘when a man at last’ etc.), 128 (‘when he’d picked his nose’), the ‘solitary meditation’ which has furnished Caleken Frica with ‘nostrils of a generous bore’ (179; cf. 229) and Belacqua ‘picking his nose between cigars’ in the story ‘Echo’s Bones’, 1.

**[222] Ne vous amertumez pas**

Renard, *Journal*, 14 October 1893; ‘don’t embitter yourself’. Cf. ‘Ne t’amertume pas. C’est toi qui l’as dit’ (*Dream*, 22).

**[223] Milking: il vide leurs tétines deux par deux comme s’il grimpaît avec les mains le long d’une corde.**  
**(Shinning up the udder rope)** **[ticked]**

Renard, *Journal*, 14 June 1894; ‘he empties their udders two by two as if he were gripping a length of rope’. Cf. *Dream*, 81 (‘Shin up her udder-rope’), ‘Draff’ (‘shinning up the larch trees’; *More Pricks Than Kicks*, 196), and item [473].

[ . . . ]

**[224] je l’ai échappé laide**

Renard, *Journal*, 16 June 1894.

**[225] a waistcoat pocket voice**  
**(petite voix de poche de gilet)** **[ticked]**

Renard, *Journal*, 2 February 1895; cf. *Dream*, 83; ‘waistcoat-pocket prose-poem diapason’.

**[226] Balzac est vrai en gros, il ne l'est pas en détail**

Renard, *Journal*, 3 October 1895; 'Balzac is truthful as a whole, but not in detail'. Cf. Beckett on Balzac, *Dream*, 119-20, and Belacqua 'anxious to see the details' (241).

**[227] crapaud: je marche ventre à terre**

Renard, *Journal*, 27 October 1895; 'toad: I crawl along on my belly/hell for leather'. Cf. *Dream*, 77 ('He would ask for a toad to eat in a minute'), 85 ('venter', of Verlaine), and the toads in the poem 'Serena II'.

**[228] Je suis un réaliste qui gêne la réalité**

Renard, *Journal*, 13 June 1897; 'I am a realist who thwarts reality'.

**[229] Son âme prend du ventre**

Renard, *Journal*, 16 June 1897; 'his soul is in his belly'. Cf. items [128] and [182] above, Beckett here plotting an odd parallel between St. Augustine and Jules Renard.

**[230] She's not heavy enough to hang herself**

Renard, *Journal*, 8 March 1898; cf. item [117] above. Another odd point of contact between St. Augustine and Jules Renard. Cf. *Dream*, 172: 'upon my word' etc., and 'Le Concentrisme' (*Disjecta*, 38: "user sa corde en se pendant"). Cf. Vladimir and Estragon in Act I of *Waiting for Godot*.

**[231] 2 jeunes gens, dont je ne saurai jamais les noms**

Renard, *Journal*, 12 December 1900; 'two young folk, whose names I'll never know'. Cf. 'The Student, whose name we shall never know' (*Dream*, 216 and 'A Wet Night', *More Pricks Than Kicks*, 68).

**[232] l'âme du feu (last ashes)**

Renard, *Journal*, 1 January 1901; 'the heart of the fire'.

[ . . . ]

- [233] **j'ai le dégoût très sûr** [ticked]
- Renard, *Journal*, 19 March 1901; quoted by Belacqua to the Smeraldina and the Belshazzar, *Dream*, 103. Cf. the 'dégoût' of Jean du Chas ('Le Concentrisme', *Disjecta*, 42).
- [234] **Situation bien dumaficélée**
- Renard, *Journal*, 31 August 1901; 'an artfully arranged situation'. Cited by Beckett, giving Renard as source, in the 1934 review 'Ex Cathezra' (*Disjecta*, 78).
- [235] **coquille Jean-Jacques**
- Not in Renard thus, though he more than once refers to Rousseau, perhaps prompting Beckett to think of the popular seafood, Coquille Saint-Jacques. Cf. 'Echo's Bones', 4 (Rousseau and Alfieri).
- [236] **Hawk; trembling like an eyelid over a grain of dust**
- Renard, *Journal*, 24 May 1902. Cf. *Dream*, 187 ('eyelids over grit') and also perhaps remembered by Beckett when he came to write *Malone Dies* ('trilogy', 191).
- [237] **Taste : the literary cui bono**
- Renard, *Journal*, 1 June 1902. Cf. *Dream*, 111, with the Latin in Roman .
- [238] **Smoke rising like a pine of ashes**
- Renard, *Journal*, 2 February 1904; cf. *Dream*, 52 (with 'stiff' added) and 'Walking Out' ('spared the high plume of smoke (. . .) against the dark green of the pines': *More Pricks Than Kicks*, 117).
- [239] **rapid as a zebra's thought**
- Renard, *Journal*, 27 January 1905. Cf. 'like a zebra' (in the story 'Echo's Bones'), *Dream*, 184 (Belacqua's 'meditation', also said to be 'as peninstantaneous as the snap of the shutter for a snapshot'), and *Murphy*, chapter 4. This, the last entry from Renard, suggests that Beckett read four of the five volumes of the *Journal* as first published.

[Blank]

[ . . . ]

[240] a lordly dish.

*Judges*, 5.25.

[241] a brawling woman in a wide house

*Proverbs*, 21.9.

[242] bray the fool in a mortar

*Proverbs*, 27.22; cf. *Dream*, 4 ('bray his heart') and 179 ('brayed gently in a mortar').

[243] prisoner [for 'prisoners'] of hope

*Zechariah*, 9.12.

[244] whose talk is of bullocks

*Ecclesiasticus* (in the *Apocrypha*) 38.25.

[245] jejimo [ ? ] sabbato

[246] sleveless

Shakespeare, *Troilus and Cressida*, Act V, scene iv.

[247] helmet & holy psalms into a hive for bees and lovers' songs

II *Chronicles*, 26.14.

[248] my salad days (green in judgement) [ticked]

Cf. *Dream*, 43 ('his salad days'). Shakespeare, *Antony and Cleopatra*, Act 1, scene v. Cf. 'Ding-Dong' ('the old story of the salad days'; *More Pricks Than Kicks*, 40), and 'green old days' (*Murphy*, chapter 5).

[249] a monthly beauty in her life

Presumably adapted from Iago thinking of Cassio in Shakespeare, *Othello*, Act V, scene i.



[250] **flesh his buck virginity** [ticked]

Cf. *Dream*, 71 ('iron buck virgin'), applied to Nuremberg's Adam Kraft.

[251] **purple testament (of bleeding war)**

Shakespeare, *Richard II*, Act III, scene iii.

[252] **Do evil with both hands earnestly**

[253] **angry wafture of your hand** [ticked]

Shakespeare, *Julius Caesar*, Act II, scene i.

[254] **Oh that I were a glove upon that hand**

Shakespeare, *Romeo and Juliet*, Act II, scene ii

[255] **stands (?) promiscuously applied.** [ticked]

[256] **carving hooks of the royal spiders**

[257] **King of France looking for a bee in his tapestries**

[ . . . ]

[VERSO]

[258] **A.G. Brignole-Sale;**

**17th century author of *Erotica & Mystica*. Jesuit mortagli la moglie: Champion flagellator: 2 portraits by Van Dyck in the Palazzo Rosso at Genoa. At one time ambassador at Madrid, when his son died of epilepsy. Cp. pp 205-250 G. Portigliotti's Penombre Claustrali**

A digest of material found in *La Carne, La Morte e Il Diabolo* by Mario Praz (47, footnote 23; in English *The Romantic Agony*), published by Soc. Editrice 'La Cultura', Milan, in 1930. Brignole-Sale and Portigliotti are alluded to in *Dream*, 179 and again in 'A Wet Night' (*More Pricks Than Kicks*, 56).

[Blank]

**[259] nigrescent**

‘Growing black’; in Johnson’s Dictionary.

**[260] prépuscule**

Cf. *Dream*, 174 (‘the magic tragic prépuscule’, presumably by analogy with ‘crépuscule’), 182: ‘prepuscular’.

**[261] arch[sic] is longer than its chord.**

Cf. *Dream*, 220 (the arithmomaniac), and ‘A Wet Night’ (*More Pricks Than Kicks*, 71).

**[262] fricassé of Holy Hapless Innocents**

**[Blank]**

[ . . . ]

**[263] long hairs of marble**

**[264] took off his hat to a shooting star** **[ticked]**

**[265] {on the nape, seat of vitality, blacker than hell,  
{he gave her a backhander** **[ticked]**

**[266] Is that your first? - No it’s my last.**

**[267] The white goat of Brigitte the Rose** **[ticked]**

Cf. *Dream*, 97-98.

**[268] A tear in the heather**

**[269] poor little Paddy got his B.A.**

Cf. *Dream*, 71.

**[270] Lilly Neary has a lovely Gee  
big hairy gee.**

Cf. *Dream*, 71, 218 (Lilly Neary is one of the girls arriving late at the Frica’s party; cf. ‘A Wet Night’, *More Pricks Than Kicks*, 70).

**[271] Justine or Juliette?**

Novels by the Marquis de Sade, discussed by Mario Praz, 103, 130, Eng. trans. (2<sup>nd</sup> ed., London: Collins, 1966, 123). Cf. *Dream*, 27.

**[272] Je désirerais que vous me guillotinassez [ticked]**

Based on Praz, 134; Eng. trans., 151. From Petrus Borel; 'I would like you to guillotine me'.

**[273] lycantropy, lycantropie [ticked]**

Praz, 137,131; Eng. trans., 154: 'another name for sadism'.

**[274] Hamlet a Gefühlsmens[c]h (Meister)**

Praz, 2; Eng. trans., 22. (A man of feeling). Cf. *Dream*, 68.

**[275] Das Beste des Menschen liegt im Schaudern**

Praz, 25, quoting Goethe; Eng. trans., 44. ('The best of men is a prey to tremors').

**[276] Debauchery & Death, Schroud [sic] and Alcove [ticked]**

Praz, 29, quoting Baudelaire, 'Les deux bonnes soeurs'; Eng. trans., 48. Cf. 'Echo's Bones', 6, 'the sisters, Debauch and Death'.

**[277] Lethal Beauty [ticked]**

Based on Praz, 299 ff; cf. *Dream*, 50: 'lethal'.

**[278] Ta carcasse a des agréments [ticked]**

Quoted from Baudelaire by Praz, 41; Eng. trans. 61.

[ . . . ]

**[VERSO]**

The first of three successive verso pages of diverse material from Carlyle, Dante and commentaries on Dante, with the Carlyle material presumably entered on continuing to read *On Heroes and Hero Worship* after breaking off (see below, item [305] ff.) to re-read Dante and the commentators.

**[279] Tetzels Indulgences, Pardons of Sin**

Based on Thomas Carlyle, *On Heroes and Hero-Worship*, issued in Everyman's Library (with *Sartor Resartus*), London: J. M. Dent, 1908, 362-363.

**[280] Emparchmented lie**

Carlyle, 363 ('an emparchmented lie').

**[281] the great greedy wild free human heart of him**

Carlyle, 370; said of Luther. Cf. *Dream*, 196 (the Alba transfixing Belacqua) and the story 'Echo's Bones', 23, Belacqua's description of Mick Doyle.

**[282] heartily weary of living**

Carlyle, 372; said of Luther.

**[283] unsubduable**

Carlyle, 372; said of Luther.

**[284] Hah! This man had - I think - a work!**

Based on Carlyle, 374; 'these men' in Carlyle are the Puritans.

**[285] copywrong**

Carlyle, 383.

[286] **The 4<sup>th</sup> Estate of the Reporters' Gallery**

Based on Carlyle, 392. Cf. *Dream*, 219.

[287] **buckram style (Dr Johnson)**

Carlyle, 410; the last entry from Carlyle's book, which has more than fifty pages to run. Cf. *Dream*, 168.

[ . . . ]

[288] **Schedoni } (Radcliffe)  
                  } Satanic beauty  
Ambrosio } (Lewis)**

Praz, 59-60; Eng. trans., 80. (Mrs Radcliffe's *The Italian*; M.G. Lewis's *The Monk*.)

[289] **Conrad, Lara, Cain, the Corsair**

From Praz, 66 ff.; Eng. trans., 88 ff. Cf. *Dream*, 137. (Byronic heroes.)

[290] **Stillborn eh? Byron to his wife  
          Anabella [sic]**

Praz, 72; Eng. trans., 92. (Byron's reaction to the birth of his first child.)

[291] **Melmoth } (Maturin)  
                  } Vampirism  
Smarra } (Nodier)**

Praz, 76; Eng. trans., 95-96. (Charles Maturin, *Melmoth the Wanderer*; Charles Nodier, *Smarra*.)

[292] **phasis**

Carlyle, 241; the earliest entry from *On Heroes and Hero-Worship*.

**[293] when valour is value**

Carlyle, 268; cf. *Dream*, 117: ‘that class of hyperbolic exornation, as devoid of valour as it would be of value’..

**[294] quackery & dupery**

Carlyle, 242. Cf. *Dream*, 70.

**[295] Grand Lamaism**

Carlyle, 242-3.

**[296] cloudy imbroglio - cloudfield [ticked]**

Carlyle, 244; cf. *Dream*, 112.

**[297] careful levity of Nescience**

Carlyle, 245.

**[298] The true Shekinah is Man [ticked]**

Carlyle, 247; cf. *Dream*, 105, where Belacqua substitutes ‘Woman’ for ‘Man’, and 187 (‘the Shekinah has fizzled out’). Cf. ‘What a Misfortune’ (*More Pricks Than Kicks*, 142).

**[299] taproot**

Carlyle, 248; cf. *Dream*, 113 (Belacqua as ‘the real hic, the taproot of the whole tangle’).

**[300] heroarchy**

Carlyle, 249.

**[301] withered pontiff of Ferney stifled under roses**

Based on Carlyle, 251; said of Voltaire. Cf. *Dream*, 197, the Alba asking ‘“Haven’t we had enough withered pontiffs of chiarinoscurissimo”’).

[302] a Lope flower, woman, etc.

Based on Carlyle, 261; cf. *Dream*, 152: ‘our ladysloop, our Lope flower’ (of the Alba).

[303] remarkable divisibility of 12 [ticked]

Carlyle, 263; cf. *Dream*, 90, with the number spelled out.

[304] prurient heat of his life all burnt out

Carlyle, 288; said of Mahomet. Cf. *Dream*, 45: ‘The prurient heat and the glare of living consumed away’.

[ . . . ]

[VERSO]

[305] Purg: 4.98

‘ . . . . . Forse  
che di sedere in prima avrai distretta!

‘ . . . . Or va tu su, che se’ valente!

‘ . . . Hai ben veduto come il sole  
dall’omero sinistro il carro mena?’

‘ . . . . Frate l’andar su [sic] che porta?  
chè non mi lascerebbe ire al martiri  
l’uccel di Dio che siede in su la porta  
Prima convien che tanto il ciel m’aggiri  
du fuori da essa, quanto fece in vita,  
per ch’io indugiai al fine i buon sospiri,  
se orazione in prima non m’~~ai~~ aita  
che surga su di cor che in grazia viva;  
l’altra che val, che ’n ciel non è udita?’

Dante, *Purgatorio*, IV 98-99, 114, 118-19, 127-35, four of the five speeches exchanged by Belacqua and Dante, probably quoted from the ‘ignoble’ Salani edition of the *Commedia* (*Dream*, 51).

[ . . . ]

**[306] Islam (submission)**

Based on the second section of the second lecture ('The Hero as Prophet. Mahomet. Islam') of Carlyle's *Of Heroes and Hero Worship*, 291.

**[307] Kadijah**

Carlyle, 288, 292.

**[308] incondite (crude, confused)**

Carlyle, 299; cf. *Dream*, 224, Belacqua failing to favour us with 'an incondite meditation on time'.

**[309] a coat of his own clouting**

Carlyle, 305.

**[310] a very musical thought**

Carlyle, 316.

**[311] Belacqua**

**sedendo et quiescendo anima efficitur sapiens  
faciebat citharas et alia instrumenta musica unde cum  
magna cura sculptebat et incidebat colla et capita cithararum,  
et aliquando etiam pulsabat. Ideo Dantes familiariter noverat  
eum, quia dilectatus est in sono.** (With an arrow pointing back  
to above item [305]).

(sitting and meditating the soul grows wise [ . . . ] [he] built guitars and other musical instruments he then carved and engraved with much care the heads and necks of these guitars, and sometimes he played some of them. For this reason Dante knew him well, since he was delighted by music.)

Translated by Daniela Caselli, who has identified the source: Benvenuto da Imola's commentary in Paget Toynbee's *Dictionary of Proper Names and Notable Matters in the Works of Dante* (Oxford: The Clarendon Press, 1898, 74). Cf. *Dream*, 78 ('sculpppt'), 121 ('lutes and zithers' etc.).



- [312] **Harpies Sirens Gorgons Scylla & the Sphinx, Clytemnestra, Semiramide, Cleopatra, Helen, Lucrezia, the insatiable countesses**

From section 1 of chapter 4 of Praz. Cf. *Dream*, 50, with 'inappeasable' for 'insatiable'.

[ . . . ]

[VERSO]

- [313] **Questo Belacqua fu uno cittadino da Firenze, e faceva cotai colli di liuti e di chitarre, e era il più pigro uomo che fosse mai; e si dice di lui ch'egli venia la mattina a bottega, e ponevasi a sedere, e mai non si levava se non quando egli voleva ire a desinare e a dormire. Ora l'Auttoe fu forte suo dimestico: molto il reprovea di questa sua negligenzia; onde un dì riprendolo Belacqua rispose colle parole d'Aristotile: 'Sedendo et quiescendo anima efficitur sapiens; di che l'Auttoe gli rispose: Per certo, se per sedere si diventa savio, niuno fu mai più savio di te.'**

**The Anomino Fiorentino.**

(This Belacqua was a citizen from Florence, an artisan who made such remarkable guitar's necks, and was the laziest man who ever existed; and it is said of him that he used to come to the shop in the morning and sit down, and he would never rise but when he wanted to go to eat and sleep. Now the author was very intimate with him: he used to reproach him a lot for his negligence; so that one day, while he was reproaching him, Belacqua replied with Aristotle's words: *Sedendo et quiescendo anima efficitur sapiens*; to which the Author replied: certainly, if to be seated is to be wise, then no man is wiser than thee). Cf. *Dream*, 121-22.

Translated by Daniela Caselli, who has identified the source as Paget Toynbee (see item [311]).

- [314] **Iste Belacqua fuit optimus magister chitararum, et leutorum, et pigrius homo in operibus mundi, sicut in operibus animae.**

'This Belacqua was the best maker of zithers and lutes, and the laziest man in the works of the world and in the works of the spirit', probably quoted directly from H. F. Cary's translation of the *Commedia* (*The Vision*, London: Bell and Daldy, 1869, 79, note to *Purgatorio* IV, 8). In a letter to A. J. Leventhal of 21 April 1958 Beckett wrote: 'I was certainly fascinated very early by the

character and went to a lot of trouble to find out about him' (HRHRC). Cf. *Dream*, 122.

**[315] Impaludito in pigrizia:  
(Bogged in indolence)**

Cf. 'bogged' (*Dream*, 177) 'paludal' (*Dream*, 111) and 'the marsh of sloth' (*Dream* 121), 'Dante and the Lobster' and 'Ding-dong' (*More Pricks Than Kicks*, 9, 39). Possibly Beckett's own variation on Portirelli (1804), quoting Venturi on Belacqua 'impaludito nelle pinguedine' and *Purgatorio*, IV, 108.

My thanks to Daniela Caselli for her help with this.

[ . . . ]

**[316] Matilda (Lewis's Monk) [ticked]**

Praz, 189; Eng. trans, 218 ff.

**[317] priapic scenes, priapism**

Praz, 197; Eng. trans., 224.

**[318] allumeuse (Cécily = Sue Carmen) [ticked]**

Praz, 198; Eng. trans., 225; cf. *Dream*, 88, the Madonna as 'bold allumeuse'.

**[319] Conchita (La Femme et le Pantin-Louys)**

Praz, 198; Eng. trans., 301 footnote 14 (Pierre Louys's novel of 1898, and its heroine).

**[320] Nastàsja ~~Ph~~Filippovna (Dost.) [ticked]**

Praz, 198; this is one of the entries that proves that Beckett read Praz in the original Italian. Eng. trans., 225. Cf. *Dream*, 105, with the spelling 'Nastasia'.

**[321] extrinsecation [ticked]**

Praz, 199; Eng. trans., 226: 'externalization'. Cf. *Dream*, 102, 'the incoherent reality and its authentic extrinsecation'.

**[322] Mater Lachrymarum**

Praz, 200; Eng. trans., 228.

**[323] The leopardess - I should like her to ruin me [ticked]**

Praz, 227, footnote. 15, from Keats's letters; Eng. trans., 304.  
Cf. *Dream*, 88: 'She turned on him like a leopardess' etc.

**[324] Satrapism [ticked]**

Praz, 201; no equivalent in 2nd ed. Eng. trans. Cf. 'like a satrap' (*Dream*, 89).

**[325] androgynous**

Praz, 205; Eng. trans. 232. 'Androgyne' is used in the story 'Echo's Bones', 6, and Molloy considers Lousse 'androgyne' ('trilogy', 56).

**[326] ~~Pale Jan~~ Jane the Pale and the Totenkind**

Praz, 279, footnote. 27; Eng. trans., 306, footnote. 35. Cf. *Dream*, 125, a Balzac character in combination with figures from Conan Doyle, Beaumarchais, Dickens and Tasso; 72: 'the Marientotenkind' (from Heine).

**[327] Rosa mundi, non rosa munda [ticked]**

Praz, 218; Eng. trans., 244. Cf. *Dream*. 105-6 (Belacqua to Herr Sauerwein), and a letter to A. J. Leventhal of 7 August [1934] (HRHRC).

**[328] Writer-actor: Diathetic Wilde**

Praz, 245 ('una diathesi'); not in the Eng. trans. cited.

**[329] The Sphinx-Cat [ticked]**

Praz, 246; Eng. trans., 273.

**[330] Hot wan wine [ticked]**

Praz, 250; Eng. trans., 278; from Wilde's poem 'The Sphinx'. Cf. 'warm wan wine' (*Dream*, 86).

**[331] Le baiser saporito de St.Preux [ticked]**

Cf. *Dream*, 45 ('Saint-Preux and the baci saporiti'). Alluding to letter XIV in part 1 of Rousseau's *Julie, ou: La nouvelle Héloïse*; trans. 'the savoury (tasty) kiss of St. Preux'.

**[332] Run over by a chien danois**

The fate of Rousseau, as reported by him in his *Rêveries d'un promeneur solitaire*, II. Cf. a letter of 5 December 1932 to Thomas MacGreevy, comparing Rousseau's *Rêveries* with Sainte-Beuve's *Volupté*.

**[333] Young Fazz & Plince (2 fingernails & skull)**

Alluding to an incident reported by Rousseau, *Rêveries*, IV. Cf. item [332] above.

**[334] Demirep [ticked]**

A word Beckett could have found either in Fielding's *Tom Jones* or Browning's *The Ring and the Book*. Cf. *Dream*, 45 and item [866].

**[335] Flickem, flapem, over the knee,  
Say, Thank you, good dame, for whipping of me.**

Cf. *Dream*, 1. The first of numerous entries from 'William M. Cooper, B.A.'s *Flagellation and the Flagellants* (London: Chatto and Windus, 1887), as author and title appear in the British Library catalogue. A Chatto brochure of the time shows that the book was openly advertised, and made generally available. The entry for 'Flagellation' in James Harding's famous *Encyclopaedia of Religion and Ethics* cites the book as recommended further reading; this may have been how Beckett first heard of it. A modern facsimile reprint (Ware: Wordsworth Editions, 1988) gives the book its more popular title, *An Illustrated History of the Rod*, but continues to attribute it to Cooper (as I shall do in subsequent annotations). The author is, however, now known to have been James Glass Bertram, a late nineteenth century writer who otherwise compiled books on no more harmful subjects than fish and flowers.

For six of the seven consecutive recto pages of items Beckett draws a line between them, a practise continued for the first item

on the seventh page, and then stopped. This first entry is from Cooper, 2, and it is obvious that Beckett read the whole book (544 pp.)

[336] **a gallant Spanish flagellant** [ticked]

Based on Cooper, 7.

[337] **polite art of flagellation, in \_ a doz. lessons**

Cooper, 7.

[338] **Vestal, wearing a dark veil, whipped by the priest in a dark room** [ticked]

Cooper, 9.

[339] **a Cornelian discipline (Cornelius Adriansen)**

Cooper, 10, which describes this as 'a flagellation *supra dorsum nudum*'. Adriansen was Dutch, and was excommunicated.

[340] **a besom, a bunch of feathers, a bunch of keys (St.Bridget)**

Cooper, 11, who links the first of these to 'Father Dominic', and the second to 'one very devotional lady'. Beckett, having failed to note this, thinks all three are associated with St. Bridget in *Dream*, 97-98.

[341] **a dose of birch of great strength**

Cooper, 12. Cf. the story 'Echo's Bones', 1: 'each dose of expiation of great strength'.

[342] **elegant flagellation**

Cooper, 14.

[343] **mumbo-jumbo & the great bamboo** [ticked]

Cooper, 15, referring to Africa and China respectively. Cf. the poem 'Sanies II'.

[ . . . ]

**[344] whippiads, rodiads, birchiads**

Cooper, 15.

**[345] Upper discipline : sursum disciplina****Lower " : deorsum "****[ticked]**

Cooper, 19.

**[346] Sprouts of the brain (eyes)**

Cooper, 19, quoting 'Father Gretzer'.

**[347] Determined to secure their eyesight they belaboured & slashed their loins.**

Based on Cooper, 20-21, where 'loins' is not italicised.

**[348] She unmasked her charms for a lower discipline [ticked]**Based on Cooper, 20-21, who quotes Tertullian and Shakespeare, *A Midsummer Night's Dream*. Cf. *Dream*, 97: 'how couldst thou unmask' etc.**[349] The human arse, to quote the Abbé Boileau, is extremely deserving of esteem, conferring as it does the faculty of assiduity. [ticked]**Based on Cooper, 22, which reads 'power' for 'faculty' and for 'arse' has 'the part upon which mankind sits'. Cf. *Dream*, 97, where Belacqua appropriates it.**[350] an iron head & a leaden posterior. [ticked]  
(to succeed in study of law)**Cooper, 22. Cf. *Dream*, 97, combined with material from item [349] and attributed to 'The great Lawgiver'.**[351] Venus Callipyge. [ticked]**Cooper, 23; cf. *Dream*, 97 and 'What a Misfortune' (*More Pricks Than Kicks*, 127).

[ . . . ]

- [352] a defective bottom, a flat nose and a long foot (Horace)** **[ticked]**

Based on Cooper, 23; cf. *Dream*, 97, Belacqua worsting the Mandarin.

- [353] fessade, chiappata** **[ticked]**

Cooper, 25; cf. *Dream*, 50, where the words appear in their plural forms, and 97 (in this form) and the poem 'Sanies II' (*Echo's Bones*).

- [354] a claque on the seat of honour** **[ticked]**

Based on Cooper, 25; the Leventhal Contents List for '*POEMS* by Samuel Beckett' contains an unknown poem with the title 'Seats of Honour' (HRHRC). Cf. *Dream*, 97: 'She waggled her seat of honour' (as apparently Lucia Joyce was often moved to do).

- [355] a verberation on the breech** **[ticked]**

Cooper, 26, referring to practice in Turkey; cf. *Dream*, 50 ('verberations'), 97, 183 ('a positively superlative verberation'), and 'Walking Out' ('a brutal verberation'; *More Pricks Than Kicks*, 120).

- [356] as badly off as the friar's arse** **[ticked]**

Cooper, 27, reports this (suitably modified) as 'a common Spanish saying'.

- [357] Vives homines mortui incursant boves!** **[ticked]**

Cooper, 35, reads 'vivos' and the typography runs the last two words together; the line is from Plautus, and is used by Beckett (substituting 'vivas', 'puellas' and 'incurrrrsant') towards the end of the poem 'Sanies II' (*Echo's Bones*).

- [358] Lupercalia** **[ticked]**

Cooper, 39; cf. *Dream*, 65 ('(Lupercus a liability)'); cf. item [359] below), 98 ('bleeding in a Lupercal').

**[359] Luperci running among the ~~fascinated~~ barren ladies**

Based on Cooper, 40. Cf. ‘Sedendo et Quiescendo’ as published in *transition*, 19: ‘(she won’t need no Lupercus)’.

**[360] Bomonicae: Spartan boys lashed on the Day of Flagellation before altar of Diana [ticked]**

Cooper, 41. Cf. *Dream*, 98: ‘a Spartan queanboy’.

[ . . . ]

**[361] On l’attend comme les moines font l’Abbé**

Cooper, 45.

**[362]**                    **Cynics**  
                           **[ticked] Gymnosophists (naked sages)**  
                           **[ticked] Adamites**  
                           **Turlupins**  
                           **Picards**  
                           **and brother Juniperus [ticked]**

Cooper, 47; cf. *Dream*, 98, omitting the unticked items, and the story ‘Echo’s Bones’, 7 (Juniperus).

**[363] He filled both his hands with rods [ticked]**

Based on Cooper, 49, writing of St. Rodolph; cf. *Dream*, 98, with ‘both’ omitted.

**[364] (A Carmelite ‘Ecce Homo’).  
An ‘Ecce Homo’ mortification. [ticked]**

Cooper, 60. Cf. ‘“Ecce” hissed Hairy’, ‘What a Misfortune’ (*More Pricks Than Kicks*, 148).

**[365] Caterina of Co[?]rdona (chains & hooks) [ticked]**

Cooper, 63, has ‘Cardona’; Beckett may have misread his own handwriting for *Dream*, 97-98, as seems also to have occurred with items [6] and [604].



- [366] **Abbaye de Fontevrault : mixed promiscuous flagellation:  
Fouterrist** [ticked]

Based on Cooper, 65, with Beckett adding the last word.

- [367] **The blue & the skyblue heavenly ones** [ticked]

Cooper, 81.

[ . . . ]

- [368] [VERSO]

**Alas! - said Keate - I cannot guess your name,  
Boys [sic] bottoms are so very much the same.**

Paraphrasing Cooper, 438; 436-38 describe the Eton flagellator Dr Keate. 'Dr Keate of Eton' is mentioned in the story 'Echo's Bones', 3, where Belacqua cannot remember Zaborovna Privet's name.

- [369] **Busby** [ticked]

Cooper, 430-1; Dr Busby taught at Westminster school and is referred to in *Murphy*, chapter 5.

[Blank]

[ . . . ]

- [370] **in child with a blazing whelp  
(Mother of Dominicus de Guzman)**

Based on Cooper, 86, writing of St. Dominic.

- [371] **Brother Jetzer vomited up the poisoned host**

Cooper, 95; cf. the story 'Echo's Bones', 7, Lord Gall as 'Jetzer or Juniperus', with material from item [362] above..

- [372] **helps to holy living**

Cooper, 100. Used in the story 'Echo's Bones', 7, with reference to Lord Gall's golf putter.

**[373] a modest private mortification**

Based on Cooper, 103; cf. *Dream*, 183: 'vicious mortification (. . .) copiously promulgated'.

**[374] Cornelius Hadrien & the disciplina gynopygica****[ticked]**

Cf. item [339]. Cooper gives over the whole of Chapter 14 (122-133) to Hadrien and his discipline.

**[375] Caleken Peters****[ticked]**

A victim of Hadrien's, whose story occupies Cooper, 124-33. Beckett takes her Christian name for the Frisca (*Dream*, 180) 'to please the theologasters'; she reappears in 'A Wet Night' (*More Pricks Than Kicks*, 67ff.).

**[376] Father Girard & Miss Cadière****[ticked]**

Cooper devotes chapter 15 (134-44) to these two obscure figures.

**[377] Cette belle voit Dieu; Girard voit cette belle;  
Ah! Girard est plus heureux qu'elle**

Cooper, 144, attributing the lines to Voltaire.

[ . . . ]

**[VERSO]****[378] supplejack (rattan)**

Cooper, 352; cf. *Dream*, 34, and the poem 'Sanies II' (*Echo's Bones*).

**[379] Do they tie you to the grating (navy) or the triangles?**

Based on Cooper, 366 and plate XVI. Cf. 'like an O.H.M.S. malefactor to the grating or triangles' in the story 'Echo's Bones', 10.

**[380] firked his hide (Rabbinical interpretation of 'Gave him of the tree & he did eat')**

Cooper, 373, quoting Butler's 'Hudibras'; 'firk' appears in the story 'Echo's Bones', 7.

**[381] Job chastises his wife (Rasima)**

Cooper, 375-76; cf. *Dream*, 5: 'a Rasima look in her sunken eyes'.

**[382] Open chastisement is better than secret love**

Cooper, 377.

**[383] a boy given up to himself shames his mother**

Cooper, 377.

**[384] When I was under the rod**

Cooper, plate XVII, 'Sherborne Minster stall', quoted from *A History of Caricature*, 120; cf. Cooper, 441.

**[385] abigail (thine handmaid)**

Based on *I Samuel* 1:11; 25:3; and *I Kings* 3:20. Cf. *Dream*, 152, 'the Alba's abigail'.

**[386] smoother than oil & softer than a pumpkin**

*Proverbs* 5:3: 'a strange woman's mouth is smoother than oil'. Cf. *Dream*, 44 ('a beatitude of indolence' etc.), the story 'Echo's Bones' (2: 'a beatitude of sloth'), and, by extension, the 'sweet mouth' of 'A Wet Night' (*More Pricks Than Kicks*, 69; *Dream*, 218).

[ . . . ]

**[387] Rehoboam, flagellator**

**[ticked]**

Cooper, 146.

**[388] Pa was in the lang irons, Ma was in the cushielaws, sister was in the pulniewinks and I was in the boots**

Based on Cooper, 174, retelling a Scottish story.

**[389] the cutty stool**

Cooper, 177; the Scottish stool of repentance. Cf. *Dream*, 34 ('it was cuttystool and cavaletto'), and the poem 'Sanies II' (*Echo's Bones*).

**[390] He wedded his first wife's half-brother's daughter. Behead him**

Based on Cooper, 180; another Scottish tale.

**[391] bound & beaten & burnt but not quick**

Cooper, 181; cf. *Dream*, 179, with 'and's for the ampersands.

**[392] 'for the strumpet & idle person, for the rioter that consumeth all, and for the vagabond that will abide in no place'**

Cooper, 196; Bishop Ridley in 1553, asking for Bridewell to become a house of correction.

**[393] She was born well and she lived well & she died well, Madame Creswell [sic] in Clerkenwell & Bridewell.**

Based on Cooper, 197; an epitaph well-known by way of Brewer's *Dictionary of Phrase and Fable*. Cf. *Dream*, 140, with 'Colleen Cresswell' for 'Madame'.

[ . . . ]

**[VERSO]**

**[394] Bicêtre                    }**  
   **} Criminal hospitals**  
**La Salpêtrière            }**

Cooper, 316.

**[395] Et puis nous fessons et nous refessons  
Les jolis petits, les jolis garçons.**

Cooper, 321; attributed to Béranger.

- [396] **Madame de la Motte, the V** [ticked]  
Cooper, 322 ff; cf. the poem ‘Sanies II’ (*Echo’s Bones*).
- [397] **Toutes êtes, serez ou fûtes  
De fait ou de volonté, putes;  
Et qui bien vous chercheroit  
Toutes putes vous trouveroit.**  
Cooper, 333, slightly misquoting Marot’s version of lines from Jean de Meun’s portion of the *Roman de la Rose*. Cf. *Dream*, 51-52, 231, and ‘A Wet Night’ (*More Pricks Than Kicks*, 81).
- [398] **Uitslag, inslag,  
Hule wake speuldag!** [ticked]  
Cooper, 339, quoting a Dutch (Groningen) tag: ‘Kick us out, kick us in/weeks of holiday begin’.
- [399] **a positive slap on the hand, a comparative spanner on the  
buttock & a superlative bastinado à la mode.**  
Based on Cooper, 343; cf. *Dream*, 97 (‘a most superlative’): 183 (‘a positively superlative reverberation’).
- [400] ~~strahls~~ **strafstuhl** [ticked]  
Cooper, 344, German ‘chair of punishment’.  
[ . . . ]
- [401] **Cavaletto (marble flogging block)** [ticked]  
Cooper, 202; cf. *Dream*, 34, and the poem ‘Sanies II’.
- [402] **ubi stimulus ibi affluxus** [ticked]  
Cooper, 206: ‘a physiologic axiom since the days of Hippocrates’.
- [403] **urtication**  
Cooper, 207; stinging with nettles. Cf. *Dream*, 210 (‘the tonic of urtication’) ‘A Wet Night’ (*More Pricks Than Kicks*, 62), and Mick Doyle’s ‘mot’ on ‘O death, where is thy sting?’ (‘Echo’s Bones’, 21-22).

**[404] pantra for the bastinade**

Cooper, 215; Chinese punishment. Cf. *Dream*, 97 and the poem 'Sanies II' (*Echo's Bones*) and item [399].

**[405] the bamboo & the cangue**

Cooper, 213, 215; more Chinese instruments of correction, the latter presumably the source for 'cang of emblem' (*Dream*, 187) and 'the cang of the wind' ('Enueg I'). Cf. 'Sanies II': 'the cang bamboo' (*Echo's Bones*).

**[406] slapped like a Chinese boatman [ticked]**

Based on Cooper, 223.

**[407] The Nuns of Minsk [ticked]**

Cooper devotes chapter XXVII to their 'Sad Story', which he takes from *Household Words*. Cf. the story 'Echo's Bones', 3: 'like the beatific paps of a nun of Minsk'.

**[408] Be back before that spit dries**

Based on Cooper, 280, an anecdote of Arabs in Africa; Beckett adapts it for the wharfinger in *Dream*, 7- 8 ('"Be off my pier"', etc.).

**[409] Samuel Shattock [ticked]**

Cooper, 291.

**[410] If I can't wollop my own nigger - a beautiful Sambo girl**

Cooper, 301, 309; flagellation in America. Cf. *Dream*, 1: 'collop - wallop', applied to Findlater's horse.

[ . . . ]

**[411] Baudelaire  
Kamchatka (peninsula)**

Presumably from Praz, 142 (Eng. trans., 160), quoting Sainte-Beuve.

- [412] **Mallarmé**  
**Un Baudelaire coupé en morceaux: les Aléoutiennes du Kamchatka**

The letter of 18 October 1932 to Thomas MacGreevy shows Beckett trying to like Mallarmé and failing, although *Dream*, 12 and 31 do not reflect this.

- [413] **Kamchatkisme**  
**robinsonisme**

- [414] **Spreegeist**

A legendary or literary spirit of the River Spree in Berlin? Cf. *Dream*, 76.

- [415] **le silence de chacun assure le repos de tous**  
**never given to children (quote) Baedeker**  
**Sauce foutue putain de pucelle**

- [416] **beloved when I say**  
**dry eyed & bitterly**  
**this world is dung**  
**mourn not such young**  
**despair how can I be**  
**joyful with Arschlochweh**

Apparently an attempt at a poem either for, or more probably 'by', the 'beloved' Smeraldina (Peggy Sinclair), studying 'music and eurythmics' with the Swiss teacher of Improvisation 'Herr Arschlochweh' (*Dream* 13-14), in real life Dr Gustav Guldenstein (Knowlson, *Damned to Fame*, 84). Beckett incorporates his own translation of part of a line from 'A Se Stesso' by Leopardi - 'e fango è il mondo' - which was the epigraph to *Proust* (published in March 1931).

[ . . . ]

- [417] **Mr Hemmerde, the poltroon in the poltrona**

A play on 'poltroon' and the Italian for 'an armchair'. Cf. *Dream*, 145 ('he poltrooned in all the poltrone'), and 'Yellow' ('bourgeois poltroon'; *More Pricks Than Kicks*, 174).

- [418] **exegesis, exegetist**

[419] **eschatology**

[420] **the eschatological catamenia of Juliana of Norwich**

‘Catamenia’ (Lat. ‘flowing’) here apparently applied to the blood of St. Juliana, in *Dream* (18-9) combined with the tag ‘currente calamo’. Cf. ‘What A Misfortune’ (*More Pricks Than Kicks*, 131), and item [709].

[Blank]

[421] [VERSO]

[Blank]

**And the thing which he did displeased the Lord. Wherefore he slew him.**

[ticked]

*Genesis*, 38.10. Cf. item [426].

[Blank]

[ . . . ]

[422]

**Seul et à deux**

One of the very few headings in the notebook, which studiously suppresses all main titles, as if Beckett wished the sources of his material to remain irrecoverable even by himself. This is, however, a small clue to his source over the next few pages: Pierre Garnier, *Onanisme seul et à deux sous toutes ses formes et leurs conséquences*, published in at least ten editions in the 1880s and 1890s by Librairie Garnier Frères. The ninth and tenth editions (either of which Beckett might have used) each bear on the title page ‘Edition refondue et augmentée d’une forme inédite Avec 130 observations’. In the revised and augmented edition *Onanisme* runs to 591 pages. All of Garnier’s other books in his *Hygiène de la Génération* series weigh in at more than 500 pages, and seem to have been popular (to judge from the number of editions). Garnier (1819-1901) was a doctor at the Asile de Bon-Secours, Paris. TCD’s copy of *Onanisme* (10th. ed., c. 1895?) is consistent with Beckett having consulted this now very rare book at Trinity. Cf. *Dream*, 193: ‘umbilicism à deux’.



- [423] **He would not perform upon her the duty of an husbands [sic] brother** [ticked]

Garnier, 17; based on *Deuteronomy* 25:10.

- [424] **The house of him that hath his shoe loosed.** [ticked]

Garnier, 17.

- [425] **Er, Onan and Shelah, sons of Judah & Shuah** [ticked]

Garnier, 16; based on *Genesis* 46:12. Beckett gives Belacqua the surname 'Shuah' in *More Pricks Than Kicks*.

- [426] **semen [fundebat, inserted] in terram (Onan withdraws from Tamar)** [ticked]

Garnier, 18, Beckett having apparently inserted 'fundebat' by reference to the Bible; *Genesis*, 38:9. Cf. 'in terram' in 'Love and Lethe' at the point where the gun goes off (*More Pricks Than Kicks*, 104), and the letter of 18 October 1932 to Thomas MacGreevy.

- [427] **Erethism, erethismes**

Garnier, 20; 'irritation', 'morbid over-activity'; cf. *Dream*, 44, the 'miserable erethisms' of the mind.

- [428] **She put forth her hand & took him by the secrets**

Garnier, 25, on the Mosaic law found in *Deuteronomy* 23:1 and 25:11-12.

- [429] **Maria-Alacoque** [ticked]

Garnier, 27.

[ . . . ]

[VERSO]

- [430] **conjugal, vidual, virginal chastity**

No known source, and indeed none yet known for the rest of this page, although a single source (cf. the rest of the notebook) seems

very probable. The language and the ideas on this page are typical of St. Thomas Aquinas (see, for example, the *Summa Theologica*, II, part 2, questions 151-154). Cf. *Dream*, 143 ('virginity (vidual)'), 216 ('vidual virgin'), the latter resurfacing in 'A Wet Night' (*More Pricks Than Kicks*, 67). In Jeremy Taylor's *The Rule and Exercises of Holy Living* these three types of chastity are dealt with successively, but in reverse order, in part two, section three. Beckett is not known to have read Taylor before late 1933.

[431] **Luxuria: appetitus inordinatus delectationis venereae**

St.Thomas's word for 'adultery'.

[432] **caeteris paribus**

Latin: 'among other things'.

[433] **Stuprum: illicita virginis defloratio**

St.Thomas's word for 'rape'. Cf. *Dream*, 81 ('stupe') and 114 ('the stuprum and illicit defloration'); and 'the stuprum of biding' in the unpublished poem of early 1932 'Spring Song' (HRIIRC).

[434] **signaculum virginis, hymen**

Cf. 'signaculum' ('Dortmunder'), 'the jungle hymen' ('E nuce I'), 'hymens' ('Serena III'), 'th'imperforate hymen' and 'hymeneal insignia' ('What a Misfortune', *More Pricks Than Kicks*, 145). Cf. *Dream*, 72.

[435] **raptus violentiae**  
" **seductionis**

Cf. *Dream*, 114: 'the penny rapture'; 'the raptus, frankly, violentiae'.

[436] **Istud quod digitis, Pontice, perdis homo est**

The last line of Martial, *Epigrams*, Book IX, 41, a critique of Ponticus the masturbator. Usually left untranslated: 'what you lose with your fingers, Ponticus, is a man'. My thanks to Jane Gardner for help with this.

[437] **hoc patet**

**[438] a very cilious chalant young man**

Apparently Beckett's attempt to breathe new life into, by reducing, 'supercilious' and 'nonchalant'. Cf. 'my bloodless nonchalance' (*Dream*, 80).

**[439] Distillatio (n) : semen & mucous [sic] - guttatim**

Apparently more usually 'destillatio', a dropping down; 'guttatim' drop by drop. Cf. *Dream*, 86 ('opium guttatim'), and the story 'Echo's Bones', 7, Belacqua's heart 'drained and dried in this racking guttatim'.

| . . . |

**[440] onanistic manoeuvres**

Garnier, 27; cf. *Dream*, 39 ('narcissistic manoeuvres'), 102 ('erotic manoeuvres').

**[441] confrication of the vulva**

Garnier, 27; 'confrication' (Fr.), a rubbing together.

**[442] Incubus satyriasis  
Succubus nymphomania**

Garnier, 31; Beckett uses T and Δ to distinguish between the top two (male) and the bottom two (female). Cf. *Dream*, 42 ('the rank of succubus'), 83 ('the indifferent movement of my succubus').

**[443] prurience, prurigo, prurit**

Garnier, 24, 35, 131; cf. *Dream*, 19, 108 'pruritus' (= itching), and 181 ('prurigo'); and 'the rationalist prurit', *Murphy*, chapter 9.

**[444] Frauder, fraudeur, fraudeuse [ticked]**

Garnier, *op.cit.*, 39; cf. Belacqua's 'fraud' (*Dream*, 42)

- [445] **He appeased the genital sense outside the normal sexual congress** [ticked]

Garnier, 42-43; cf. 'the sower of seed' in *How it is* and Belacqua at the beginning of *Dream*.

- [446] **He applied a manual prelude to her genital parts and little mamelons so that she might be pricked & titillated, until she fell in with his male desires, so that she might will to habitate & make a little creature to God.**

Garnier, 44, quoting seventeenth century physician A. Paré. Cf. *Dream*, 50: 'the little mamelons'.

[ . . . ]

[VERSO]

- [447] **Quaeritur I<sup>o</sup> What shall he do who is aware that he is about to experience pollution?**  
**R. He shall elevate his mind to God, invoke him, signo crucis se manire, abstain from all voluntary exoneration, renounce the delectation of voluptuousness.**

Possibly a parody of St. Thomas Aquinas. Cf. the story 'Echo's Bones', 3, Belacqua worrying about the voluptuous Zaborovna Privet, and item [458].

- [448] **B. Virginem**

The B.V.M., or Blessed Virgin Mary. Cf. *Dream*, 74.

- [449] **molles (effeminate) St. Paul**

From the *New Testament* in Latin, I *Corinthians* 6.9. Cf. Burton, *Anatomy of Melancholy*, II, 146. Cf. Lord Gall mollifying his mount in the story 'Echo's Bones', 18.

- [450] **torus immaculus (the bed undefiled)**

From the *New Testament* in Latin: St. Paul's *Epistle to the Hebrews*, 13:4. Cf. 'the Pauline *Cupio dissolvi*' in *Dream* (138), from II *Corinthians* 5:1, and W.R. Inge, *Christian Mysticism* (London: Methuen, 1899 etc., 67): 'when the earthly house of our tabernacle is dissolved', although Inge does not quote the Latin.

Inge speaks of the Pauline 'spiritual body' but emphasizes that St. Paul is against 'schism' in the body.

**[Blank]**

[ . . . ]

**[451] The reversed position for phimosis and hypospadias, the depraved lateral position copied from the foxes** **[ticked]**

Garnier, 45, describing congenital deformations of the male sexual organ.

**[452] erogenous**

Garnier, 47; 'érogènes'.

**[453] dehiscence (opening of pod at maturity)**

Garnier, 68: 'la déhiscence des parties sexuelles chez la femme'. Cf. *Dream*, 116 ('a red dehiscence of flesh in action'), 138 ('dehiscing'), *Disjecta* 82, where 'dehiscence' becomes a major aesthetic term for Beckett, and 'What a Misfortune' (Una's gossamer dress, *More Pricks Than Kicks*, 149). Cf. 'The lips of her desire' ('Yoke of Liberty').

**[454] glabrosity**

Garnier, 70; 'glabréité' (smooth-skinned). Capper 'Hairy' Quin is 'glabrous' in 'What a Misfortune' (*More Pricks Than Kicks*, 134), and Lord Gall is bald in the story 'Echo's Bones'. Cf. item [485].

**[455] a uterine temperament : lassata sed non satiata** **[ticked]**

Garnier, 70, quoting the sixth satire of Juvenal; cf. *Dream*, 50.

**[456] clitoridian (exuberance)**

Garnier, 78-79; cf. *Dream*, 7 ('exuberance'), 111 : 'clitoridian puella', and the story 'Echo's Bones', 19: 'clitoridian croon'.

**[457] à tête-bêche** **[ticked]**

Garnier, 98; 'head to tail', 'top to bottom'. Cf. *Dream*, 181: 'assumption upside down, tête-bêche'.

**[458] involuntary seminal exoneration [ticked]**

Garnier, 106; 'exonération' = relief. Cf. 'exonerate' (*Dream*, 4) and the two poems described as 'involuntary exonérations' in the September 1931 letter to Thomas MacGreevy (TCD).

**[459] une verge de boulanger**

Garnier, 130; a baker's rod or penis.

[ . . . ]

**[460] cantharidin [ticked]**

Based on Garnier, 193, 196; cf. 'ardente cantharide' (*Dream*, 20).

**[461] Garde-toi de puiser dans ce philtre perfide  
 La vigueur que réclame un amoureux congrès;  
 Le myrthe qu'a piqué l'ardente cantharide  
 Se change en funèbre cyprès  
 (Michelet) [ticked]**

Garnier, 196; in Garnier the first line is not indented. Cf. 'ardente cantharide' (*Dream*, 20).

**[462] Manustupration  
 masturbation  
 manualisation  
 manual vice  
 chiromania  
 manual onanism**

Based on Garnier, 197, who makes 'péché d'Onan' last in his list. Garnier, 131, reserves 'manuélistation' for the feminine masturbation of the clitoris. Cf. *Dream*, 43 ('manualisation, chiropiatonism'), and perhaps by extension 'the chinamaniac Petrarch' (*Disjecta*, 78).

**[463] shepherd-boy, idle young herd [ticked]**

Garnier, 204-5, re-telling a Languedoc story first reported by Chopart. Cf. *Dream*, 162 ('little Stoebli, he was an idle young herd'; cf. the 'charming little sloven' of 204).

- [464] **baby died in a marasmus, rubbing his little thighs** [ticked]  
 Based on two cases described by Garnier, 232-4. Cf. *Dream*, 208 ('Buridan's marasmus'), and 'marasmus' ('What a Misfortune', *More Pricks Than Kicks*, 149).
- [465] **wire bandage of Jalade-Lafont** [ticked]  
 Garnier, 248. Not used in *Dream* but saved for 'Draff' (*More Pricks Than Kicks*, 198).
- [ . . . ]
- [466] **I've just been exonerating myself** [ticked]  
 Based on Garnier, 258; cf. *Dream*, 4: 'the little gush of tears that would exonerate him'.
- [467] **exordium & peroration of coition** [ticked]  
 Based on Garnier, 255.
- [468] **The Anaphrodite**  
 Garnier, 259 etc.
- [469] **bulimy (bous-limos): appétit boulimique**  
 Based on Garnier, 268.
- [470] **dry priapism, aspermatisme**  
 Garnier, 280; cf. letter of [?9 September] 1931 to Thomas Mac Greevy (ICD), which speaks of 'months of aspermatic days and nights', and the 'aspermatic colossus' of the story 'Echo's Bones', 11, Lord Gall.
- [471] **Malfilâtre, moral onanist.** [ticked]  
 Garnier, 281, instancing the case of the poet Malfilâtre, and describing 'l'onanisme moral' of Jean-Jacques Rousseau as 'une pure fiction' (280).

**[472] clubbed penis of the exclusive masturbator**

Garnier, 288, quoting the authority of Tardieu. Cf. the ‘clubbed index of Lord Gall’ in the story ‘Echo’s Bones’, 17.

**[473] In the country I climbed the trees, and in the town I slid down the rope in the gymnasium [ticked]**

Based on Garnier, 374 (in a section added for the 9<sup>th</sup> and 10<sup>th</sup> editions); cf. *Dream*, 1 and item [223].

**[474] the breastless } fricatrix (seamstress) [ticked]  
sabre-flat }**

Garnier, 448: ‘*fricatrices* ou frôleurs’ (449); cf. *Dream*, 83: ‘the hard breastless Greek slave or huntress’, an August 1931 letter to Thomas MacGreevy (TCD), and the ‘invisible seamstress’ of the story ‘Echo’s Bones’, 17, invoked by Lord Gall.

**[475] pedalling her Singer faster and faster, her mouth half-open and her nostrils dilated [ticked]**

Garnier, *op.cit.*, 397-98, Beckett substituting ‘Singer’ for the original’s sewing-machines. Cf. *Dream* 1 (Belacqua on his bicycle; the Singer motor company, begun in Coventry and later based in Birmingham, made bicycles until 1928, as Ken Shirt and Barry Collins kindly informed me) and 229 (‘dilated nostrils’); and ‘Drown the Singer / I’m done with stitch anguish’, lines 26-27 of ‘Return to the Vestry’, where the reference is obviously to the American sewing-machine company. The latter part of the phrase is adapted to describe Mrs bboggs in ‘What a Misfortune’ (*More Pricks Than Kicks*, 137).

**[476] meatus**

Garnier, 320, 344, 415 etc; ‘méatus’. Cf. *Dream*, 157 (‘the spewing meatus of the sewer’) and the story ‘Echo’s Bones’, 3, Belacqua piercing a cigar.

**[477] cynic spasm (Odics) [?] [ticked]**

Garnier, 409 etc; produced by masturbation with objects. Becomes ‘a cynic in a spasm’ in the story ‘Echo’s Bones’, 15.



**[478] extra vas, ab ore, parte poste [ticked]**

Garnier, 428, 479, 531; cf. letter to Thomas Mac Greevy of 12 December 1932 with Beckett as the Prince of Extravas. Garnier prides himself (467) on talking about things in French, rather than in Latin, but uses some Latin, as in these examples: ‘outside the vessel’, ‘by mouth’, ‘from behind’. ‘Parte post’ [sic] and the Baron Extravas appear in close proximity in the story ‘Echo’s Bones’, 11.

**[479] tribadism (frottement)  
clitoridism (intromission)  
saphism (buccal)**

Garnier, 446ff; chafing, penetration and by way of the tongue. Cf. the ‘purely buccal phenomenon’ of the voice in *Not I* in a letter of 16 October 1972 to Alan Schneider (Boston College).

**[480] renifleur [ticked]**

Garnier, 466; a word to describe men who practise buccal onanism or suction.

**[481] {casse-poitrine (active agent in male buccalics)  
{pompeurs de dard}  
noeud} ‘smoking his cigar’ [ticked]**

Garnier, 486; homosexual terms and practices. Cf. *Dream*, and item [1105] below, where Beethoven is smoking his pipe. ‘Casse-poitrine’ recurs in the story ‘Echo’s Bones’, 1, where Belacqua is ‘bent double on a fence’ puffing away at a cigar. Cf. ‘casse-poitrinaire’ in Lucien’s letter in *Dream* (20).

**[482] ~~deform~~ anal deformation ‘infundibuliforme’ [ticked]**

Garnier, 500; caused by excessive sodomy. Cf. *The Unnamable* (‘trilogy’, 325).

[ . . . ]

- [483] **Tu chériras beau garçon**  
**Tant qu'il n'aura barbe au menton** [ticked]

Garnier, 501; 'l'amour grec' as explicitly authorised by Solon.

- [484] **omnium virorum mulierum et omnium mulierum virum**  
 [ticked]

Garnier, 502; Curion's soubriquet for Julius Caesar. 'the husband of so many women and the wife of so many husbands'.

- [485] **natura glabrum infecundum** [ticked]

Garnier, 514, quoting Morgani's view that men without beards cannot penetrate other men with an erection. Lord Gall in the story 'Echo's Bones', 11, is, and has been all his life, 'as bald as a coot'.

- [486] **syphilis; toga virilis**

A subject dealt with by Garnier (who does not use the Latin terms), 5 ff. Cf. *Dream*, 143: 'the hem of whose ( . . . ) toga' and 'A Wet Night' (*More Pricks Than Kicks*, 80, of Chas), the 'toga' which is 'venereal' in lines 6 and 7 of the poem 'Ooftish'; and a letter to Thomas MacGreevy of 8 October 1932 which speaks of 'the faithful impetigo: toga mollis'.

- [487] **treaclemoon**

Byron's coinage from 'honeymoon'; Praz, 70; Eng. trans. 91. Cf. *Dream*, 50: 'An endless treaclemoon', of the Syra-Cusa.

- [488] **All men are homosexual. I wish to Christ I'd been born a Lesbian**

Cf. *Dream*, 154, the Alba, with 'homo-sexy' for 'homosexual'.

- [489] **Pathological mystic**

Presumably either from W. R. Inge or Max Nordau; see below, items [612] ff and [672] ff.

**[490] Mistinguett would suppress châteaux de nécessité**

Street urinals; cf. *Dream*, 199 (with a link to the authoritarian Empress Wu, see item [521]), and ‘A Wet Night’ (*More Pricks Than Kicks*, 54). With a hatched design hanging from Mistinguett.

[ . . . ]

**[491] The Chinese emperor was so intolerably moved that he requested the zither to be pruned**

The first of several entries translated from a source discovered by Sean Lawlor: Louis Laloy, *La musique chinoise*, from the series *Les musiciens célèbres*, Paris: Henri Laurens, 1910 (?), 38. Cf. *Dream*, 183: Belacqua ‘intolerably moved’.

**[492] Lîng-Lîun went to the confines of the West to bamboo valley. He blew into a stem when he had cut it between two knots and it sounded as his own voice when he spoke without passion. From this the phoenix male sang six notes and the phoenix female six other notes. Lîng-Lîun the minister cut yet eleven stems responding to all that he had heard. And he remitted the 12 liū-liù to his master, the six liū male phenix [sic], the six liù female phenix [sic]: the Yellow bell, the great liù, the great steeple-iron, the stifled bell, the ancient purification, the young liù, the beneficent fecundity, the bell of the woods, the equal rule, the Southern liù, the [continuing on to the next recto] imperfect, the echo bell.**

Based on Laloy, 38-39, 43, and 39-40. Sean Lawlor (private communication) has observed that ‘the great steeple-iron misreads Laloy’s French’ (‘flèche’ = arrow). The second time Beckett writes ‘liù’ the grave accent becomes virtually parallel to the letter, the source of ‘liū’ in *Dream* proper, which removes the rising and falling tones indicated graphically by Laloy. My thanks to Dr Laurence Picken for help with this.

Beckett uses this ‘tale of a tub’ to get *Dream* going (9 ff.)

**[493] Pythagorean scale: 11 successive fifths in the compass of an octave. Unequal temperament (progression by fifths).**

Based on Laloy, 45, 47.

[494] Five 'chosen' notes in the 12 semi-tones, proceeding by full tones from the opening note:

(1)the palace (Kòuàng)	(prince)	} }	} Keys
(2)the deliberation	(ministers)	} }	
(3)the horn	(people)	} }	
(4)the manifestation	(business)	} }	
(5)the wings	(objects)	} }	

Based on Laloy, 54, 55.

[495] Key given by final note.  
Or chosen tonality indicated at beginning:  
as:sol gives kòuàng  
fa " "

Laloy, 55, gives first Fa, then Sol.

[496] Confucius juggling with the liū-liù on cubes of jade

Laloy, 61: 'les pierres du k'in'. Cf. item [498] below.

[ . . . ]

[497] Chēng, the Chinese mouth organ

Laloy, 62.

[498] The Chinese lute [inserted K'in], the grave suave singing silk,  
rain on the bamboos, from the {firmament of black areca,  
and  
{cloud  
the swallow's nest. [ticked]

Laloy, 68,75; used by Beckett for the central section of the poem 'Alba' (*Echo's Bones*). Cf. *Dream*, 113 ('old K'in music') and 114 ('the keen music'), the 'loud music' of 'Spring Song' (HRHRC) and *Murphy*, chapter 7 ('a dusk of lute music').

**[499] flower of smoke, iah! alley of willows [ticked]**

Laloy, 101; also in 'Alba'. Laloy borrows the example from Van Aalst's *Chinese Music*. Cf. 'Yah' 'Dream, 78).

**[500] trobar clus**

The first of a handful of examples from another book in the series *Les musiciens célèbres*: Jean Beck, *La musique des troubadours*, Paris: Henri Laurens, 1910 (?), 15.

**[501] punctus - podatus } fundamental**  
**virga - clivis } neumes**

Beck, 28-29: Beckett's graphics are intended to indicate rising and falling intervals (cf. Laloy entries).

**[502] diabolus in musica : tritone, augmented fourth : fa - si, F – B.**

Beck, 77.

**[503] plagal finale (off the tonic)**

Beck, 77; comes before item [502] in Beck. Beckett uses this for the poem 'Dortmunder' ('till the plagal east / shall resolve the long night phrase'; *Echo's Bones*), combined with a musical example from Folquet de Marseille (Beck, 99). Cf. *Dream*, 49 ('plagal finale'), 111 (as in 'Dortmunder').

**[504] fetz de lieis mains bons vers ab bons sons ab paubres motz. (Jaufré Rudel)**

'He made for the lady good songs with good tunes and poor words'; from the *Vida* of the troubadour Jaufré Rudel. Beck quotes this (78) in the Provençal.

[ . . . ]

**[505] canso**  
**sirventes**  
**enuieg**  
**planh**  
**tenso**  
**alba**

Beck, 68 ff; 85 ff; 90-91; 91; 93; 96-100. Beckett originally began this list two versos earlier, crossing out ‘canso’.

**[506] Chanson de toile (Belle Doette et son ami Doon: E or en ai dol)**

Beck, 100 ff; cf. *Dream*, 165.

**[507] Heine: a German nightingale nesting in Voltaire’s wig.**

Heine’s description of himself in a fragment of a letter in French to an unknown correspondent, written on 5 July 1855.

**[508] that very much asked question**

The first of a number of items, interrupted by the next recto page, from H.A. Giles, *The Civilisation of China*, London: Williams and Norgate, [1911]. My thanks to Tony Hyder of the Institute for Chinese Studies Library, Oxford University, for identifying this source. Giles, 8, has ‘the’.

**[509] like the melancholy royal Chinese concubine who loved the sound of rent silk**

Giles, 23. Cf. ‘A frightful sound as of rent silk’ in the story ‘Echo’s Bones’, 6, and *Dream*, 181-2: ‘a blade of silk’, ‘silken blade’.

**[510] man-fish (walrus)**

Giles, 31: ‘Candles were made from the fat of the ‘man-fish (walrus)’.

**[511] the pure man draws breath from his heels**

Giles, 61, quoting Chuang Tzu; Giles has ‘pure men draw ( . . . ) their ( . . . )’. Cf. Jem (now Jemmy) Higgins in ‘A Wet Night’ who ‘kicked up his heels in the scrum [i.e. presumably played hooker] for the Rangers’, whom he was playing against in *Dream*, 154.

**[512] I don't drive away the mosquito lest it should go and sting  
Mother**

Giles, 73; Beckett combines two classic examples of Confucian filial piety, no doubt wryly aware of his own feelings about his mother.

[ . . . ]

**[513] Dactylic diction: dictio dactylica**

Cf. *Dream*, 36 ('dactyl trochee'), inscribing Ethna's MacCarthy's name.

**[514] an obel - for bastard lines  
an asterisked obel - \* for legitimate but superflous [sic]  
lines (out of place)  
an asterisk \* for legitimate lines**

**[515] to think homerically**

**[516] calliphony**

Not recorded in OED; presumably a combination of the stems of the Greek words for 'beauty' and 'sound'. Cf. Venus Callipyge (item [351]).

**[517] elephantine dream (false)**

Possibly derived from Freud, *The Interpretation of Dreams* VIF (14) tr. James Strachey, London: George Allan and Unwin, 1954, 413. The term is later applied to the dreams given to the Alba: *Dream*, 198-99.

**[Blank]**

[ . . . ]

**[518] the eunuchs as usual in the thick of the mischief**

Giles, 79: 'the eunuchs of course being ...'; the end of the House of Han. Used in the story 'Echo's Bones', 5, for a group of 'ex-eunuchs'. Cf. item [145]

**[519] the imperial yaller**

Giles, 79: 'three aspirants to the Imperial yellow'. Yellow is an important colour to Beckett ('Yellow'; *Murphy*); 'yaller' is in 'Yellow' (*More Pricks than Kicks*, 180), and in the poem 'Sanies II'. Cf. *Dream*, 81, for yellow sweat and yellow pus.

**[520] A good son of Han (N) or a ~~son~~ man of T'ang (S)**

Giles, 82: 'good sons (. . . ) men'. Cf. *Dream*, 218: 'a sandy son of Han'; cf. 'A Wet Night' ('a sandy son of Ham [sic]', *More Pricks Than Kicks*, 69).

**[521] Empress Wu**

**wearing a false beard among the ministers of state.**

**The lily was as fair and the rose as lovely as God Almighty the Empress Wu. 'Bloom, blast you, bloom!' to the peonies. No. So every peony in China was pulled up & burnt & their cultivation prohibited.**

Based on Giles, 83, telling of 694 and 696 A.D.; Beckett greatly reduces Giles's long account, and uses it (with some alterations) in *Dream*, 111. Cf. also *Dream*, 199, and item [490].

**[522] Yang Kuei-fei, famous concubine, strangled by eunuch, breaking with her hands the yellow gold in the Isles of the Blest, dividing the enamel, crying over the spray of peach bloom.**

Based on Giles, 85-87, and his translation of a poem on the tragic fate of Yang. Giles gives no author's name, but quotes his own translation of Po Chu-i's 'The Everlasting Wrong' from *Chinese Literature*, London: Heinemann, 1901, which makes it clear that 'gold' applies to a 'hairpin' and 'enamel' to a 'brooch', and that the bloom is a 'pear' bloom. Cf. *Dream*, 52, where Beckett declines to specify the bloom, and 54 ('the blessed island'); 'the Blessed Isles' of 'Serena I' ('Isles of the Blest' in an earlier version; TCD); and *Murphy*, chapter 7.

**[523] Confucian canon**

Giles, 34, 88, 89, 92, 94, has 'Canon'.



**[524] A man knows but a woman knows better**

Giles, 104, Beckett omitting 'says the proverb'; cf. *Dream*, 19, where it is invoked by the Smeraldina.

**[525] stung by a slender waist**

Giles, 131; a 'slender waist' is a wasp.

**[526] throat-olive**

Giles, 131; an Adam's apple. Cf. the story 'Echo's Bones', 24, Mick Doyle's.

[ . . . ]

**[VERSO]**

**[527] - So there you are!  
- Here I float.**

Used in slightly different form in *Dream*, 229 and 'A Wet Night' (*More Pricks Than Kicks*, 79) but here with the Joycean speech-dash.

**[528] I'm afraid of me gizzard he'll find out massive**

Cf. *Dream*, 205 ('afraid') and 'A Wet Night' ('afeared'), *More Pricks Than Kicks*, 59, in both instances omitting the last four words. 'Massive' is applied by the Venerilla to Jem Higgins (*Dream*, 152).

**[529] Deodatus - Dieudonné - Louis 14**

**[530] It is the duty and in the interests of the state to look after the dental needs of its out-of-work.**

**[531] Rabbit pie can procure one agreeable gastronomical satisfactions**

There was a recipe for rabbit pie in the Dublin *Evening Herald*, Belacqua's (and Beckett's) preferred newspaper, 24 October 1931, 8, at which time Beckett was still teaching at Trinity.

**[532] The 70 varieties of Smoerrbroed**

Cf. *Dream*, 220, with umlauts; and 'A Wet Night' (*More Pricks Than Kicks*, 71) with the 'oe' spelling restored.

**[533] Cheap materials, as Mr Dickens says, costing absolutely nothing.**

[ . . . ]

**[534] Going through the world like a sunbeam through a crack**

Giles, 146, quoting Chuang-Tzu: 'here one moment, and gone the next'. Cf. *Dream*, 223 and 'A Wet Night' (*More Pricks Than Kicks*, 74; 'cracks through cucumbers').

**[535] Would you let a stonemason chip with an adze off from your nose a very hard scab no thicker than a fly's wing?**

Based on Giles, 146.

**[536] Making a noise to drown an echo**

Giles, 147, quoting Chuang-Tzu's low opinion of Hui-Tzu, which Belacqua obviously shares: 'there's no sense in trying to bawl down an echo'. (*Dream*, 63, 'there's no sense in trying to bawl down an echo'; cf. 44: 'with the trophy of an echo').

**[537] A guest on high and drawing no salary**

Combining two periphrases for death cited by Giles, 157. Cf. *Dream*, 45: 'live cerebation that drew no wages ( . . . ) his thoughts, free and unprofessional, non-salaried'.

**[538] New joy! new joy! Get rich! get rich! (except to the undertaker)**

Chinese New Year greeting, not given to one man, for obvious reasons; Giles, 171.

**[539] A bottlenosed man may be a teetotaller**

Beckett's emphasis. Giles, 173-74, on the Chinese fear of 'an undeserved imputation of drunkenness': 'In their daily life the Chinese are extremely moderate eaters and mostly tea-drinkers'. Cf. *Dream*, 76 (the Mandarin).

**[540] threeunderarroof sweet threeunderarroof**

Giles, 187; ‘There exists in the language a definite word for *home* in the fullest English Sense. As a written character it is supposed to picture the idea of a family, the component part being a “roof” with “three persons” underneath’. (Giles subsequently, 188, suggests ‘roof and pig’, compares China to Ireland, and then reminds us that three is the number which ‘technically constitutes a crowd’).

**[541] Complementary small old woman**

Giles, 191; a substitute (‘complementary’ is Beckett’s) wife for an official.

**[542] the partner of my porridge days**

Giles, 192; the chivalry of Sung Hung. Cf. *Dream*, 183 (with ‘dear’ added) and the story ‘Echo’s Bones’, 15, Lord Gall’s wife Moll.

**[543] Crooking the hinges of his back for five pecks of rice a day**

Giles, 193; the story of a young poet appointed magistrate who, out of love of home, gave up the post after just 83 days. Cf. *Dream*, 73 (‘crooked back’).

**[544] A sober eater**

Giles, 238; ‘a nation of what the Scots would call “sober eaters”’.

**[545] Rome isn’t as hilly as Sheffield**

A comparison based on the ‘fact’ that both cities are built on seven hills; cf. *Dream*, 234, and ‘A Wet Night’ (*More Pricks Than Kicks*, 83).

**[546] authentic holy prickle of the holy thorn of the holy cross****[547] septic pudding**

Cf. *Dream*, 179 (of Caleken Frica, ‘Miss Dublin’) and ‘A Wet Night’ (*More Pricks Than Kicks*, 52). Cf. item [861].

**[548] miasma**

Cf. *Dream*, 169, ('miasmata'), a letter of early September 1931 to Thomas MacGreevy (TCD) and *Murphy*, chapter 5 ('a miasma of laws').

[ . . . ]

**[VERSO]****[549] Yet a little sleep, a little slumber, a little folding of the hands to sleep**

The first of two consecutive verso pages which suggest that Beckett was reading through the book of *Proverbs* and on into *Ecclesiastes*. This is from *Proverbs*, 6:10.

**[550] She took me with her eyelids**

Based on *Proverbs*, 6:25.

**[551] Bind my law upon thy fingers**

Based on *Proverbs*, 7:3.

**[552] in the twilight, in the evening, in the black and dark night**

Based on *Proverbs*, 7:9.

**[553] the highest part of the dust of the world**

*Proverbs*, 8:26. Cf. *Dream*, 78: 'A dream of lines palped the dust the dust of the ground'; also used in the story 'Echo's Bones', 1, Belacqua 'up and about in the dust of the world'.

**[554] jewel of gold in a swine's mouth  
(fair woman - discretion)**

*Proverbs*, 11:22, which reads 'snout' for 'mouth'; a remote origin for what, with more help from Chaucer and Tennyson (see items [1156] and [1161]), became Beckett's title for his novel.

**[555] (Grateful) as a cloud of the latter rain**

*Proverbs*, 16:15. Cf. 'Echo's Bones', 1: 'drifting about like a cloud of randy pollen'.

**[556] a whore is a deep ditch**

*Proverbs*, 23:27. Cf. *Dream*, 77 (with ‘boys’ added).

**[557] My want came as a man of shield**

*Proverbs*, 24:34. Cf. *Dream*, 83: ‘his want upon him as a man of shield’.

[ . . . ]

**[558] Musica Ecclesiastica**

An alternative title for *The Imitation of Christ* attributed to Thomas à Kempis, found on the manuscript at Trinity College, Dublin which was used as the basis for John K. Ingram’s edition of *The earliest English translation of the first three books of the “De Imitatione Christi” (and) the earliest printed translation of the whole work* (London: Kegan Paul, Trench, Turner & Co. 1893, Early English Text Society Extra Series no. LXIII). Beckett re-read Kempis with renewed enthusiasm after completing *Dream*, as is clear from his letter to Thomas MacGreevy of 10 March [1935] (TCD).

**[559] {I desire rather to know compunction than its definition  
{Opto magis sentire compunctionem  
{quam scire ejus definitionem**

Kempis I,i; Ingram, 2 (with ‘more’ for ‘rather’). Beckett must have been reading the *Imitation* with the Latin original to hand. Cf. *Dream*, 107: ‘a few good prods of compunction’.

**[560] Read: {meekly simply & truly  
{humiliter, simpliciter, fideliter**

Kempis, I,v; Ingram, 7. Cf. *Dream*, 208 and 100 (‘baser! meaner! dirtier!’), and ‘A Wet Night’ (*More Pricks Than Kicks*, 60). Beckett uses the Latin to sign off a letter to Arland Ussher of 25 March 1936 (HRHRC).

**[561] cum juvenibus et extraneis varus esto**

Kempis, I,viii; ‘Be seldom with young people and strangers’.

**[562] Seldom we come home without hurting of conscience**

Kempis, I,x; Ingram, 11, with 'to silence' between 'home' and 'without'. A particularly poignant entry, given Beckett's mixed feelings about living at home. Cf. *Dream*, 118, where the phrase is adapted to 'our material' and the letter of 10 March [1935] to Thomas MacGreevy.

**[563] We abide cold & luke**

Kempis, I,xii; Ingram, 12.

**[564] God the { inward witness  
                  { interiorem testem**

Kempis, I, xii; Ingram, 13.

**[565] Neither is no order so holy nor no place so sure ... but**

Kempis I,xiii; Ingram, 14. Beckett's underlinings.

[ . . . ]

**[VERSO]****[566] a word fitly spoken is like apples of gold in pictures of silver**

*Proverbs*, 25:11. Cf. *Dream*, 221 (commenting on a dreadful joke by the Polar Bear) and 'A Wet Night' (*More Pricks Than Kicks*, 72).

**[567] vinegar upon nitre (songs to an heavy heart)**

*Proverbs*, 25:20. Cf. *Dream*, 234 (Belacqua preparing for the 'forced heartiness' of the Alba), and 'A Wet Night' (*More Pricks Than Kicks*, 84); and a letter to Thomas MacGreevy of [12 August] 1936 (TCD).

**[568] a fool uttereth all his mind**

*Proverbs*, 29:11. Cf. 'utter all your mind' ('Echo's Bones', 5).

**[569] The horseleach's daughters, barren presumably**

*Proverbs*. 30:15; cf. *Murphy*, Chapter 4.

- [570] **Give strong drink unto him that is ready to perish, and wine unto those that be of heavy hearts**

*Proverbs*, 31:5-6. Between this and the next entry are a row of dots indicating the end of one book of the Bible and the beginning of another.

- [571] **His heart taketh not rest in the night**

Beckett has moved on to the next book of the Bible, *Ecclesiastes*, 2:23. Cf. 'marking the place where Lamentations ended and Ezekiel began' ('What a Misfortune', *More Pricks Than Kicks*, 133). Beckett was troubled by heart irregularities early in 1931: 'my bitch of a heart was keeping me awake' (letter to Thomas MacGreevy of 24 February 1931; TCD). Cf. *Dream*, 73: 'his bitch of a heart knocks hell out of his bosom three or four nights in the week'.

- [572] **evil & madness in their heart while they live, and after that they go to the dead**

*Ecclesiastes*, 9:3.

[ . . . ]

- [573] { **A fool for Xist**  
 { **Stultum propter Xistum**

Kempis, I,xvii; Ingram, 19. Cf. *Dream*, 210, for Christ as 'Xist' ('Christ' in 'A Wet Night', *More Pricks Than Kicks*, 63) and 'a sweet dolt on some Christ's account', in the story 'Echo's Bones', 20, where Mick Doyle has the Latin tattooed on his stomach.

- [574] **Ghostly comfort**  
 " **profit**

Kempis, I,xviii; Ingram, 20. Cf. *Dream*, 45: Belacqua 'wholly a gloom of ghostly comfort'.

- [575] {**Be ye sorry in your chambers**  
 {**in cubilibus vestris compungimini**

Kempis, I, xx; not thus in Ingram. Cf. *Dream*, 5 ('chamber-work'); 109 ('chambering').

- [576] **Laetus exitus tristem saepe reditum parit : et laeta vigilia  
serotina triste mane facit**  
(Glad going out & sorrowful coming home)

Kempis, I,xx; Ingram, 25. Beckett's favourite tag from Kempis. Cf. *Dream*, 129 and 16 ('exitus'); 'Ding-Dong' (*More Pricks Than Kicks*, 40); Miss Dew in chapter 5 of *Murphy*; *Watt*; and the letter of 10 March [1935] to Thomas MacGreevy.

- [577] **he in eating suddenly waxed stiff**

Kempis, I, xxiii; Ingram, 32. Cf. *Dream*, 181 ('he waxed stiff', of Belacqua), 'The Parabimbi waxed stiff' (after the Polar Bear's joke; *Dream*, 221 and 'A Wet Night', *More Pricks Than Kicks*, 72).

- [578] **Internus homo**

Kempis, II, v; cf. 'interior homo' (I, xxii), *Dream*, 63: 'inward man'; and 'Ding-Dong' (*More Pricks Than Kicks*, 40).

- [579] **Clip Jesu & be made steadfast for ever**

Kempis, II, viii; Ingram, 47. Cf. *Dream*, 77 ('clip Jesus straight away and stand fast for ever').

[ . . . ]

[**VERSO**]

- [580] **Neveu de Rameau boulevard**  
**A regular stürmer of the Paris pavement**

The first of four entries from Diderot in Beckett's own versions. This is from the first paragraph of *Rameau's Nephew*. Cf. 'a phalanx of Grafton Street Stürmers', *Dream*, 219 ('A Wet Night', *More Pricks Than Kicks*, 70-71) and the 'Stürmers' of the poem 'Sanies I' (*Echo's Bones*), probably written in Spring 1933.







**[594] I am taken among anguishes**

Kempis, III, xxxiv; Ingram, 102.

**[595] { a precious margaret & hid from many  
{ pretiosa margarita, a multis abscondita**

Kempis, III, xxxvii; Ingram, 108 ('margarite'). Cf. *Dream*, 47-48 ('the precious margaret and hid from many (. . .) the margarita'), 184 ('indeed a most precious margarita'), and 192 ('a jewel of great price'); and the letter of 10 March [1935] to Thomas MacGreevy.

**[596] this frail life that is all temptation & knighthood**

Kempis, III,1; Ingram, 122. Cf. *Dream*, 3 (with 'world' for 'life'),<sup>45</sup> (with 'life' restored), and 'temptation and commercial travelling' in the story 'Echo's Bones', 21.

**[597] God the soul-leech**

Kempis, III,lv; Ingram, 132.

**[598] a little sparkle hid in ashen**

Kempis, III,lx; Ingram, 140; 'ashen' in *Dream* typescript. In *Dream* (47), 'ashes'.

[ . . . ]

**[599] Dirige per viam pacis ad patriam perpetuae claritatis  
(county [sic] of everlasting clearness)**

Kempis, III, lxiv; Ingram, 144. Described by Beckett as 'lovely' in the letter to Mac Greevy of 10 March [1935] and as 'horrid' in *Dream*, 178. Cf. 'his ways of peace and his country of quiet' (*Dream*, 43).

**[600] O God Saint of all Saints, and I, filth of all sinners  
~~Sanct~~ Sanctus Sanctorum, et ego fortes peccatorum**

Kempis, IV, ii; Ingram, 263. Cf. *Dream*, 184 ('fortes peccatorum').

**[601] in hac lacrymarum valle**

Kempis, IV, ii. 'In this valley of tears'.

**[602] I shall put my mouth unto the hole of the heavenly pipe of that fountain of sweetness and be heavenly enflamed as the cherubim & seraphim.**

Based on Kempis, IV,iv; Ingram, 266-67. Cf. *Dream*, 184-185, 187 ('the Cherubim are drowning') and the dark and blue-black seraphim of 54 and 105.

**[603] { a solitary bird under the eaves  
{ passer solitarius in tecto  
{ a sparrow alone upon the housetop**

Kempis, IV, xii; Ingram, 276. Cf. *Dream*, 83 ('I'd rather be a sparrow', said by the Smeraldina), 'Walking Out' ('she (. . .) had stood on the housetop', said of Lucy), 'What A Misfortune' ('a swallow to its eave'; *More Pricks Than Kicks*, 118) and the letter to Thomas MacGreevy of 10 March [1935].

[ . . . ]

**[VERSO]****[604] Sylhet P. O. Assam**

Famous for its tea company (cf. *Murphy*). The *London Times* carried the firm's business reports and dividend details in its financial section.

**[605] Sweden for masts & matches & steel.  
The hardest & best.  
Kreuger & the Garbo.  
He shot himself in the heart not in the head**

Refers to Ivar Kreuger, Swedish multi-millionaire ('The Match King'), to whom Greta Garbo was introduced in Stockholm by the film director Mauritz Stiller. Kreuger at one time controlled three-quarters of the world trade in matches, but committed suicide in Paris in March 1932, unable to meet a bank demand. Serious financial irregularities were subsequently revealed. See the *London Times* of 14 March 1932 for Kreuger's obituary, and the *Dublin Evening Herald* of 19 March 1932, 2, reporting rumours that Kreuger had survived: 'the medical examination showed that the

revolver shot had burst the heart'. In March 1932 Beckett was in Paris at the Trianon Palace Hotel. On 4 August 1932, once again on its second page, the *Herald* reported: '[Greta Garbo] intends to buy the luxurious summer residence of the late Ivar Kreuger, built on the lonely islet of Aengsholmen, in the Stockholm archipelago, which is to be put up for auction in the near future'. The *Herald* of 1931/1932 shows what excitement there was in Dublin over Garbo's films *Romance* and *Anna Christie*. Kreuger is mentioned in 'Love and Lethe' (*More Pricks Than Kicks*, 103). Cf. *Malone Dies* ('trilogy', 275 : 'It's the heart's fault, as in the bosom of the match king, Schneider, Schroeder, I forget').

[Blank]

[ . . . ]

[606] **Sufism (9th century Persian mysticism) Pantheistic literary expression in poetry of Hatiz [sic] and Saadi.**

Possibly from the 1929 edition of the *Encyclopaedia Britannica*, as perhaps most (if not all) of the items on this page are. Beckett presumably intended to write 'Hafiz', but seems in his haste to have written 'Hatiz', an error carried over into *Dream*. Cf. the handwriting inducing errors in items [6] and [364].

[607] **God: predicateless Being, above all categories**

Possibly from the article 'Mysticism' in the 1929 *Britannica*. Cf. *Dream*, 34, and the story 'Echo's Bones', 1, said of Belacqua.

[608] **Credo quia absurdum (Tertullian)**

Cf. *Dream*, 39: '*credo quia absurdum, ut intelligam*', the second phrase borrowed from elsewhere (see item [679]).

[609] **Bernard of Clairvaux (1090-1153)  
Ascetic mystic. (De Diligendo Dei)**

Possibly from the article 'Mysticism' in the 1929 *Britannica*.

[610] **Gottesfreunde**

W. R. Inge, *Christian Mysticism*, discusses the 'Friends of God' of Tauler, but does not give the German. The German title is in the article 'Mysticism' in the 1929 *Britannica*. Cf. *Dream*, 185.

**[611] docta ignorantia & visio sine comprehensione of Nicolas of Cusa**

The only explicit reference to Nicolas Cusanus in the whole of Beckett.

[ . . . ]

**[612] Marriage mitigated with a**

cicisbeo cicisbea
----------------------

The first entry of eight consecutive recto pages taken - somewhat surprisingly, perhaps, even with 'Cooper' and Garnier so heavily used - from the once famous, but now widely despised, book by Max Nordau: *Degeneration*, London: William Heinemann, 1895 (and many times reprinted), 'translated from the second edition of the German work', 5. Cf. *Dream*, 13 ('cicisbei') 219 ('a disaffected cicisbeo'), 231 (ditto), 'A Wet Night' ('the casual cicisbeo') and 'Walking Out' (*More Pricks Than Kicks*, 70, 81, 110).

**[613] High degenerates, bordermen, mattoids, and graphomaniacs**

Nordau, 18; 'matto' (from Lombroso, the dedicatee of *Degeneration*) is from the Italian for insane. Cf. *Dream*, 183: 'camera-mattoids'.

**[614] Zwango-Vorstellung (coercive idea, obsession)**

Nordau, 18-19, footnote.

**[615] Délire Panophobique des Aliénés Gémissieurs**

Nordau, 20, first footnote; cf. *Dream*, 193: 'a certain class of gémissieur' (whinger).

**[616] aboulia (absence of will)**

Nordau, 20; cf. *Dream*, 46 ('his own sweet aboulia'), 184 ('a superb aboulia of the very first water').

**[617] If a stone flung by a human hand could think it would certainly imagine that it flew because it wished to fly (Spinoza)**

Nordau, 20.

**[618] Genius is a disease of the nerves**

Nordau, 23, quoting Guérinsen.

[ . . . ]

**[619] oniomania (craze for buying, collecting)**

Nordau, 27. Cf. 'oniromaniacs' in 'What a Misfortune' (*More Pricks Than Kicks*, 154).

**[620] a stippler, a mosaist, a papilloteur, a quiverer, a roaring colourist.**

Nordau, 27.

**[621] Red a dynamogenous colour  
Violet an inhibitive ”**

Nordau, 28, 29; cf. the entry from Jeans below on the Doppler effect, item [1061] below.

**[622] Folie à deux (exasperated into 'isms)**

Nordau, 30; cf. Garnier's 'Seul et à deux' and 'umbilicism à deux' (*Dream*, 193).

**[623] gigerl (Viennese for 'fop')**

Nordau, 33; cf. *Dream*, 89 ('notorious gigerls'), 90 ('the three gigerls').

**[624] la folie obsidionale (siege madness) of 1870**

Nordau, 43; cf. *Dream*, 16, 26 ('siege-crazy').

**[625] Leibestraum : somatic dream**

Nordau, 61.

**[626] inchoate liminal erotico-mystic presentation (of St. John of the Cross & St. Teresa)**

Paraphrasing Nordau, 61, who mentions neither mystic, both presumably being added after Beckett read W. R. Inge (see below, items [672] ff.). Cf. *Dream*, 30 ('erotico-mystic'), 32-33 ('innumerable other inchoate liminal presentations'), and the Rachel Burrows lecture notes (TCD): 'Gide interested in liminal consciousness (sneered at by Nordau)'.

**[627] Ecstasy: acute form of the effort after unity of consciousness**

Nordau, 63, quoting Ribot.

[ . . . ]

**[628] Gedankenflucht (Thought flow)**

Nordau, 64; cf. *Dream*, 45: 'The Pons Asinorum was a Gedankenflucht'.

**[629] Echolalia (word & sound repetition)**

Nordau, 65; cf. *Dream*, 168: 'gratuitous echolalia and claptrap rhapsodies'.

**[630] Tu me fais baver des ronds de chapeau**

Nordau, 66.

**[631] Mysticism: uncontrolled association of ideas (!!)**

Nordau, 66; this also irked W. R. Inge (*Christian Mysticism*, London: Methuen, 1899 etc., Appendix A, subsection 21, 393-394), but Inge found Nordau's chapter on Mysticism 'valuable (for the study of) the pathological symptoms which counterfeit mystical states'.

**[632] The P.R.B.**

Nordau, 67-99 (part 2, chapter 2), discusses the Pre-Raphaelite Brotherhood; cf. *Dream*, 196, Belacqua's 'P.R.B. belch'.

**[633] Raphael is not the zenith but the ~~Jude~~ [?] nadir**

Nordau, 82.



**[634] Pigmentated echolalia of Burne-Jones & Madox Browne [sic]**

The two painters are found together in Nordau, 70; ‘echolalia of the brush’ is at 84, 95, 99. Cf. *Dream*, 168: ‘gratuitous echolalia’.

**[635] ~~wretche~~ unfortunate pilgarlic**

A typical association, possibly prompted by Nordau, 97, but perhaps more probably by ‘Verlaine was wholly bald’ (119).

**[636] logorrhoea**

Nordau, 101; cf. *Dream*, 14: ‘ropes of logorrhoea’.

**[637] Nombriisme**

Nordau, 116, quoting (in italics) Saint-Pol Roux.

[ . . . ]

**[VERSO]****[638] the entire mass outfit**

The first entry on a page of ‘bits and scraps’ itemizing popular and demotic idioms. This one had been current from about 1910 to mean ‘everything’.

**[639] succulent bivalve**

Like an oyster (cf. ‘Le Concentrisme’) or a clam. Cf. ‘this bivalve world’ (‘What a Misfortune’: *More Pricks Than Kicks*, 158), and the succulent oysters of the story ‘Echo’s Bones’, 17.

**[640] unfortunate pilgarlic**

Repeating item [635]; ‘poor Pilgarlic’, the most common version of the phrase, means ‘poor me’.

**[641] Keep your bake shut**

Cf. *Dream*, 115: ‘she can hold her bake’, and Belacqua to Mick Doyle in the story ‘Echo’s Bones’, 25.

**[642] I couldn't relish him**

Cf. 'Love and Lethe' (*More Pricks Than Kicks*, 98; Mrs Tough on Belacqua).

**[643] I'd look well dangling in with a rose off hedging**

Presumably Dublinese, with a Synge-like flavour.

**[644] scriveners' palsy**

Writer's cramp, in the 1877 *Encyclopaedia Britannica*. Cf. *Dream*, 168: 'the gentleman scrivener'.

**[645] it gives me the willies**

Of U.S. origin; anglicised as late (given the date of the notebook) as 1925.

**[646] I wish I ~~were~~ [with 'was' above it] stretched, grinning up at the lid**

Cf. *Dream*, 146 (with 'dead' for 'stretched'), and 'Druff' ('Belacqua with the timeless mock on his face'; Belacqua 'grinning up at the lid at last'; *More Pricks Than Kicks*, 196, 198).

**[647] As long as a late breakfast****[648] Two bites at a cherry****[649] Hasn't got a word to throw to a dog****[650] blue-eyed music**

Cf. *Dream*, 32 ('that old bastard of Augustine strumming his blues'), 27 (Belacqua's family is 'blue-eyed'), and 37 ('the blue eyes of home').

**[651] behoof**

**[Blank]**

[ . . . ]

**[652] univocal, equivocal, trivocal, quadrivocal, quinquivocal**

The first two are from Nordau, 118; cf. *Dream*, 45. Beckett's word 'polylogue' is recorded in the lecture notes of both Rachel Dobbin and Leslie Daiken.

**[653] Verlaine - circulaire**

Nordau, 122; Marandon de Montyel's word for 'drunkards, obscene, vicious, and thievish'. Cf. 'poor Lelian' (*Dream*, 85), and 40: ('hockey and Verlaine').

**[654] {Tat twam asi (that thou art)  
{Of thee is the fable related  
{de te fabula narratur**

Based on Nordau, 144, though Beckett could have encountered the first tag in Schopenhauer.

**[655] oxyguinoceïde [?]**

Based on Nordau, 182, first footnote: 'uxoricide' (?)

**[656] bloodied rafflesia in sombre Sumatra**

Based on Nordau, 192, and used by Beckett in the poem 'Enueg I' (*Echo's Bones*), one of the first to embed direct unacknowledged quotation, but by no means the last. 'Enueg I' dates from late 1931, by which time Beckett must presumably have finished reading Nordau.

**[657] lacustrines & troglodytes**

Based on Nordau, 198; Beckett had also read about troglodytes in Henry Debraye's *Touraine and its countryside* (1916). Cf. *Dream* ('"troglodyse"'), 123, 128.

**[658] persécutés persécuteurs - hémorroïdaires**

Nordau, 209.

**[659] anxiomania**

Nordau, 226; 'frenzied anguish' thus termed by Margar. Cf. the 'anxiomaniac' Mick Doyle in the story 'Echo's Bones', 27.

**[660] my psychic and somatic stigmata**

Based on Nordau, 241.

[ . . . ]

[VERSO]

**[661] My father was a butcher. I must have been coming home from a dance or a party, because I was wearing a very nice evening frock and satin shoes. I crossed the road and went in to the house, and the whole place, floor and walls & ceiling lathered with blood. Blood everywhere. I was afraid of staining my clothes so I caught up the folds of my skirt (just like Nicolette) and picked my steps across to the screw of the stair. I was surprised how easily & gracefully I avoided splashing in the blood pools. Then upstairs just a bare skivvy's bedroom, wash hand stand, dresser, bed, you know, the cracked mirror type of apartment. Then it seemed to me that everything, clothes and body and all the content of the evening, was founded on the blood downstairs.**

In *Dream*, the second of the two dreams given to (and perhaps recounted to Beckett by the real life original of) the Alba, Ethna MacCarthy. This one, unlike the second in the notebook (the first in the novel), is not headed 'Mild form'. Revised for *Dream*, 199. Cf. 'skivvying' (*Dream*, 45, 210), 'gutter Nicolettes' (84) and 'A Wet Night' (*More Pricks Than Kicks*, 62).

**[662] agoraphobia  
 claus-trophobia  
 rupophobia (dirt)  
 iophobia (poison)  
 nosophobia (sickness)  
 aichmophobia (pointed objects)  
 belenophobia (needles)  
 cremnophobia (abysses)  
 trichophobia (hair)  
 onomatomania (folly of words)  
 pyromania ( " incendiary)  
 arithmomania (numbers)  
 oniomania (bying) [sic]  
 clastomania (destruction)  
 Egomani = Ichsüchtigen  
 Egoism = Selbstsucht**

From Nordau, 242, 243; there is a ‘bibliomaniac’ and an ‘arithmomaniac’ in *Dream* (219), the latter removed from ‘A Wet Night’ (*More Pricks Than Kicks*, 70). Cf. ‘eleutheromania’. in *Murphy*, chapter 7. In the Rachel Burrows lecture notes (TCD), Flaubert’s *Salammbô* is described as the work of an ‘onomatomaniac’.

**[663] fallacy of the individuum**

Based on Nordau, 246-247 (?); Cf. *Dream*, ‘invisibile individual’ (65), and Belacqua’s ‘definite individual existence’ in ‘Echo’s Bones’, 1.

**[664] coenaesthesia: general sensibility. Dimly perceived cellular organic Ego not involving cerebral consciousness.**

From Nordau, 249, 246. Cf. *Dream*, 32 (see item [656]), 123 (‘he flogged on his coenaesthesia’), ‘Love and Lethe’ (‘the coenaesthesia of the consultant’), and ‘Draff’ (‘a teary coenaesthesia’, of the Smeraldina; *More Pricks Than Kicks*, 104, 189).

[ . . . ]

**[665] Marriage dream**

**Mild form**

**I was all ready in a long white silk gown very becoming & all that [inserted] I was going to marry some man in a bowler whom I had never seen but for whom there was absolutely nothing to say. Then I thought: ‘My God, I can’t be married in white. Take this damn thing off.’ Then I saw that it wasn’t white, that it was écru. Still I thought: ‘I won’t be married in this bloody thing’ and I tore it off in handfuls, ripping it away in tufts from my hips & my waist & my breast & shoulders. Then I woke up.’(Grandmother there. I was sorry to have to destroy the gown)**

The first of *Dream*’s two ‘mild form’ dreams, revised for the novel (198-99).

**[666] prenatal coenaesthesia  
{tumultuous  
{exasperated coenaesthesia (somatic)}**

Based on Nordau, 251-252; cf. *Dream*, 32 (‘the tumultuous coenaesthesia’), 123, and ‘a teary coenaesthesia’ in ‘Draff’ (see item [664] above).

- [667] **monopolising consciousness of degenerate  
subject {distorting the not-I.  
{excluding**

Nordau 257, 265; an extraordinary anticipation, some forty years in advance, of Beckett's play *Not I*; cf. *Dream*, 32.

- [668] **Marquise de Brinvilliers } ?  
Troppmann }**

Nordau, 261, first footnote; the question-mark presumably a reflection of Beckett's ignorance of two notorious mass murderers (both, for example, found in L. C. Douthwaite, *Mass Murder*, London: J. Long, 1928). But he refers to the Marquise de Brinvilliers in 'The Possessed' (March 1931), *Disjecta*, 100.

- [669] **necrophilia (love of death, pute[sic]faction)**

Nordau, 225.

- [670] **My own accursed ipsissimosity**

Nordau, 438, quoting Nietzsche, *Beyond Good and Evil*; cf. *Dream*, 113 (with 'precarious' for 'accursed'), and 'What a Misfortune' (*More Pricks Than Kicks*, 126, with 'precious' substituted).

- [671] **coprolalia (mucktalk)**

Nordau, 499; cf. *Dream*, 7 ('an exuberance of coprolalia'). Beckett speaks of 'run[ning] the risk of Nordau's tolerance' in a letter to Thomas MacGreevy of early September 1931 (TCD).

[Blank]

[ . . . ]

- [672] **centre everywhere, circumference nowhere  
(St. Bonaventura)**

From W. R. Inge, *Christian Mysticism*, London: Methuen, 1899, etc, 28; cf. *Dream*, 35, 121. Inge is mentioned in *Dream*, 62.

- [673] **Sin is behovable, but all shall be well and all shall be well**  
[sic] **and all manner of thing shall be well**  
**(Juliana of Norwich)**
- Inge, 26; cf. *Dream*, 9, and 'What a Misfortune' (*More Pricks Than Kicks*, 131).
- [674] **Saint Balaam**
- Inge, 16, footnote 2, 39.
- [675] **hierophant**
- Inge 61, 101 footnote 2, 350.
- [676] **apex of the mind**
- Inge, 7; cf. 'apex mentis' (St. Bonaventura), 360. Cf. *Dream*, 17 (applied to Dionysius the Areopagite), 185 ('the apex of ecstasy').
- [677] **te praesente nil impurum**  
**(Adam of St. Victor)**
- Inge, 38; cf. *Dream*, 182-183.
- [678] **Plotinian nous and Johannine Logos**
- Combined thus by Inge, 94 and 95 footnote 6; cf. Heraclitean 'nous-logos' (77, footnote 1) and 46 ff. Cf. 'the Incarnate Logos' (*Dream*, 100).
- [679] **Credo ut intelligam**
- Inge, 50. Cf. *Dream*, 39, and item [608].
- [ . . . ]
- [680] **Xtian in way of Salvation suffers spiritual recapitulation of whole process of X**
- Paraphrasing Inge, 64.
- [681] **Pleroma (totality of divine attributes)**
- Inge, 81; cf. *Dream*, 42: 'He plastered the poor girl with the complete pleroma'.

**[682] Action is coarsened thought (Plotinus)**

Inge, 96, footnote 5, quoting from early in Amiel's *Journal*. Cf. Leslie Daiken's lecture notes on Act 5 of Racine's *Andromaque* (Reading).

**[683] hypostatized Abstraction**

Inge, 98.

**[684] accretion**

Inge, 98.

**[685] the all transcending hiddenness of the all-transcending super essentially superexisting super-Deity**

Inge, 106; cf. *Dream*, 17.

**[686] Dionysius the Areopagite prefers circular (meditative) movement of the mind to oblique (rational) and direct (affective sensuous)**

Inge, 108, footnote 2; cf. *Dream*, 17: 'the clockwork of rond-de-cuirdom'.

[ . . . ]

**[687] nugatory (frivolous, null)**

Inge, 109.

**[688] Bridegroom of the Soul**

Inge, 169, quoting St. Bernard; cf. *Dream*, 40 ('bride of his soul'), 183 ('Bride of his Soul').

**[689] Totum intra omnia et totum extra - immanent & transcendent**

(Bonaventura)

Cf. item [659]; Inge, 35 footnote 1. Cf. *Dream*, 35, with 'deary' added.



[690] **Eckhart's 'Fünkelein': organ by which the personality communicates with God & knows Him**

Inge, 156; cf. *Dream*, 17 ('green'), 160 ('divine and fragile'), and 'Walking Out' ('Fünklein', *More Pricks Than Kicks*, 114).

[691] **Eckhart's Fünkelein, Tauler's Image and the Right Eye of the Theologica Germanica**

Inge, 184; cf. *Dream*, 17, 160, and item [690] above.

[692] **Ecce Sponsus venit**

Inge, 169.

[693] **Gift of God that is both given and gift: Love. (Hylton)**

Inge, 201; cf. *Dream*, 42: 'the horrible confusion between the gift and the giver of the gift'.

[ . . . ]

[694] **His dearworthy death**

Inge, 203. Cf. *Dream*, 192, ('dearworthy cuticle') and 'What a Misfortune' (*More Pricks Than Kicks*, 126): 'dearworthy effluvia'.

[695] **St. Teresa: undaunted daughter of desires**

Inge, 212, quoting Richard Crashaw 'On St. Teresa', a line adapted by Beckett for 'Sanies I' (*Echo's Bones*) by way of the 'dauntless boatswain' Hinton in Lockhart's *History of Napoleon Bonaparte*, item [66]. Cf. *Dream*, 222 (of the Alba), and 'A Wet Night' (slightly amended; *More Pricks than Kicks*, 73).

[696] **the Great dereliction**

Inge, 221; cf. *Dream*, 6 (with capitals in both cases), 185 (ditto).

[697] **Dark Night of the Soul:**

- (1) **Night of Sense**
- (2)     "     **Mind**
- (3)     "     **Will & Memory**

Inge, 224-225, 227; cf. *Dream*, 185.

**[698] Mary, the Eternal Grandmother  
(François de Sales)**

Inge, 231 footnote 2.

**[699] The Dark Shite of the Hole and the Ueberstensch**

A patience fretted, as earlier, reading St. Augustine. Cf. the ‘consonantal adjustments’ of *Dream*, 185, and Hairy Quin as Uebermensch, ‘What a Misfortune’ (*More Pricks Than Kicks*, 145).

**[700] intercalate**

Based on Inge, 243; cf. *Dream*, 206.

**[701] transelemented into X**

Inge, 257; cf. *Dream*, 35, with X rendered as ‘the creedless, colourless, sexless Christ’.

[ . . . ]

**[702] bilocation**

Inge, 264.

**[703] 153 fish taken in the Sea of Galilee  
= (12 Apostles)<sup>2</sup> + (Trinity)<sup>2</sup>**

Inge, 272, footnote 1.

**[704] Philippus Bombastus von Hohenheim  
(Theophrastus Paracelsus)**

Inge, 273, footnote 2; cf. *Dream*, 48, with Mrs Beeton.

**[705] Jacob Böhme, Germany’s borstal Plato.**

Based on Inge, 278, combining what German philosophers think of Boehme and Sir Isaac Newton who ‘shut himself up for three months’ to study him. Cf. *Dream*, 234 (‘a sockdologer if you like’) and ‘A Wet Night’ (*More Pricks Than Kicks*, 84).

**[706] His 'time of the lilies', Nature delivered from bondage**

Inge, 285; cf. *Dream*, 18: '( . . . ) shifted over to the night hours'.

**[707] Squalid sluttiness of fanatic conventicles**

Inge, 288.

**[708] aliter sic**

Inge, 335, Appendix A, note 4. Cf. *Dream*, 135, applied to the constellations.

**[709] eschatological catamenia of Juliana of Norwich**

Perhaps derived from Inge, 370, appendix D; but also noted earlier, item [420]. Cf. 'What a Misfortune', *More Pricks Than Kicks*, 131.

[ . . . ]

**[710] Green honey of Circe**

The first of a short burst of entries, occupying most of the page, from Victor Bérard's translation of Homer's *Odyssey*. Beckett mentions Bérard in letters to MacGreevy of September 1931. This entry translates Bérard's 'miel vert', *Odyssee*, Paris: Armand Colin, 1944, 166. Cf. *Dream*, 155 ('What honey? The green of Circe?'), and the story 'Echo's Bones', 14, Belacqua 'as green as Circe's honey'.

**[711] her purée of cheese, flour, green honey fatally drugged wine of Pramnós**

Bérard, 166; *Odyssey*, X, 234-235. Cf. *Dream*, 155 ('What honey? The green of Circe?'), 'impurée de pommes' in the poem 'Hell Crane to Starling' and 'impurée of cantharides' in the unpublished poem 'To My Daughter' (HRHRC). Cf. *Molloy* ('trilogy', 53), Lousse having drugged Molloy's food and drink.

**[712] molu - antidote to Circe (moly)**

Bérard, 169; *Odyssey*, X, 302 ff. Cf. *Dream*, 28, and 'Enueg I': 'nepenthe or moly' and 'Moly' (an alternative title to the poem 'Yoke of Liberty'). Cf. the 'miserable molys' of *Molloy* ('trilogy', 54).

**[713] jamais au grand jamais**

Bérard, 169; *Odyssey* X, 325. Cf. *Dream*, 143.

**[714] black cruiser of Ulysses**

Bérard, 175; *Odyssey*, X, 501-502. Cf. 'Draff' ('black as Ulysses's cruiser'; *More Pricks Than Kicks*, 198), the 'black ferry' of the poem 'Text', and 'the black boat of Ulysses', (*Molloy*, 'trilogy', 51).

**[715] The hour when darkness fills the streets**

Bérard, 177; *Odyssey*, XI, 11-12. Cf. *Dream*, 28 (at Chapelizod) and 'A Wet Night': 'darkness filling the streets and so on' (*More Pricks Than Kicks*, 55). Cf. the 'Homer dusk' of 'Dortmunder' (*Echo's Bones*) and the letter of 21 November 1932 to Thomas MacGreevy.

**[716] Kimmerean**

Bérard, 177; *Odyssey*, XI, 14. Cf. *Dream*, 122: 'this Kimmerea not of sleep'.

**[717] the work of love over**

Bérard, 185; *Odyssey*, XI, 246-247. Cf. *Dream*, 40: 'the usual over', and 59: 'the work of prayer over'.

**[718] It passes my persimmon to say . . .**

Cf. *Dream*, 49 and the story 'Echo's Bones', 25, where it passes Mick Doyle's persimmon. From De Quincey, 'On Murder considered as one of the Fine Arts', *Collected Writings*, ed. David Masson, London, A & C Black, 1897, vol. 13, 60.

**[719] terminus a quo & ad quem**

Cf. *Dream*, 159: 'termini ( . . . ) ad quem'.

[ . . . ]

**[720] little wearish old man (Democritus)**

The first of almost 300 entries from Robert Burton's *Anatomy of Melancholy*, making it easily the most important of all Beckett's sources for *Dream*. Beckett uses this phrase in 'Enueg I' (*Echo's Bones*) and the story 'Echo's Bones', 7, Lord Gall's 'wearish voice'. I use the 3-volume *Anatomy* edited by Holbrook Jackson for page references (Everyman's Library) as the most likely edition of the work that any non-specialist might possess. This entry is from 1,16.

**[721] parvus sum nullus sum altum nec spiro nec spero**

Burton, I,17; a possible point of origin for Dum Spiro in *Watt*. Trans: 'I am insignificant, a nobody, with little ambition and small prospects'.

**[722] I have - laus deo - a competency**

Burton, I,18.

**[723] Oh I rub on pretty well - privus privatus**

Based on Burton, I, 19; 'in complete privacy'.

**[724] My daughter is ready to lie down. Fetch the midwife**

Based on Burton, I, 20.

**[725] gravidum cor, fetum caput**

Burton, I, 21, glossed 'a kind of imposthume in my head'. Cf. *Dream*, 17: 'gravid heart'.

**[726] ubi dolor ibi digitus**

Burton, I, 21: 'one must needs scratch where it itches'.

**[727] putid songsters & their carmina quae legunt cacantes.**

Based on Burton, I, 23. Cf. the privy 'papered in ultraviolet anguish' in the story 'Echo's Bones', 21, and a letter to Thomas MacGreevy of 8 November 1931 (TCD).

**[728] cento (Anatomy of Melancholy)**

Burton, I, 25.

[ . . . ]

**[729] Homer spews and they lick it up**

Based on Burton, I, 25. Cf. *Dream*, 28 ('it was Homer' etc.), 120 ('We all love and lick up Balzac'), and the penultimate line of the 1932 poem 'Home Olga': 'there's more than Homer knows how to spew'.

**[730] stylus virum arguit**

Burton, I, 27; 'our style bewrays us'.

**[731] hyperbolical exornations**

Burton, I, 31. Cf. *Dream*, 117: 'hyperbolical exornations'.

**[732] ficum voco ficum**

Burton, I, 31; 'I call a fig a fig'. Cf. *Dream*, 168, where the phrase is in italics.

**[733] a great perturbation of tenses**

Based on Burton, I, 33; 'perturbation' recurs in 'Enueg I' (*Echo's Bones*), applied to sporting heroes, Beckett having also perhaps remembered Burton, I, 47: 'a confused company of perturbations'. Cf. *Dream*, 1 ('perturbation of feathers'), 133 ('a reeking perturbation'), the 'great perturbation' making itself heard in the vestibule in 'What a Misfortune' (*More Pricks Than Kicks*, 152), and the 'soft perturbation' of *Murphy*, chapter 10.

**[734] panders, bawds & midwives**

Based on Burton, I, 36.

**[735] quacksalvers**

Burton, I, 36.

[736] **he laughed profusely**

Based on Burton, I, 48.

[737] **a dowdy**

Burton, I, 51.

[738] **he would break the rim of his belly with laughing**

Burton, I, 53; of Democritus. Cf. *Dream*, 37: 'sprained the rim of his belly'.

[ . . . ]

[739] **a dizard, a whifler, a funge**

Burton, I, 69, 71, 295.

[740] **mentis gratissimus error**

Burton, I, 71; 'a most pleasing aberration'.

[741] **an arrow from Solomon's sententious quiver**

Based on Burton I, 73.

[742] **When Xerxes whipped the Hellespont**

Burton, I, 75.

[743] **neighing like a fed [inserted] horse after women**

Burton, I, 75. Cf. 'neighing after' (*Dream*, 23) which combines with material from items [831] and [912].

[744] **an afternoon-man**

Burton, I, 75. Cf. *Dream*, 50, the Syra-Cusa in need of 'a heavyweight afternoon-man'.

[745] **meipso  
in seipso totus teres atque ~~qu~~ rotundus**

Burton, I, 76, with Beckett substituting himself, after a false start.

[746] **pauci Promethei, multi Epitmethei [sic]  
multi thyrsgigeri, pauci Bacchi**

Based on 1, 76.

[747] **qualis rex talis grex**

Burton, I, 82, 'as the king, so the people'.

[ . . . ]

[VERSO]

The first of one and a quarter pages written opposite the Burton material, presumably after having finished the *Anatomy*.

[748] **digitus tertius, digitus diaboli**

The middle finger (Lat. *infamis*, or *impudicus*) has long been held in low esteem. Cf. 'Digitus Dei' in 'Love and Lethe' and Belacqua's 'designs ( . . . ) on the jennet's coat' in 'Walking Out' (*More Pricks Than Kicks*, 104, 115), Celia's devil's finger in *Murphy*, chapter 3, and the 'devil's finger' that traces Anna/Lulu's name in the cowpat in *First Love*.

[749] **Sodomia:  
concupitus ad non debitum sexum (source crossed out)  
Men with men working that which is unseemly  
(St. Paul's Epistle to Romans)**

From *Romans*, 1:27; cf. item [726], from *I Corinthians* 6:9. In *Dream*, 179, 'A Wet Night' (*More Pricks Than Kicks*, 56) the Frica is presented 'frankly itching to work that which is not seemly'.

[750] **Moab (moabites) & Ben-ammi (Ammonites) sons of Lot by his daughters.**

From *Genesis*, 19: 37-38, one of the passages behind the 1931 poem 'Hell Crane to Starling'.

[751] **A woman having her sickness - he hath discovered her fountain & she hath uncovered the fountain of her blood**

From *Leviticus*, 20:18. Cf. *Dream*, 83: 'week of redness'.



**[752] Vult et non vult**

Vulgate Bible, *Proverbs*, 13.4.1, 'the soul of the sluggard' in AV. My thanks to Jane Gardner for this source.

**[753] They shall be one flesh**

*Genesis*, 2:24.

[ . . . ]

**[754] a proud peevish flirt, a liquorish quean**

Burton, I, 109; cf. *Dream*, 98: 'a barren queen'.

**[755] hot in a cold cause**

Burton, I, 113; cf. *Dream*, 77, with 'shall I then be' added.

**[756] the hornmad cuckold**

Based on Burton I, 116; cf. *Dream*, 19: hornmad ante rem'.

**[757] Nicholas Nemo**  
**Nemo saltat sobrius**  
**Nemo in amore sapit**

From Burton I, 117 and II, 84; cf. *Dream*, 182. The second of these (II, 84, 'No sensible man dances') may have prompted Belacqua's "'I'd like to be able to dance, but I can't'" (*Dream*, 93).

**[758] the hypocondriacal wind that springs from the spleen & the short ribs**

Based on Burton, I, 120; cf. *Dream*, 109: 'like wind in a dyspeptic stomach'.

**[759] ubi peccatum, ibi procella**

Burton, I, 131; 'where the sin is, there is the storm'. Cf. *Dream*, 62: 'A procella raged in his sweetbread'.

**[760] strappado**

Burton, I, 135; an instrument of torture.

**[761] for a pint of honey a gallon of gall**

Burton, I, 144; cf. *Dream*, 155 ('a pint of that' etc.), 79 ('vinegar and gall').

**[762] hot sweet temperate red humour (blood)**

Burton, I, 147.

| . . . |

**[VERSO]****[763] Multiple impotence:**

natural	. . . .	accidental
absolute	. . . .	respective
perpetual	. . . .	temporary
antecedent	. . . .	subsequent

Presumably prompted by Burton, I, 140.

**[Blank]**

| . . . |

**[764] I maintain stiffly**

Burton, I, 183; cf. *Dream*, 12 ('we do declare and maintain stiffly'), 179 ('our stiff conviction').

**[765] balneum diaboli (melancholy)**

Burton, I, 22; 'the devil's bath'. Cf. 'Walking Out' (*More Pricks Than Kicks*, 114).

**[766] if a great bellied woman see an hare her kin will have an harelip**

Based on Burton, I, 215; cf. 'harelip' (*Dream*, 81).

**[767] Plures crapula quam gladius**

Burton, I, 225; 'gluttony kills more than the sword'.

**[768] dum vixit aut bibit aut minxit**

Burton, I, 227; 'while he lived he either drank or pissed'; cf. 'What a Misfortune' (*More Pricks Than Kicks*, 147).

**[769] stale maid**

Burton, I, 235.

**[770] some from bashfulness abstain from venery**

Based on Burton, I, 235; cf. *Dream*, 223 (the reporter), and 'A Wet Night' (the space-writer; *More Pricks Than Kicks*, 74).

**[771] he married in a hot summer & [inserted] dried himself with chamber work**

Based on Burton, I, 235; cf. *Dream*, 5 (the latter part of the phrase applied to 'sublimation'), 228, 'A Wet Night' (Belacqua with his 'cambric pochette'; *More Pricks Than Kicks*, 78) and the story 'Echo's Bones', 1, Belacqua 'better, dryer', 7, 'dried'.

**[772] Our whole life is an Irish Sea (Burton)**

Burton, I, 273. Cf. *Dream*, 198: 'life taken in the gross, as seemingly it ought to be taken, is but an Irish Sea'.

**[773] non est vivere, sed valere, vita.**

Burton, I, 279; 'life is no life that is not lived in health'; cf. *Dream*, 62, Belacqua being 'absolutely of that famous opinion'.

[ . . . ]

**[VERSO]****[774] Lucia**

**But she didn't try to be released from her troth - she did not send me her eyes on a dish**

One of the very few relics of Beckett's difficult involvement with Lucia Joyce, which cost him Joyce's friendship for a while. This entry alludes to a tradition (found, for example, in Brewer) relating to St. Lucy, the patron saint for those with eye complaints. She lived in Syracuse (hence the Syra-Cusa in *Dream*) and died there a martyr in c. 304. She had very beautiful eyes, such that a

nobleman wanted to marry her. She therefore tore them out and gave them to him, saying, 'Now let me live unto God'. She is represented in art carrying a palm branch and a dish with two eyes on it. Cf. *Dream*, 179: 'we think (the Syra-Cusa) might have sent (Belacqua) at least *one* of her eyes in a dish'.

**[775] Fenollosa's essay on Chinese written character**

Included in Ezra Pound, *Instigations*, 1920, and mentioned by him in 'How to Read' (1928) and *Make It New* (1931). First published separately, too late for *Dream*, in 1936, but mentioned by Beckett in his 1934 review of *Make it New (Disjecta, 77)*.

**[Blank]**

[ . . . ]

**[776] as pale as Plutus**

Burton, I, 285; cf. *Dream*, 23, of the Smeraldina.

**[777] The Stone of Turpitude (in Padua for spendthrifts & bankrupts)**

Burton, I, 290.

**[778] fallax suavitas, blandus daemon  
(flattery)**

Burton, I, 293; 'a deceptive sweetness, a tickling devil'. Cf. *Dream*, 74: 'the false and the suave and the bland demon'.

**[779] inexorable & supercilious & arrogant & eminent ~~philolau~~  
philautia**

Based on Burton, I, 293; 'philautia' is arrogant worship, and is used in chapter 10 of *Murphy*.

**[780] mewed up like a hawk all the days of [ inserted ] my life**

Burton, I, 305; cf. the Alba in *Dream*, 54 (hawk), 116 ('mewed up in her bedroom') and 177 (falcon).

**[781] per fas et nefas (hook or crook)**

Burton, I, 314; cf. *Dream*, 39.

**[782] loveliest daughters constuprated by every base cullion**

Burton, I, 363.

**[783] a masculine hour to touch my new bride**

Burton, I, 366.

[ . . . ]

**[784] She was fair  
But she was barren**

Based on Burton, I, 372; but perhaps also a Beckettian version of the song 'She was poor, but she was honest'. Cf. 'barren queen' (*Dream*, 98), and Zaborovna Privet in 'Echo's Bones', 2, 'nothing in the least barren in her appearance'.

**[785] as melancholy as a hare**

Based on Burton, I, 396; cf. *Dream*, 61: 'sad as a hare'.

**[786] the four & twenty letters make no more variety of words in  
divers languages than . . . produce variety . . .**

Burton, I, 408: 'than melancholy conceipts produce diversity of symptoms in several persons'. Cf. *Dream*, 126 (with 'the days and nights of this hopeless man' added), and the story 'Echo's Bones', 6, applied to the 'jigsaw souls' of women.

**[787] Why is the elephant wisest of all brute beasts? Because his  
brain is dryest and ob atrae bilis copiam**

Burton, I, 422-23. Cf. the story 'Echo's Bones', 17, Belacqua asking Lord Gall, 'Is there more God in an elephant than in an oyster'.

**[788] blind men never blush**

Burton, I, 424.

**[789] Et paullo post**

Frequently used by Burton, e.g. I, 391. Cf. *Dream*, 77 ('paullo-post – Expression'), 114 ('Paullo post') and item [1117].

**[790] The melancholy man is the cream of human adversity, the quintessence and the upshot**

Burton, I, 434. Cf. *Dream*, 77 (with 'scourged' added to 'cream'), and the story 'Echo's Bones', 10.

[ . . . ]

**[791] There's many a slip inter pontem et fontem, inter gladium et jugulum**

Burton, I, 439; 'between the bridge and the brook, the knife and the throat'; cf. *Dream*, 113, with 'we all know that' added.

**[792] hoc posito . . .**

Burton II, 7, 53 etc.; 'this being granted'. Cf. *Dream*, 40.

**[793] Hellebor helps - but not always**

Based on Burton, II, 18; 'hellebore' occurs in the story 'Echo's Bones', 9.

**[794] hinges of my health**

Based on Burton, II, 22. Cf. items [543] and [841].

**[795] theologasters**

Burton, I, 327; cf. *Dream*, 180, the naming of Caleken Frica.

**[796] Now let my sad spaniels quest**

Based on Burton, II, 61; cf. *Dream*, 111 ('slip, in the elegant phrase, our sad spaniels and let them quest'), 118 ('Even our spaniels are on the gay side').

**[797] if the wind be big stir not at all, come not abroad**

Burton, II, 65; cf. *Dream*, 55 ('he was wise who stirred' etc.), 116 ('(the Alba) came not abroad'), 156 ('giving ear to the big wind').

**[798] semel et simul**

Found recurrently in Burton; cf. *Dream*, 11.

**[799] the body roused up ad ruborem, non ad sudorem**

Based on Burton, II, 71; ‘till they become flushed’, ‘not till they sweat’. Cf. *Dream*, 17-18. Also used in the story ‘Echo’s Bones’, 9, to describe a ‘roused’ Lord Gall.

| . . . |

**[800] somne, quies rerum**

Burton, II, 99; ‘sleep, rest of things’. Beckett uses ‘quies rerum’ in a letter of 9 October 1931 to Thomas MacGreevy (TCD).

**[801] clavum clavo (pellere)**

Burton, II, 114; ‘to drive a nail out with a nail’.

**[802] musica est mentis medicina maestae - a roaring-meg against melancholy, a wagon to him that is wearied on the way**

Burton, II, 115; cf. *Dream*, 38 (removing the hyphen), 85 (with ‘for me’ and ‘who am weary’), and the story ‘Echo’s Bones’, 2, Zaborovna Privet’s voice being ‘something more’ and ‘a covered waggon’.

**[803] whales will come and shew themselves dancing at the sound of a trumpet**

Burton, II, 116; 117, footnote one; cf. *Dream*, 83: ‘his heart more moved than with a trumpet’, and ‘Serena II’: ‘the whales in Blacksod Bay are dancing’.

**[804] he that is wise in the day may dote a little in the night**

Burton, II, 122.

**[805] Again & again I request you to be merry**

Burton, II, 123; cf. *Dream*, 12 (Belacqua’s Mother).

**[806] maltworms, menfish, watersnakes, frogs in a puddle**

Based on Burton II, 124; cf. *Dream*, 156, with 'girlfish' and without 'watersnakes'.

**[807] to evirate oneself**

Based on Burton, II, 134; 'to emasculate'.

**[808] a maid (merde)**

Based on Burton, II, 143 (?). Cf. 'Merde!' in close proximity to the day-nurse Miranda in 'Yellow' (*More Pricks Than Kicks*, 183).

[ . . . ]

**[VERSO]****[809] Golden wedge & Babylonian garment of Achan.**

Based on Burton, III, 19.

**[810] Birds of a feather will gather together**

Burton, III, 22.

**[811] revera & indeed**

Burton, III, 24.

**[812] Daniel found favour with the princes of the eunuchs**

Burton, III, 25.

**[813] {Damon & Phythias  
 {Pylades & Orestes  
 {Nisus & Euryalus  
 {Theseus & Pirithous**

Grouped together by Burton, III, 28; classical models of friendship. Beckett has left out David and Jonathan. Cf. 'Ding-Dong' in *More Pricks Than Kicks*, 40: 'Pylades and Orestes'.



**[814] stiffly contradict**

A Burtonism; cf. 'I maintain stiffly', Burton, I, 183, item [750]. Cf. *Dream*, 179: 'our stiff conviction'.

[ . . . ]

**[815] a mere outside**

Based on Burton, II, 146; cf. *Dream*, 46, 'Now (Belacqua) is once more a mere outside'.

**[816] his memory stinks like the snuff of a candle**

Burton, II, 151; cf. *Dream*, 120 ('It stinks in his memory like the snuff of a cierge'), and the story 'Echo's Bones', 28.

**[817] Heliogabalus his gut**

Burton, II, 173.

**[818] don't be honing after home**

Based on Burton, II, 175; 'Tis a childish humour to hone after home'. 'Hone' means 'to long for'. Cf. *Dream*, 51: 'honing after the dark', and the story 'Dante and the Lobster' (*More Pricks Than Kicks*, 19). 'Honing' also occurs in the story 'Echo's Bones', 4, applied to personal shadows. Cf. also item [831].

**[819] The beaver bites off his balls - that he may live.**

Burton, II, 186. Cf. *Dream*, 63 (a 'very persuasive chapter of Natural History'); 'What a Misfortune', *More Pricks Than Kicks*, 160; *Murphy*, chapter 10; and Mick Doyle falling 'tooth and nail' on the hamper at the end of the story 'Echo's Bones', 27.

**[820] Lex talionis (eye for eye) (Lex stallionis)**

Burton, II, 197; with Beckett's pun added. Cf. *Dream*, 101, Belacqua's 'crucified invocation'.

**[821] Woe be to him that makes his neighbour drunk: shameful spewing shall be upon his glory.**

Burton, II, 246; cf. *Dream*, 79, 123 (with 'his portion' for 'upon his glory'), 'Home Olga' and the story 'Echo's Bones', 17, ' . . . on your glory ', Belacqua to Lord Gall.

**[822] 'tis as 'tis taken (honi soit .....**

Burton, III, 9, with Beckett's analogy. Cf. 'all things ( . . . ) as they were taken' (*Dream*, 216 and 'A Wet Night', *More Pricks Than Kicks*, 67).

**[823] I will now briefly dilate of . . . . .**

Burton, III, 11; the Everyman edition reads 'more copiously'. Cf. *Dream*, 113: 'we are rather anxious to dilate briefly'.

[ . . . ]

**[824] LOVE**

**I can only love that which is present: that which is absent I can desire**

Burton, III, 11; cf. *Dream*, 40: 'Absence makes the heart grow fonder is a true saying'; 44, 'a limbo purged of desire'. Cf. Belacqua wishing Thelma were in Australia in 'What A Misfortune' (*More Pricks Than Kicks*, 146). Cf. item [1115].

**[825] God or Devil or Passion of the mind, or partly God, partly Devil, partly Passion.  
(Plotinus)**

Based on Burton, III, 11; cf. *Dream*, 27.

**[826] The Great Devil (Plato)**

Based on Burton, III, 11; cf. *Dream*, 50 (the Syra-Cusa), 173 (Belacqua's definition of love)..

**[827] Jerusalem & Babylon**

Burton, III, 14.



**[835] Coelia sets her cold bath on fire**

Based on Burton, III, 72-73. Cf. *Dream*, 111, of the Smeraldina.

**[836] they came thick & threefold**

Burton, III, 74.

**[837] turret of beauty (face): arx formae**

Burton, III, 79; cf. *Dream*, 36: 'arces formae'. Trans: 'the face is beauty's tower'. Belacqua is particularly attracted to the Alba's face.

**[838] a fine round soft pap gives an excellent grace**

Burton, III, 80. Cf. *Dream*, 50: 'fine round firm pap (... ) excellent grace'.

**[839] sweat fuliginous blacksmith (Vulcan)**

Burton, III, 82.

**[840] loves fowlers (eyes) - the hooks of love basilisk eyes, burning glasses**

Burton, III, 82-83, 84. Cf. *Dream*, 50, of the Syra-Cusa.

[ . . . ]

**[841] heaved my soul from th'hinges**

Based on Burton, III, 85. Cf. items [543] and [794]. Cf. *Dream*, 23, the Smeraldina having heaved Belacqua's soul from its hinges.

**[842] The Virgin Mary had yellow hair of a wheat colour & a most pleasing piercing black eye**

Burton, III, 86. Cf. *Dream*, 50 (the 'strong piercing black eyes of the Syra-Cusa'), and 111 ('the eyes the eyes black').

**[843] My own! my dear bowels!**

Burton, III, 86; used by Beckett at the beginning of a letter apparently never sent, lodged with the Leventhal papers at the HRHRC, Texas. Used by Lord Gall in the story 'Echo's Bones', 10.

**[844] after a little conversation obiter**

Burton, III, 87. Cf. *Dream*, 24 (Belacqua and the Smeraldina), 195 (Belacqua and the Alba, 'an immense nebulous' one); 'Dante and the Lobster' and 'Yellow' (*More Pricks Than Kicks*, 18, 178).

**[845] turgent paps**

Burton, III, 89; cf. *Dream*, 50, and 'turgent stroms' in Beckett's 1932 translation of Rimbaud's 'Le Bateau ivre'. Cf. the 'beatific paps' of Zaborovna Privet in the story 'Echo's Bones', 3.

**[846] an adulterous eye, a wanton, a rolling, a lascivious, a wandering eye**

Based on Burton, III, 89; cf. *Dream* 50, of the Syra-Cusa.

**[847] her rolling eyes were the brokers and harbingers of her suit**

Burton, III, 89; cf. *Dream*, 50, of the Syra-Cusa.

**[848] a poor tattered wench and now a stately piece indeed**

Burton, III, 91.

[ . . . ]

**[849] when they pull off their petty-coats & outwards -'tis but a springe to catch woodcocks**

Burton, III, 92. Cf. *Dream*, 50 and 154 ('she pulled off the petticoats and outwards of her gaze').

**[850] announced by a sowgelder**

Based on Burton, III, 92.

**[851] nec cincta (nil) nec nuda (nimium)**

Based on Burton, III, 92; cf. *Dream*, 54, the Alba in pain, without the bracketed material.

**[852] she saw her master & mistress through the keyhole - merrily disposed**

Burton, III, 93; cf. *Dream*, 180: 'Keyholes have wrung the unfriendly withers', of Caleken Frica ('A Wet Night', *More Pricks Than Kicks*, 56).

**[853] her breasts amorously laid open**

Burton, III, 93; cf. *Dream*, 23, of 'the double-jug dugs' of the Smeraldina. Cf. item [869].

**[854] trap of lust & a sure token - as an ivy bush to a tavern**

Burton, III, 95.

**[855] a case of the cinnamon tree and the rich furred cony**

Based on Burton, III, 95; cf. *Dream*, 50, of the Syra-Cusa.

**[856] her husband bankrupt if not cornuto**

Burton, III, 96; 'cornuto' is cuckolded. Cf. *Dream*, 68: 'deaddrunk and cornuted', and 'my cheerfully (. . . ) cornuted Dublin landloper' in the prose piece 'Text' published in *The New Review*, in April 1932 (in *Dream*, 83: 'cuckooed').

[ . . . ]

**[857] shine in jewels and stink in conditions:  
have purple robes and a torn conscience**

Burton, III, 98; from St. Bernard. Cf. *Dream*, 50, of the Syra-Cusa.

**[858] spending her time between a comb & a glass**

Burton, III, 99; cf. *Dream*, 50 (Belacqua on the Syra-Cusa to Lucien). Belacqua is described as 'between a bottle and a mirror' in the story 'Echo's Bones', 13.

**[859] Sir Giles Goosecap**

Burton, III, 101.

**[860] wring her fingers hard and sigh: take her about the neck and kiss her**

Burton, III, 102.

**[861] Hungry dogs eat dirty puddings**

Cf. Burton III, 103, footnote. Not in *Dream* (but cf. ‘dirty dog’, 72), but saved for the story ‘Echo’s Bones’, 17. Cf. ‘septic pudding’, item [547].

**[862] She made me a father**

Based on Burton, III, 104 (?). Cf. *Dream*, 117 (‘strongly tempted (. . .) to make the Syra-Cusa make Lucien a father’), and the story ‘Echo’s Bones’ (17: Belacqua to Lord Gall – ‘“Would you have me made a father?”’).

**[863] osculation is a most forcible battery**

Burton, III, 126 (129?). Cf. *Dream*, 50: ‘a very powerful battery’, said of the hips of the Syra-Cusa.

**[864] as much pity due to a woman weeping as to a goose going barefoot**

Burton, III, 126. Cf. *Dream*, 108 (with ‘caterwauling’ for ‘weeping’), ‘A Wet Night’ (*More Pricks Than Kicks*, 80) and item [1179].

**[865] dust of a dove’s heart**

Burton, III, 132. Cf. *Dream*, 31 (of the Smeraldina), 111 (of the Alba), and the story ‘Echo’s Bones’, 26 (of the dawn).

[ . . . ]

## [VERSO]

**[866] Demirep**

Ringed by Beckett, repeating an earlier entry (item [334]). The only entry on the page. Cf. *Dream*, 45, in the plural.

**[Blank]**

[ . . . ]

**[867] ubi amor ibi oculus**

Burton, III, 138; 'where I like I look'.

**[868] Mens mia [sic] lucescit, Lucia, luce tua**

Burton, III, 146. Not used in *Dream* but saved for 'What a Misfortune' (*More Pricks Than Kicks*, 149). A wry footnote to Beckett's involvement with Lucia Joyce.

**[869] her dugs like two double jugs**

Burton, III, 155. Cf. *Dream*, 23 (the Smeraldina), 136 ('the mighty steaks and jug-dugs' of the Smeraldina), and 'jug-dugged' in the translation of Eluard's 'Confections', xiii, in the September 1932 issue of *This Quarter*.

**[870] I wouldn't blow my nose in her bosom**

Burton, III, 155. Cf. 'What a Misfortune' ('Mrs. bboggs buried her face ( . . . ) in the omphalodes'; *More Pricks Than Kicks*, 147).

**[871] Venerilla**

Burton, III, 158. Cf. *Dream*, 152, 155, 167, 205-6, 207, 229.

**[872] Be thou the margold & I will be the Sun**  
----- Jesuit ----- nun

Burton, III, 160.

**[873] enamorite**

Burton, III, 161: 'enamorite'.



**[874] though it rain daggers with their points downwards**

Burton, III, 162. Cf. 'the daggers of rain' ('A Wet Night'; *More Pricks Than Kicks*, 80). Cf. item [1179].

**[875] Dusked both his eyes & faded is his breath**

Based on Burton, III, 165. Cf. *Dream*, 80: 'My face becomes not merely pale but dusky', and 183: 'duskèd eyes'.

**[876] strangle me in her garters**

Burton, III, 169. Cf. *Dream*, 49, of the Syra-Cusa (cf. 180, the Frica 'springing the garters').

[ . . . ]

**[877] spruce & keen as a new ground hatchet**

Burton, III, 176; cf. *Dream*, 32 (with 'as' added twice, Belacqua's mood on leaving Vienna), and 'What a Misfortune' (Walter Draffin meeting Hairy Quin), *More Pricks Than Kicks*, 142.

**[878] his fit to make ropes with goatish beard hindered his kissing**

Based on Burton, III, 176-77; said of Julian the Apostate.

**[879] The old bitch has more toes than teeth**

Based on Burton, III, 178; cf. *Dream*, 180, of the Frica's mother.

**[880] Cupid & Death met in an inn and exchanged some arrows**

Burton, III, 179.

**[881] princum prancum is a fine dance**

Burton, III, 179; cf. *Dream*, 111, 'princum-prancum'.

**[882] 60 years old above the girdle, 30 below.**

Based on III, 179; Belacqua is 'in love from the girdle up' (*Dream*, 3, 9). Cf. 'from the waist up' (*Dream*, 215).

**[883] hog rubber**

Burton, III, 183. Cf. the story 'Echo's Bones', 9: 'hog's pudding'.

**[884] like Job - I made a covenant with my eyes**

Burton, III, 196. Cf. *Dream*, 122 (Belacqua 'made covenants of all kinds with his senses'), the unpublished poem of early 1932, 'Spring Song' (HRHRC), and 'Draff' ('the Smeraldina had covenanted to be glad'; *More Pricks Than Kicks*, 193).

**[885] dram of oblivion**

Burton, III, 202.

**[886] Homer's Nepenthe or Helen's bower**

Burton, III, 204. Cf. 'a pint of nepenthe' ('Enueg I').

[ . . . ]

**[887] intempestive**

Burton, III, 204; cf. *intempesta* St. Augustine, *Confessions*, 2, 4; and *Dream*, 61: 'intempestively'.

**[888] Burton says he says of love what Seneca said of vice: Sine magistro discitur - vix sine magistro deseritur.**

Burton, III, 204.

**[889] more envious than the pox (porky quean) & within a puddle of iniquity**

Burton, III, 205. Cf. *Dream*, 98: 'a barren queen'.

**[890] an old bald knave**

Burton, III, 206.

**[891] perfumed with opoponax & assafoetida**

Burton, III, 207. Cf. *Dream*, 149 ('opponax'), and 'What a Misfortune' ('opponax', *More Pricks Than Kicks*, 131).

**[892] Manibus in tenam depositis, et amo versus coelum elevato,  
atram bilem in album parietem injiciebat**

Burton, III, 207.

**[893] Aesop's jay & Pliny's Cantharides  
(Golden wings & poisoned body)  
The cantharides are singing**

Burton, III, 208; with Beckett adapting T. S. Eliot's *The Waste Land*. Cf. *Dream*, 50.

[ . . . ]

**[894] gunpowder passion**

Burton, III, 209.

**[895] faciem, Phoebe, cacantis habes**

Burton, III, 209; cf. *Dream*, 33. From Martial.

**[896] tall Tib, slender Sib**

Burton, III, 211. Cf. *Dream*, 218 and 'A Wet Night' (*More Pricks Than Kicks*, 70).

**[897] If one be full of villainy  
Another hath a liquorish eye;  
If one be full of wantonness  
Another is a chideress**

Burton, III, 215.

**[898] a wife is a hectic fever**

Burton, III, 216.

**[899] go to the stews or have now & then a snatch as they can  
come by it**

Burton, III, 219. Cf. 'the dews of the stews' (*Dream*, 84), and in the story 'Echo's Bones', 2, Belacqua coming from a place with 'no stews and no demand for stews'.

**[900] Marriage replenishes the earth but virginity paradise**

Burton, III, 224; cf. *Dream* 44 (Belacqua's 'ruminations'). Cf. the story 'Echo's Bones', 11: 'My wife is a fruitful earth', Lord Gall on Moll.

**[901] An asylum for old, decayed, deformed or discontented maids that have lost their first loves or otherwise miscarried**

Based on Burton, III, 224.

[ . . . ]

[VERSO]

**[902] If he wasn't the goods he'd be in pace already  
(Stendhal)**

The first of three consecutive pages (of five 'rogue' versos) with material taken from Stendhal's *Le Rouge et le Noir*, Beckett's copy of which (Reading) is dated by him November 1926, and contains marginal annotations and markings. Beckett wrote to Thomas MacGreevy, having re-read Stendhal's novel, on 20 December 1931; it seems likely that all verso entries are either from late 1931 or from early 1932.

This entry is from the seventh paragraph of Chapter 30 of the novel, the Abbé Pirard addressing the Marquis de la Mole, describing the 'hero' Julien Sorel.

**[903] timidement insolent comme le Comte de Thaler de Stendhal**

Quoting from the novel, the Comte de Thaler appearing twice (Part 2, Chapters 4 and 8). Cf. *Dream*, 203, and 'A Wet Night', *More Pricks Than Kicks*, 57.

**[904] L'imprévu, produit par la sensibilité est l'horreur des grandes dames; c'est l'antipode des convenances. (With the number 266, upside down, attached.)**

Quoting from Beckett's own copy, Paris: Librairie Garnier Frères, n.d., 266, where the passage is marked in pencil in the margin.

- [905] ‘ ... la peur que leur faisait le ridicule l’énergie. Ce n’est au fond que la peur de rencontrer l’imprévu, que la crainte de rester court en présence de l’imprévu. . . ’

(Mlle. de la M. 314)

Quoted from Beckett’s own copy, 314, where the passage is marked in ink in the margin.

- [906] **La vie d’un homme était une suite de hasards. Maintenant la civilisation a chassé le hasard, plus d’imprévu.**

(M. de la M. 329)

Quoted from Beckett’s own copy, 329, where the passage is marked in ink in the margin.

[ . . . ]

- [907] **looking babies in one anothers [sic] eyes**

Burton, III, 229. Cf. *Dream*, 19 (the Smeraldina looking thus at Belacqua), ‘A Wet Night’ (the Student ‘looking della Robbia babies at the Frisca’, *More Pricks Than Kicks*, 68), and the story ‘Echo’s Bones’, 3-4, the eyes of Zaborovna Privet.

- [908] **blithe & buxom, young and lusty**

Burton, III, 230. Cf. *Dream*, 23, the Smeraldina ‘surg(ing) up’ at Belacqua.

- [909] **Cupid’s sharp shaft of gold & blunt shaft of lead: the one for Phoebus, its sharp bright cupid; the other for Daphne, its blunt lead barb**

Based on Burton, III, 231. Cf. item [1149].

- [910] **to boggle at**

Burton, III, 232. Cf. *Dream*, 19: ‘boggling’.

- [911] **loosely given**

Burton, III, 232.

**[912] a generous mare insists on a great horse**

Burton, III, 234. Cf. *Dream*, 23, with ‘neighing after’ (cf. item [743]) for ‘insists on’ and combined with material from item [831]).

**[913] a lascivious & petulant virgin puella**

Burton, III, 238. Cf. *Dream*, 23 and 111 (‘clitoridian puella’, cf. ‘Echo’s Bones’, 19), and ‘a quiet puella’ (Winnie in ‘Fingal’; *More Pricks Than Kicks*, 27).

**[914] holding a wolf by the ears (dilemma)**

Based on Burton, III, 242. Cf. *Dream*, 235 (‘the ravening wolf’), ‘A Wet Night’ (‘to scotch a wolf’), and Belacqua’s ‘dilemma’ in ‘Yellow’ (*More Pricks Than Kicks*, 84-85, 176).

**[915] Good newborn skulls in a nunnery fishpond  
(Pope Gregory)**

Burton, III, 244.

**[916] a column of quiet (a good wife)**

Burton, III, 249. Cf. *Dream*, 23, ‘Fingal’ (‘a quiet puella’) and the story ‘Echo’s Bones’, 15, Lord Gall on his wife Moll.

[ . . . ]

**[VERSO]****[917] La profondeur, l’inconnu du caractère de Julien  
(320)**

Quoting from Beckett’s own copy, 320.

**[918] et dans cet état d’imagination renversée il entreprenait de  
juger la vie avec son imagination; cette erreur est d’un  
homme supérieur . . . (361)**

Quoting from Beckett’s own copy, 361, where the passage is marked in ink in the margin.

**[919] Irreducible antagonisme of his 'folie pour rien' & 'devoir de discrétion'.**

Taken from part 2, chapter 19 of *Le Rouge et le Noir*, the marginal comments on page 360 of Beckett's own copy. The 'pour rien' element anticipates the *Textes pour rien* of 1950-52. See Shoshana Felman, *La "Folie" dans l'oeuvre romanesque de Stendhal*, Paris: Librairie José Corti, 1971, for a book-length discussion, in the course of which she estimates there are more than 200 occurrences of 'folie' in *Le Rouge et le Noir*.

**[920] Elle n'osa! Il y eut dès ce moment dans son sentiment pour Julien du vague, de l'imprévu, presque de la terreur.**  
(448)

Quoted from Beckett's own copy, 448, where the passage is marked in pencil in the margin.

**[921] Il y a tout dans ce jeune homme . . . excepté de la jeunesse.**  
(449)

Quoted from Beckett's own copy, 449, where the two phrases are underlined. Cf. 'I was born grave' (*Malone Dies*, 'trilogy', 195).

[ . . . ]

**[922] oyster kiss**

Burton, III, 256. Cf. *Dream*, 17 (the Smeraldina's 'variations'), and *Murphy*, chapter 7.

**[923] qui non zelat non amat. (a zeal for love)**

Burton, III, 257. Cf. *Dream*, 50: 'the brokers of her zeal'.

**[924] but I rove, I confess**

Burton, III, 261.

**[925] swans, bulls & camels notoriously jealous**

Based on Burton, III, 261-262 (?).

**[926] the jealous swan against his death that singeth.  
And eke the owl that of death bode bringeth**

Burton, III, 262. Quoted by Lord Gall in the story 'Echo's Bones', 11.

**[927] rival of = corrival with (river-bank)**

Burton, III, 262.

**[928] Pinus puella quondam fuit**

Burton, III, 263; 'the pine was once a maid'. Cf. *Dream*, 23 (Belacqua emphasising 'fuit'), 'Fingal' ('a quiet puella'; *More Pricks Than Kicks*, 27), and 'Echo's Bones', 15, 'half-baked puella'.

**[929] a corrosive to all content**

Burton, III, 264. Cf. *Dream*, 138: 'the corrosive ground-swell of Art'.

**[930] The virgins in Holland glide on the ice**

Burton, III, 265.

**[931] We allow our wives & daughters to kiss coming & going**

Based on Burton, III, 265. Cf. *Dream*, 71: 'come and go'.

[ . . . ]

[VERSO]

**[932] "Hélas" - vous savez, c'est un mot de tragédie" (Ostend)**

Cf. *Dream*, 70, 186.

**[933] She's like a boat without a mast. You can't sail her. No good for the business.**

Possibly derived from Burton III, 265 ff.

**[934] Ropes of lightning.**

In late 1931 Dublin experienced such bad thunderstorms that large parts of the city were flooded.



[935] Sailors are painting the Eiffel Tower with 40 tons of yellow

May 1929 saw the fortieth anniversary of the completion of the Eiffel Tower celebrated. Yellow (cf. item [946]) seems to have been a favourite colour of Beckett's – cf. *Dream*, 236, and 'A Wet Night', *More Pricks Than Kicks*, 86.

[936] 500 swans drowned in the Niagara Falls. Flocs of ice crushed the great white birds.

The *London Times* of 19 January 1911 and the *Dublin Evening Herald* of the same day reported major rock falls at Niagara.

[937] Bird of Saint Luke . . . ?

An ox: 'not light at all, but quite the contrary' (Hewer)

[938] plung [sic] à la Amiel into the Encyclopaedia of my subject

[939] (Easte) the keen bright [unacted] prong of judgment

cf. *Dream*, 118 ('How the prong of the Polar Bear's judgment was keen and bright'; 'A Wet Night', *More Pricks Than Kicks*, 69).

[940] England is a paradise for women, a hell for horses  
Italy - hell - - paradise

Burton, III, '65' – cf. *Dream*, 19' – where Beckett adapts the first to Ireland.

[941] She was young & he was old  
& therefore he feared to be a cuckold

Burton, III, '6' – cf. *Dream*, 11' – 13' (the Polar Bear and Chas), 150.

[942] All women are slippery

Burton, III, 267.

[943] An old grim sire to my husband, as bald as a coot, as little & unable as a child, a bedful of bones.

Burton III, '6' – cf. *Dream*, 61, Belacqua with 'hepatic colic'

**[944] Would not meddle with his wife in the passion week.**

Burton, III, 269.

**[945] mending some hard place in Dante**

Adapted from Burton, III, 270, who does not mention Dante. This becomes 'a hard place in Eliot' in the story 'Echo's Bones', 5.

**[946] he turned a little yellow - as well he might**

Burton, III, 270. Cf. *Dream*, 182 (Nemo and Adam of St. Victor), 235 (the Polar Bear) 'A Wet Night' and 'Draff', *More Pricks Than Kicks*, 85, 196. Beckett's fondness for yellow (cf. item [935]) is once again evident.

**[947] merely snout-fair**

Burton, III, 271. Cf. *Dream*, 111, of the Smeraldina.

[ . . . ]

[VERSO]

**[948] Corsetry**

Beckett seems to have shared Joyce's (or Leopold Bloom's) interest in ladies' under-garments. This page (almost certainly deriving indirectly from the Dublin *Evening Herald*, the 'Twilight Herald', that Belacqua favours), is further proof that Beckett read the clothes pages and the advertisements in the newspaper very closely. Copies of the *Herald* between January 1931 and August 1932 when Beckett was preparing for, and writing, *Dream* do not seem to contain this material verbatim, although a special supplement paid for by Guineys of Talbot Street on 23 June 1932 contains most of the technical corsetry language.

**[949] a reputable corset builder**

**[950] brassière-cum-corset décolleté gives diaphragm & hip support, enhances the backless evening gown.**

Cf. the Alba's gown, *Dream*, 204 ff. ('A Wet Night', *More Pricks Than Kicks*, 58) and the Dublin *Evening Herald* for 10 January

1931, 8. Christopher Breward writes: the fashionable outline at the turn of (the 1920s) incorporated new slim skirts and long coats reaching to mid-calf, with backless evening wear trailing on the floor. The desired effect was sinuous, sensual, almost drooping, with softly tinted textiles clinging to the body, aided by the bias-cut perfected in the couture work of Madame Vionnet' (*The Culture of Fashion*, Manchester: Manchester University Press, 1995, 187).

**[951] Is she short below the waist, a big-hip, a sway-back, a big-abdomen or an average?**

Cf. *Dream*, 204, and 'A Wet Night', *More Pricks Than Kicks*, 58.

**[952] If the abdomen be passable & slight, then the diaphragm is unsightly & enlarged; if the bust be controlled too tightly then shall fat roll from scapula to scapula.**

Cf. item [1034] for the word 'scapula'.

**[953] Never foreswear the right suspended belt, ribbon for danseuse, perforated rubber for Madame.**

Cf. *Dream*, 180. Suggests the source, if there is one, might be French.

**[954] made from the finest Broches, Coutils & Elastics – double - stitched in wearing parts, fitted with unbreakable spiral steel.**

Cf. *Dream*, 204, 'A Wet Night', *More Pricks Than Kicks*, 58. French terms but frequently used in the advertisements in the *Dublin Evening Herald*.

[ . . . ]

**[955] Mary - a girdle not yet ready for a husband**

Burton, III, 273, which reads 'Helen ( . . . ) a girl'.

**[956] prodigious in venery**

Based on Burton, III, 274. Cf. *Dream*, 223.

**[957] a fastidious brisk of a young gallant**

Based on Burton, III, 275.

**[958] praying for her pander's health**

Burton, III, 277.

**[959] . . . . . hurly burly**  
**. . . . . topsy turvy**

Burton, III, 283.

**[960] deprived in their childhood of all their privities, have a  
 cucumber or a carrot sent in for their diet, but sliced, for  
 fear etc . . . . .**

Based on Burton, III, 284. Cf. *Dream*, 19: 'privities'.

**[961] The bloody sheets of virginity**

Based on Burton, III, 284.

**[962] Diana's well, in which maids did swim, whores were drowned**

Based on Burton, III, 285-286. Cf. *Dream*, 34 (the Syra-Cusa), and the story 'Echo's Bones', 18, where Lord Gall, asked by Belacqua whether his wife Moll would sink or swim, first of all decides on the former.

**[963] divers**

Burton, III, 286, 288.

[ . . . ]

[VERSO]

**[964] Jean-François Rameau  
 Rien ne dissemble plus de lui-même que lui-même**

**Oh! Rameau! if eating the bitter bread he dare speak.  
 faire son devoir tellement quellement  
 tyrants & slaves from pole to pole  
 the tribulation of my intestines  
 Perched on the epicycle of Mercury  
 (Montaigne: V.II.XVII)**

Diderot, *Rameau's Nephew, Oeuvres complètes*, 1951 Pleiade edition, 396 (cf. *Dream*, 71: 'nothing is less like me than me'), 397, 399, 422, 429, 470. Cf. other Diderot items [1084] ff.

**[965] R. de d'A.**

**Comestible marble: from marsh to humus, from humus to plant, (the latus, the shift) from plant to me.  
The swarm of bees (continuous & contiguous).  
The spider of Mlle. de l'Espinasse.**

From Diderot, *D'Alembert's Dream; Oeuvres complètes*, 1951 Pleiade edition, 905, 914 ff. 928 ff. Cf. *Dream*, 70 ('a sentimental coagulum'), 167 ('d'Alembert's dream of the coagulum of contiguous bees'), and Moran's bees (*Molloy*, 'trilogy', 169 ff.).

[ . . . ]

**[966] a pickthank friend**

Burton, III, 295. Cf. the poem 'Home Olga': 'the pickthank angus'. In the poem Beckett is something of a pickthank (i.e. less than friendly) friend to Joyce.

**[967] better be Cornelius Tacitus than Publius Cornutus**

Burton, III, 296.

**[968] Socrates was as cold as January**

Based on Burton, III, 301; but Beckett has 'Socrates' where all texts of Burton have 'Sophocles'. The error reappears in *Dream*, 61, and in the story 'Echo's Bones', 14, where Socrates is a 'white-headed boy', and Belacqua is 'cold as January at the best of times' (3-4).

**[969] an old Priapian dizard flickering after a young wench**

Based on Burton, III, 303. Cf. 'flicker' in *Murphy*, chapter 10.

**[970] If the dam trot the foal will not amble**

Burton, III, 306. Cf. *Dream*, 180, of the Fricas, mother and daughter.

**[971] Let women come thrice abroad: baptism marriage & burial**

Based on Burton, III, 308. Cf. *Dream*, 156 (the Alba: 'why am I thus abroad', etc.). All three events are found in the poem 'Casket of Pralinen ....'

**[972] from heresy, jealousy, & frenzy - Good Lord deliver us**

Burton, III, 311.

**[973] nova novitia**

Burton, III, 313; 'fresh examples'.

**[974] jugum suave et leve**

Burton, III, 320; 'a light yoke'.

[ . . . ]

**[VERSO]****[975] he said whitely**

Cf. *Dream*, 186 and 'the white voice' in 'What a Misfortune' (*More Pricks Than Kicks*, 157). 'Whitely' is in Dr Johnson's Dictionary and occurs in Shakespeare's *Love's Labours Lost* but not with reference to speech. Cf. French: 'Dire tantôt blanc, tantôt noir' = to say first one thing, then another.

**[976] in sight of****[977] organism adequately alkaline**

Cf. *Dream*, 77: 'I am not adequately alkaline'.

**[978] deem**

Cf. Shakespeare, *Troilus and Cressida*, IV, iv; Dr. Johnson's Dictionary quotes it from Shakespeare as a noun.

**[979] desquamation**

The act of scaling foul bones; in Dr. Johnson's Dictionary. Used in *Dream*, 80: 'the branny desquamation'.

**[980] satyriasis of impotence**

In Dr. Johnson's Dictionary; 'leprosy' in OED's 2nd (figurative) meaning. Cf. 'satyriasis' in Beckett's translation of René Crével's 'Every one thinks himself phoenix . . .' in the September 1932 issue of *This Quarter*.

**[981] enuresis**

Incontinence, bed-wetting; not found in OED until 1933 Supplement.

**[982] hors d'oeuvre of colostrum non suivi**

Cf. *Dream*, 195 ('never to be suivis'), anticipated on 49 ('hors d'oeuvre') and 81 ('colostrum').

**[Blank]**

[ . . . ]

**[983] the bull-bellowing Pope raging in the West**

Based on Burton, III, 332.

**[984] Janisary Jesuits, that dissociable Society**

Burton, III, 332. Cf. *Dream*, 101, 209 ('the Jesuit with no or but little nonsense about him', cf. 'A Wet Night', *More Pricks Than Kicks*, 61).

**[985] as he that walks by moonshine in a wood they groped in the dark**

Burton, III, 337. Cf. *Dream*, 9: 'He groped', etc..

**[986] Kiss the pyx**

Burton, III, 346.

**[987] ex ungue leonem**

Burton, III, 347.

**[988] the feesimple of heaven**

Burton, III, 350. Cf. *Dream*, 41 ('the fee-simple' of the Smeraldina).

**[989] a rope of popes**

Burton, III 366.

**[990] quodlibetaries**

Burton, III, 367. Cf. 'quodlibet' in 'Dante and the Lobster' and 'A Wet Night' (*More Pricks Than Kicks*, 10, 85).

**[991] Jew falls into a privy on Saturday**

Burton, III, 375.

**[992] Hope that sweet moderator of passion and anchor to the floating soul**

Burton, III, 394; cf. *Dream*, 190, 192, 193, 205, and 'A Wet Night': 'before his soul heaved anchor' (*More Pricks Than Kicks*, 84).

[ . . . ]

**[993] That night two shall be in a bed - one received and the other left**

Burton, III, 398. Cf. 'Yellow' (*More Pricks Than Kicks*. 183): 'Belacqua felt like the rejected of those two that night in a bed'.

**[994] He will have mercy on whom he will have mercy**

Burton, III, 398. Cf. *Dream*, 182 (the death of Nemo), 208 ('she could have mercy ...' and 'A Wet Night' ('she might have mercy ...', *More Pricks Than Kicks*, 60).

**[995] hieroglyphic for conscience is a mill (as well for the torture as the continuance)**

Burton, III, 400.



[996] **And now abideth these 3: Doubt, Despair & Scrounging: but etc . . . .**

Cf. Burton, III, 401-3. Cf. *Dream*, 200, and 'A Wet Night', *More Pricks Than Kicks*, 54.

[997] **sharking**

Burton, III, 403.

[998] **Collier's theology**

Burton, III, 419.

[999] **extrapolation**

[ . . . ]

[1000] **Chateaubriand - the Sachem of French Romanticism (Gautier)**

From Théophile Gautier, *Histoire de Romantisme*, Paris: Fasquelle, 1927, 4.

[1001] **They fought the hydra of perakism on the hippogriff of Ariosto.**

Gautier, 6; 'perakism' = fageyism.

[1002] **Hesitating at the Y of the crossroads.**

Gautier uncertain whether to choose poetry or painting in chapter two of the *Histoire*. Cf. *Dream*, 79, and 186 ('John ... of the Crossroads').

[1003] **inversation, immunication, polylogue intérieur, catalogue extérieur**

Presumably Beckett trying out coinages (cf. 'incommunication' in *Murphy*), although he used 'polylogue' in his Trinity lectures. Cf. *Dream*, 45 and 'poliloquy' (*Dream*, 195).

**[1004] free nill**

A coinage deriving from the reading of St. Thomas à Kempis and St. Augustine; cf. *Dream*, 192.

**[1005] chiarinoscurissimo**

A coinage: 'most darkly clear' (?). Cf. *Dream* 197, where it is linked with item [301], and 'The Possessed' (March 1931), *Disjecta*, 100.

**[1006] pyrographer**

Someone engaged in 'poker work', designs made on wood and other surfaces by means of a heated metallic point. Cf. *Dream*, 50: 'pyrogenous'.

**[1007] analgesia, analgia, analgetic, rectalgia, algum trees out of Lebanon**

More 'hard words' and a quotation from *II Chronicles* 2:8. The 'algum trees' are in the poem 'Enueg 1' and the story 'Echo's Bones', 9 (Lord Gall's); *Dream* opts for 'agenesia' (71, 141), and 'Algia' (32).

**[1008] radical not palliative**

Dr Johnson, *Rambler* no. 32; but in this context possibly from a medical book.

[ . . . ]

**[VERSO]****[1009] Strauss's Heldenleben: Whistler & his dog**

Cf. German notebook 2 (Reading), in the entry for 20 November 1937: 'Strauss's *Don Quixote* so good that I have difficulty connecting it with Heldenleben. *The Triumph of the Quixote*, one might say'. Lord Gall's mount in the story 'Echo's Bones' is called Strauss.

**[1010] prepicassian era**

The era before Picasso's; cf. 'postpicassian' in *Dream*, 46, and a letter of 28 July [1974] to A. J. Leventhal (HRHRC).

**[1011] ad maiorem gloriam**

'A.M.D.G.'; with God ('Dei') conspicuous by His absence.

**[1012] To clysterize**

Cf. Burton 2, 241, on clysters; and 'clyster' (*Dream*, 81).

**[1013] gloria (coffee & brandy)**

A popular (particularly in Ireland) name for this drink, which figures (with 'rosiner') in 'Love and Lethe' (*More Pricks Than Kicks*). 'Gloria' is in Brewer, 'rosiner' not.

**[1014] to gloss****[1015] to laugh from the teeth outward**

Proverbial; Tilley T 423. Cf. *Dream*, 220 (of the Parabimbi) and 'A Wet Night' (of 'the crone', *More Pricks Than Kicks*, 71).

**[Blank]**

[ . . . ]

**[1016] ~~???~~ philogynist**

Fond of women.

**[1017] col legno**

A musical instruction, requiring the player of a stringed instrument to use the wooden part of the bow to strike the strings. Probably not based on Dante, *Purgatorio*, 32, 44, where the two words are separated by 'becco d'esto'.

**[1018] cacoethes (scribendi, loquendi)**

Cf. *Dream*, 133, and the story 'Echo's Bones', 19. Common Latin tag, deriving from Juvenal's seventh satire.

[1019] P. N. (?)

[1020] **cynasoed [sic] face**

An error corrected in *Dream*: ‘cyanosed’ (62). Cf. ‘cyanosis’ in ‘Love and Lethe’ (*More Pricks Than Kicks*, 97, of Mr Tough), the story ‘Echo’s Bones’ (22, the cyanosis of Mick Doyle), and ‘the first cyanosis of youth’ (*Murphy*, chapter 9).

[1021] **muscular incoordination, mental disturbance & finally narcosis**

[1022] **jactitation of the lips**

[1023] **the toper has a furred tongue, heavy breath and in the morning a sensation of sinking until he has had his dram**

Cf. ‘My tongue is foul’ (*Dream*, 80).

[1024] **my nose is a beacon of acne rosacea and my conjunctivae are biletinged**

Cf. *Dream*, 231-32 and ‘A Wet Night’ (of the Man of Law, *More Pricks Than Kicks*, 69).

[ . . . ]

[VERSO]

[1025] **Dactyl** — ∪ ∪  
**Anapest** ∪ ∪ —  
**Trochee** — ∪  
**Spondee** — —

Cf. *Dream*, 36 (‘Dactyl-trochee’), 55 (‘dactyl trochee’), 209 (‘stressing all the words that should be stressed’).

[1026] **Grock**

**Warum  
 Nicht möglich (sans blague)  
 sentimentique**

Great Russian clown, the mocking *eminence grise* of *Dream*. *Life’s a Lark*, Grock’s autobiography, was published in an English translation by Heinemann in 1931. Cf. *Dream*, 20 (‘sans blague’),

45 ('belle blague'), 70 ('sentimental'), 125, 173, 204, 227, etc., and a letter of 14 December 1955 to Peter Hall, a copy of which was sent to Alan Schneider (Boston College).

**[Blank]**

[ . . . ]

**[1027] mania à potu (D.T.) (?)**

Continuing the alcoholic theme from the previous recto?

**[1028] asthenia**

Not used in *Dream*, but saved for *Murphy*, chapter 4.

**Dividing line**

**[1029] Freudlose Witwe**

Beckett's play on *The Merry Widow*, by Franz Lehár (cf. *Happy Days*); this widow is miserable. Cf. *Dream*, 217, applied to the Parabimbi.

**[1030] Horror vacui**

A variation on 'Nature abhors a vacuum'.

**[1031] Oh I think the horizontal position for creative work**

Beckett had been 'in bed for the last week' when he told MacGreevy (letter of 29 May 1931) that he was 'writing the German comedy'. Proust famously wrote in bed.

**[1032] styptic: astringent for arresting haemorrhage**

**[1033] crassamentum blood clot**

Cf. *Dream*, 79 ('clotting the lush blood'), 161 ('a spouting and ingurgitation of crassamenta'); and 'What a Misfortune': '(Otto Olaf) died in the end of a clot' (*More Pricks Than Kicks*, 148).

**[1034] scapula shoulder-blade**

Cf. item [952] under the heading 'Corsetry'.

**[1035] sanies discharge from a sore**

Given a quasi-generic status in the poems 'Sanies I' and Sanies II' (*Echo's Bones*). Cf. *Dream*, 108, 228 and 'Yellow' (*More Pricks Than Kicks*, 180); and also *Dream* 81: 'My pus is ... yellow'.

**[1036] flaws of wind (Little Dorrit)**

From chapter 9 of Dickens' novel. Cf. 'little flaws of saliva' (*Dream*, 187), 'little flaws of dawn' in 'Yellow' (*More Pricks Than Kicks*, 176), and 'grey flaws of tramontane' in the story 'Echo's Bones', 27.

**[1037] oleum ricini**

Castor oil. Cf. *Dream*, 147.

**[1038] On the costume gown scarves of two colours may be ~~??~~ worn. This side light [inserted from before 'this'] & sombre that.**

Very probably inspired by the clothes page of the Dublin *Evening Herald*; cf. 'Corsetry' above (item [948]).

**[1039] mulligatawny soup is very nice when it is hot  
it's very good cheese but it's eating my bread**

The Dublin *Evening Herald* of 1931-2 typically included recipes and food features on the same page as its clothes features, in what eventually was openly called a 'woman's page'. Compare Belacqua on bread and cheese in 'Dante and the Lobster', and 'The coffin was not going to eat him', (*More Pricks Than Kicks*, 12 ff., 192).

[ . . . ]

**[VERSO]****[1040] Landmarks:**

Not a title, or sub-title, but a key word early in chapter one (the only chapter Beckett certainly read) of Sir James Jeans's *The Universe Around Us*, Cambridge: at the University Press, 1929. Chapter one ('Exploring the Sky') occupies 1-88.

- [1041] **1 Galileo's investigation of solar system**  
**2 ~~Brothers~~ Two Herschels' - Sir William (North of N.W.)**  
 [inserted] **& Sir John (South of N.W.) [inserted] - investigation**  
**of Galactic system.**  
**3 1838 : Distance of a star measured + (parallactic motion**  
**first observed)**  
**4 Photographic astronomy**

Jeans, 16, 23, 31, 37.

[Blank]

- [1042] **Bacon : inventor of spectacle**

Jeans, 1, speaking of Roger Bacon. The first entry of five consecutive recto pages taken from Jeans's book.

- [1043] **1st telescope, Galileo, 1610**

Jeans, 1.

- [1044] **clock-stars**

Jeans, 10.

- [1045] **astronomical time-scale infinitely longer than human time-**  
**scale. Human existence a tock of astronomer's clock**  
**Earth's 'existence'.                      2000, million years**  
**Life on earth                                      300,                      "                      "**  
**Man's                      "                                      300,000 years**  
**Astronomical science                      3,000                      "**  
**Telescopic Astronomy                      300                      "**

Jeans, 12 and (the table) 13. Reflects Beckett's lifelong interest in numbers, calculation and tabulated information. Jeans has 'ticks' for 'tock'.

**Dividing line** [reflecting the sub-divisions of Jeans]

- [1046] **Venus : Morning    Evening**  
**Phosporos    Hesperus.**  
**Lucifer**

Jeans, 17. A familiar Beckettian point of reference later, notably in *Ill Seen Ill Said*. Malone's pencil is a Venus.

**[1047] Asteroids between Mars & Jupiter**

Jeans, 17.

**[1048] Neptune calculated (not observed) from observed vagaries of orbit of Uranus (Greatest triumph of human thought) !!**

Jeans, 18-19. Cf. *Dream*, 221 ('A Wet Night'; *More Pricks Than Kicks*, 72), and *Murphy*, chapter 13.

**Dividing line****[1049] Rule of apparent brightness : inverse square of distance**

Jeans, 24.

[ ... ]

**[1050] Milky Way is a stellar equator.  
Richness of starfield depends on galactic latitude**

Jeans, 24-25, who hyphenates 'star-field' and 'telescope-field' (25). Cf. *Dream*, 16, 137, and, more memorably perhaps, *Murphy*.

**[1051] Galileo confirms his view of solar system by observation of Jupiter's planetary system. Sir W. Herschel confirms his view of galactic system by observation of extra-galactic nebulae**

Jeans, 27.

**[1052] Nebulae:**

- (1) Planetary nebulae.
- (2) Galactic nebulae (explaining 'coal-sack' in Milky Way.)
- (3) Extra-galactic nebulae. Spiral form, like candle-light seen through horn, island universes similar to galactic system.

Paraphrasing Jeans, 28-30; cf. *Dream*, 16 ('interstellar coalsacks'), and the galactic coalsack of *Murphy*, chapter 9.

**Dividing line**



[1053] **Lack of optical evidence of earth's motion ~~by~~ with which Ptolemy <sup>29</sup> confirmed his system) explained by great distance of nearest stars. (Apparent absence of parallactic movement)**

Paraphrasing Jeans, 31, which reads 'motion' for 'movement'.

[ . . . ]

[1054] **Nearest Star: Proxima Centauri at 25,000,000, million miles.**  
**Nearest planet: Venus : @ 26,000,000.**

Jeans, 34 and table 35.

[1055] **Vernier moving scale for measuring fractional subdivisions**

Cf. *Dream*, 231 ('vernier of appreciation'), and 'A Wet Night' ('vernier of appraisalment', *More Pricks Than Kicks*, 81).

### Dividing line

[1056] **Constellations: true families, like in kind, in sympathetic motion, not accidental concourses of stars: the moving cluster of Berenice's Hair, of Orion's Belt etc . . . Appears in simplest form as a 'binary system'**

Based on Jeans, 39. Cf. 'I cannot read the stars, in spite of my astronomical studies', *Molloy*, 'trilogy', 60.

[1057] **star-field**

Jeans, 39, Beckett on this occasion recording the hyphen. But cf. *Dream*, 16, 137 where there is no 'hyphen of passion' (27).

[1058] **Weight of any body (sun, earth, etc.) obtained by observation of a body in its gravitational field.**

Jeans, 44; cf. *Dream*, 222 ('gravitational nets') and 'A Wet Night' (*More Pricks Than Kicks*, 73).

[ . . . ]

[1059] **Gravitational orbit always an ellipse**  
**" force at one or other of foci**  
**elliptical eccentricity : ratio of distance between foci to sum of distances between foci & any point on elliptical curve.**

**When elliptical eccentricity is zero, ellipse is a circle; when elliptical eccentricity is unity, ellipse is a straight line. Planetary ellipses are of small eccentricity**

Jeans, 45 and figure 4, 46; cf. footnote on 45. Cf. *Dream*, 16: 'loci that shall never be co-ordinate'.

**[1060] Double elliptical motion of binary systems, the components being comparable in weight**

Paraphrasing Jeans, 46.

**[1061] Spectroscope: for measuring velocities of stars approaching or receding along line of sight. Stella [sic] spectra generally lacking in certain short colour wave-lengths, so that they appear as a pattern slashed with dark bands rather than a graded continuum of colour. In stellar spectrum spectral band is found to [continuing on to next recto] be shifted towards red or violet end. When shift is towards red end, light emitted by star reaches us in abnormally red state, with abnormally long light wave-lengths. Star is receding. When shift is towards violet end, star is approaching. ~~??~~ Spectral shift resulting from motion of luminous source is called Doppler- effect. Velocity measured from amount of this shift.**

Based on Jeans, 49-50, with paraphrases of 50-51, and use made of the footnote on 51 and Plate VIII, an illustration of 'pattern with dark bands'. Faintly anticipatory of the receding/advancing figure towards the end of *Watt*, finished more than a decade later. Cf. 'spectral margins' and 'ultra-violets' (*Dream*, 28, 119), 'Yellow' ('ultra-red' and 'ultra-violet') and 'Draff' ('ultra-violet'), *More Pricks Than Kicks*, 175, 190.

**[1062] Composite binary spectrum.**

Paraphrasing Jeans, 51-52; cf. *Dream's* 'hoary old binary', 28 and 'livid spectrum', 79, and 'Love and Lethe' (' as the sun of a binary in respect of its partner'; *More Pricks Than Kicks*, 93).

**[1063] Spectroscopic binaries: betrayed by their composite spectra. Telescopically indivisible, spectroscopically divisible.**

Paraphrasing Jeans, 51.

**[1064] Dimensions of space determined by the amount of matter it contains. More matter, less space. No matter, infinite space.**

Paraphrasing Jeans, 73.

[ . . . ]

**[1065] In cosmologies of Einstein and de Sitter time only enters on equal partnership with space in a purely formal sense; 1 light year (10,000,000,000,000, kilometres) = 1 years.**

de Sitter explains displacement towards red in spectra of extra-galactic nebulae in 2 ways:

(1) The more distant the object the slower its time. Time most rapid for observer just where he happens to be. Hence, automatically, light waves from distant source slower (longer) (redder) than those from proximate source.

(2) Running away, flattening, stampeding an inherent ~~??~~ property of the cosmic constituents, astral straws afloat on the stream of time.

Jeans, 76, and paraphrases of 77,78. Beckett's interest in Time anticipates *Murphy* but the 'astral straws' get into *Dream*, 119.

**[1066] The grey hairs of the stars**

From Jeans, 81, where it sounds less poetic.

[ . . . ]

**[1067] Emptiness of space**

Jeans, 87, part of a critique of de Sitter's cosmology; no doubt a very suitable place for Beckett to stop reading *The Universe Around Us* and to draw a line across his notebook.

**[Line designating the end of material from Jeans]**

**[1068] vitrify**

**[1069] halener = flairer**

'To sniff, catch the scent of'; from Charles Perrault, 'La belle au bois dormant', (*Contes*, ed. Marc Soriano, Paris: Flammarion, 1989, 252). *Dream* makes Balzac 'a distillatio of Euclid and Perrault' (120).

**[1070] tire la chevillette, la bobinette cherra.****(Red Ridinghood's Grandmother to the Wolf.)**

From Charles Perrault, 'Le petit chapeçon rouge' (*Contes*), also said by the wolf to Little Red Ridinghood. Cf. *Dream*, 237, and 'A Wet Night' (*More Pricks Than Kicks*, 86). In a letter to Thomas MacGreevy of 7 July (7 August?) 1930 Beckett refers to *Whoroscope* as 'Little Red Riddensnood' (TCD).

**[1071] Man trägt wieder Herz**

German proverbial phrase; adapted for *Dream*, 139.

**[1072] Dost. done in the eye into english**

Beckett's interest in Dostoyevsky is shown in *Proust* (1931), a letter of 29 May 1931 to Thomas MacGreevy (TCD), a letter of 14 October 1930 to Charles Prentice (Reading) and item [120] in the notebook, from Praz. Cf. *Dream*, 137, where Beckett adapts this by application to his Rimbaud translation ('Drunken Boat'). Cf. item [1157]. In 'A Wet Night' (*More Pricks Than Kicks*, 12) the Professor uses the phrase 'did in the eye' (not in *Dream*).

**[1073] The American Bar in the rue Mouffetard**

Obviously a favourite watering hole for Beckett, cf. 'Same. II' (*Echo's Bones*).

**[1074] Femminile**

Probably taken either from Mario Praz, *La Carne, La Morte e Il Diavolo*, Florence, 1930, 201 (Eng. trans., 228) or from line 49 of Leopardi's poem 'Aspasia'.

**[1075] Translating Rimbaud I had great trouble mitigating the chevilles**

Cf. the 'chevilles' in Racine's *Esther* (letter of either 17 or 24 June 1930 to Thomas MacGreevy). Beckett sold his translation of 'Le Bateau ivre' to Edward Titus early in May 1932. Belacqua tries out some semi-Rimbaldian 'chevilles' of his own on Lord Gull in the story 'Echo's Bones', 14.

**[1076] ukase**

An edict of the Russian Tsarist government; more generally, any arbitrary order.

**[1077] tulipomania**

Cf. Addison, *Tatler* no. 218: 'tulippomania'.

**[1078] Je ne peux t'écrire plus longuement la contemplostate de la nature ~~???~~ m'absorculant tout entier.****[1079] mois de juin fre (?)****[1080] aller à tombeau ouvert**

To go 'at full pelt'; perhaps taken from near the beginning of Anatole France, *Le lys rouge*. Cf. *Dream*, 21 (Lucien's letter), 139 (Belacqua's heart).

[ . . . ]

**[VERSO]****[1081] dal tuo podere e dalla tua bontate  
riconosco la grazia e la virtute  
(Par. 31-83)**

Dante, *Paradiso*, canto 31, lines 83, probably transcribed either from the 'ignoble' Salani edition (*Dream*, 51) or from the Scartazzini-Vandelli 1922 edition. Cf. items [321] - [315], [1096] and [1097]. Trans: 'by virtue of thy might and goodness I recognize grace and power'.

**[1082] Da questo passo vinto me concedo  
più che giammai da punto di suo tema  
soprato fosse comico o tragedo  
ma or convien che il mio seguir desista  
più dietro a sua bellezza, poetando  
come all'ultimo suo ciascuno artista  
(30.22 ....)**

Dante, *Paradiso*, canto 30, lines 22-24, 31-33. Cf. *Dream*, 43 (with 'ci' for 'me' in line 22). Probably transcribed either from the 'ignoble' Salani edition (*Dream*, 51) or from the

Scartazzini–Vandelli 1922 edition. Cf items [312] - [315], [1096] and [1097]. Trans: ‘And here I concede defeat greater than tragic or comic poet at the point of their theme ( . . . ) yet my further quest to follow her beauty in verse has to be abandoned as in the end every artist must’. Cf. ‘le verbe s’arrête on dirait du Dante’ (*Premier amour*, Paris: Minuit, 1970, 44), in a passage not translated for *First Love*.

**[1083] Coexistence:**

**dove s'appunta ~~ogni~~ ogni ubi e ogni quando**  
(29.12)

Dante, *Paradiso*, canto 29, line 12, probably transcribed either from the ‘ignoble’ Salani edition (*Dream*, 51) or from the Scartazzini–Vandelli 1922 edition. Cf. items [312] - [315], [1096] and [1097]. Trans: ‘where is centred every ubi and every quando’.

**[Blank]**

[ . . . ]

**[1084] paraphrasing the abrégé of his adventures**

Beckett’s translation of Diderot, *Jacques le fataliste, Oeuvres complètes*, Pleiade edition, 1951, 500. Beckett mentions Diderot and *Jacques* in a letter to Thomas MacGreevy of 8 October 1932. Cf. *Dream*, 117.

**[1085] ~~At the end of the day~~ the number ~~??~~ of toothpicks remaining [inserted] in my waistcoat pocket at eventide is proportionate directly to the diversion, inversely to the ennui, of my day.**

Translated (with toothpicks substituted for snuff) from Diderot, *Jacques le fataliste*, Pleiade, 494.

**[1086] the quiproquo of living.**

Translated from Diderot, *Jacques le fataliste*, Pleiade, 518. Cf. *Murphy*, chapter 1.

[1087] **Reif, sind, in Feuer getaucht, gekochet  
Die Frücht und auf der Erde geprüft und ein Gesetz ist  
Das alles hin**

Crossed through transversely. From Hölderlin, 'Mnemosyne', third version, lines 1-3, the third word of line 3 of which reads 'hineingeht'. My thanks to Dr. John Wiczorek for identifying this source. Trans: 'Ripe are, dipped in fire, cooked / The fruits and tried on the earth, and it is law, / ( . . . ) that all must enter in'.

[1088] **a chalice of bitterness.**

Translated from Diderot, *Jacques le fataliste*, Pleiade, 606.

[1089] **Ich habe Heute die ganze Nacht gehasst  
(Bismarck)**

Bismarck was a chronic insomniac (see Otto Pflanze's biography, vol. 2, 51-2, 23; vol. 3, 32-33, 75).

[1090] **To anti-chamber**

Rare in English; presumably from French 'faire antichambre', to dance attendance upon. Cf. *Dream*, 152 ('anti-chambers of the arcana').

[ . . . ]

[1091] **Die Bitchlein sweifen niemals im Wald.**

Adapted from Goethe, 'Wanderers Nachtlied II'; my thanks to Dr. John Wiczorek for identifying this source. Trans: 'the little bitches never fuck in the forest'. Cf. *Dream*, 80, with 'schweigen' for 'sweifen'.

[1092] **needlement (?)**

[1093] **The first engagement entered upon by two beings was at the  
foot of a rock crumbling into dust, under the inconstant sky,  
believing their hearts freed from vicissitudes when all within  
& around was passing & changing**

**Oui les premiers baisers, oui, les premiers serments  
Que deux êtres mortels échangèrent sur terre,  
Ce fut au pied d'un arbre effeuillée par les vents,  
Sur un roc en poussière - .**

Beckett's translation of a passage from Diderot, *Jacques le fataliste* (*Oeuvres complètes*, Pleiade, 1951, 567) and lines 109-112 of Alfred de Musset's poem 'Souvenir' (*Poésies*, Pleiade, 1957, 408). Cf. *Dream*, 189, which quotes line 109 in italics.

**[1094] pierce the shadows of his conduct**

Cf. *Dream*, 118 ('to pierce the shadows and tangles of Belacqua's behaviour'), 227 ('pierced through his gloomy condition').

**[1095] Tiresias: Venus huic erat utraque nota,  
he had violated with a blow of his staff [inserted] in the green  
forest two immense serpents coupling.**

The first of several entries from Ovid, *Metamorphoses*, in Latin and English quoting III, 323 and translating 323-25. Cf. 'Twice I parted two crawlers', line 43 of the poem 'Text' published in 1931.

[ . . . ]

**[VERSO]**

**[1096] Narcissus**

**' . . . leccare [sic] lo specchio di Narcisso.'  
Inf. XXX.128**

Apparently an error for 'leccar', as in all major editions of Dante. Probably transcribed either from the 'ignoble' Salani edition (*Dream*, 51) or from the Scartazzini-Vandelli 1922 edition. Cf. *Dream*, 124 and *Murphy*, chapter 9. Trans: 'to lap up the mirror of Narcissus'.

**[1097] Quali per vetri trasparenti e tersi,  
ovver per aque nitide e tranquille,  
non sì profonde che i fondi sien persi,  
tornan di nostri visi le postille  
debili sì, che perla in bianca fronte  
non vien men tosto alle nostre pupille;  
tali vid'io ~~facee~~ più facce a parlar pronte:  
per ch'io dentro all'erro [sic] contrario corsi  
a quel ch'accese amor tra l'uomo e il fonte.  
(Par.III.10)  
(The Spirits of the Moon)**



**as from transparent polished glass or from tranquil shining shallows the details of my face return so faint that a pearl on a white brow comes no slower to my pupils, so [continuing on to the adjacent recto] I saw the eager faces and in me was reversed the error that lit a fire of love between the man & the pool**

The Italian original of Dante was probably transcribed either from the 'ignoble' Salani edition (*Dream*, 51) or from the Scartazzini–Vandelli 1922 edition. Cf. 'Le Concentrisme' (*Disjecta*, 37: 'un caillou à peine visible contre un front exsangue'). The English is apparently Beckett's own translation of Dante, *Paradiso*, Canto 3, line 10 ff. Cf. the Alba's remark, *Dream*, 174, and 'Dante and the Lobster', *More Pricks Than Kicks*, 9.

**[1098] He'll live to be old, said Tiresias, if  
he never know himself. (si se non noverit)**

Ovid, *Metamorphoses*, III, 348, and based on III, 347-8.

**[1099] him many youths, many maidens, coveted;  
" no " no " touched;**

Ovid, *Metamorphoses*, III, 353, 355.

**[1100] Separated from his faithful companions**

Ovid, *Metamorphoses*, III, 379.

**[1101] Echo's bones were turned to stone.**

Ovid, *Metamorphoses*, III, 399; the point of origin of the title *Echo's Bones and other precipitates*, Paris: Europa Press, 1935). Cf. 'petrified' (*Dream*, 124).

**[1102] no branch ever fell on the pool, a coppice suffered the place  
to be warmed by no sun**

Ovid, *Metamorphoses*, III, 409-410, translating: 'quem nulla volucris, / Nec fera turbarat, nec lapsus ab arbore ramus' and: 'silvaeque sole locum passura tepescere nullo'.

**[1103] hope without body he loves, a body he ~~thinks~~ takes it to be, a shadow it is.**

Ovid, *Metamorphoses*, III, 417, translating: 'Rem sine corpore amat : corpus putat esse, quod umbra est'.

**[1104] quod petis ist nunquam**

Ovid, *Metamorphoses*, III, 433: 'what you seek is nothing'.

[ . . . ]

[VERSO]

**[1105] His eyes are closed, he smokes a long pipe  
(Beethoven)**

The first of six items on the same page taken from Romain Rolland, *Vie de Beethoven* (1903, and many times reprinted). The 1927 Librairie Hachette edition has these entries on the pages indicated; this item is from Rolland, 4. Cf. *Dream*, 138, and item [481].

**[1106] She's another unsterbliche Geliebte  
(Beet.'s Teresa Brunsvik)**

Rolland, 40, 34, footnote 1. Cf. *Dream* 56, 138. The letter from Beethoven to 'the Immortal Beloved' seems to have prompted some of the excesses in the Smeraldina's billet doux in *Dream*.

**[1107] the 7<sup>th</sup> & 8<sup>th</sup> aufgeknoepft**

Rolland, 49, quoting Beethoven's own description of his Seventh Symphony, Beckett's favourite of the nine, the 'unbuttoned' symphony of *More Pricks Than Kicks* ('What a Misfortune'; cf. *Dream*, 188), from which the two musical quotations (106, 229) are taken.

**[1108] Poor B! he was very shortsighted.**

Rolland, 37 and footnote 2. Cf. *Dream*, 138.

**[1109] 6 melodies An die ferne Geliebte**

Rolland, 42.

**[1110] Mein Reich ist in der Luft**

Rolland, 43, quoting a letter of Beethoven's to Franz von Brunswick; 'My kingdom is in the air'.

**[Blank]**

[ . . . ]

**[1111] *perque oculos [sic] perit ipse suos***

Ovid, *Metamorphoses*, III, 440; 'by his own eyes he was undone'.

**[1112] *multis [inserted] latebra opportuna (Bois de Vincennes)***

Ovid, *Metamorphoses*, III, 443; 'many a secret opportunity'. Cf. *Dream*, 13, where Beckett uses the Bois de Boulogne as a yardstick for the Mödelberg and *Murphy*, chapter 5, where the phrase is applied to Market Road Gardens. Cf. 'opportune for many' in item [1118] no. 6.

**[1113] *an exiguous water prohibits***

Ovid, *Metamorphoses*, III, 450; translating 'Exigua prohibemur aqua'. Cf. *Dream*, 128: 'exiguous patents', and item [1118] no. 6.

**[1114] *iste ego sum  
uror amore mei  
roger anne rogem  
quod cupio mecum est***

Taken from Ovid, *Metamorphoses*, III, 463, 464, 465, 466. Trans: 'I am he ( . . . ) I burn with love of myself ( . . . ) shall I woo or be wooed? ( . . . ) What I desire is in me'. Cf. item [1118] no. 6.

**[1115] *I would that what I love were absent from me***

Based on Ovid, *Metamorphoses* III, 468 ff; 'vellem, quod amamus, abesset'. Anticipates the fourth of the *Quatre poèmes*: 'je voudrais que mon amour meure'. Cf. Belacqua on Thelma in 'What a Misfortune' (*More Pricks than Kicks*, 146), and item [1118] no. 6.



have felt it; ~~nor does~~ my image ~~deceives~~ tricks me no more;  
 I burn with love of myself; I kindle & suffer ~~the~~ flames;  
 What shall I do? shall I woo or be wooed? Why woo at all?  
 What I desire is in me; my abundance beggars me; I would  
 recede from my body. [continuing on to the next recto] I would,  
 strange lover, that what I love were absent. Now grief saps  
 strength, the term of life is at hand, in the ~~fulness~~ bitterness  
 of my age I ~~am~~ shall be extinguished. To me, laying down in  
 death my ~~burdens~~ sorrows, death is not a burden; I would that  
 he ~~??~~ should live who is loved, now two spirits die in concord.  
 (7) Where do you fly from me? Stay, have ~~mercy~~ pity,  
 desert not the lover. Grant me to see what I may not ~~touch~~  
 grasp & nourish my frenzy.  
 (8) Alas, boy, woe is me [inserted], vainly adored, vale.

[Blank]

Two and a half consecutive recto pages of a much corrected attempt at translating the spoken elements in the Narcissus story as told by Ovid in *Metamorphoses*, III, 381 ff.. Cf. *Dream*, 122, 124, 125, 175, and 'What a Misfortune', *More Pricks Than Kicks*, 146.

- [1119] We know that the Sleeping Beauty had agreeable dreams, so agreeable that she recognised the Prince when he disenchanting her, the Prince more beautiful than love and loving her more than himself, whom she entertained asleep.  
 Her children: Dawn a daughter & Day a son.  
 Mother-in-law opens, while her son the king is absent on an expedition against his enemy the Emperor Cantalabutte, expresses the desire to eat Dawn for her dinner & Day for her supper & the Beauty herself, à la Sauce Robert.

Beckett's translation and paraphrase of Charles Perrault, 'La Belle au bois dormant' (*Contes*, Paris: Flammarion, 1989, ed. Marc Soriano, 249 -250).

- [1120] The tub in the yard full of toads & vipers & scorpions & serpents.

Translating 'une grande cuve, qu'elle fit remplir de crapauds, de vipères, de couleuvres et de serpents' (Soriano, 252). Cf. *Dream*, 181.

[1121] **Asses Skin** Robe colour of time:  
**The bluest blue of the Empyrean**  
**When bordered with fat clouds of gold,**  
**Is not of a more azured colour.**

Translating Perrault, 'Une robe qui soit la couleur du Temps';  
 (Soriano, 221):

Le plus beau bleu de l'Empyrée  
 N'est pas, lorsqu'il est ceint de gros nuage d'or,  
 D'une couleur plus azurée.

Cf. 'the famous fatal skin' (*Molloy*, 'trilogy', 52)

[ . . . ]

[**VERSO**]

[1122] **Light strokes fell great oaks**

Proverbial; Tilley S 941.

[1123] **Autopornography**

[1124] **giving a sprat to catch a herring**

Proverbial; Tilley H 450.

[1125] **tuissim** ['m' added] **us**

Cf. *Dream*, 62, combined with 'immer Dein' from the end of  
 Beethoven's 'Immortal Beloved' letter.

[1126] **shabby moody man**

Cf. *Dream*, 85 ('a taste of the moody'), 217: 'He was a shabby  
 man, and often moody' (said of the Polar Bear; cf. 'A Wet  
 Night', *More Pricks Than Kicks*, 68, 81: 'shabby hero', not in  
*Dream*).

[**Blank**]

[ . . . ]

**[1127] Gifts of the Fairy:**

To the beautiful younger daughter that every word she spoke would be a flower or a precious stone.

To the ugly elder daughter (Fauchon) that every word she spoke would be a viper or a toad.

**Eh Bien, ma mère! (Two of each) Je vous demande pardon ma mère 2 roses, 2 pearls & 2 diamonds.**

From Charles Perrault, 'Les Fées'; Soriano, 268, 270, 272 note 18, 269. Cf. *Dream*, 77 ('toad ( . . . ) viper ( . . . ) scorpion ( . . . ) morpion').

**[1128] Cendrillon, or, Cucendron.  
Cinderella, or, Arcindra.**

From Charles Perrault, 'Cendrillon'; cf. *Dream*, 130: 'Arsecinder'.

**[1129] Wise ugly {Riquet à la Houppe  
{(tufted Riquet)**

Soriano, 280 ff.

**[1130] How many pebbles in Tom Thumb's pockets? The seven-league boots of the ogre fitted him like a glove, because they were fairy. Became in the end a procuror.**

From Perrault, 'Le petit poucet'; Soriano, 286 ff. 'Procuror' translates 'courrier'; (Soriano, 293). Cf. *Dream*, 215.

Anticipating *Molloy's* sucking-stones sixteen years later. Cf. *Dream*, 109: 'everything ends like a fairy-tale, or can be made to'; and 'A Wet Night' (*More Pricks Than Kicks*, 67).

[ . . . ]

**[1131] Avenant with his carp, his crow & his owl.**

From the Comtesse d'Aulnoy's *Contes* ('La Belle aux cheveux d'or'), the source of all the items over the next two-and-a-half consecutive recto pages.

**[1132] Blue Bird: Florine & Truitonne**

**Prince Charming with his chariot of winged frogs.**

**Birth of Blue Bird: (for 7 years)**

**Feathers cover his arms and form wings: his legs & feet become black & tiny; he sprouts hooked nails; his body shrinks; he is all garnished with fine silk feathers of celestial**

**blue; his eyes grow round & shine like suns; his nose is no longer but a neb of ivory; there is exalted on his head ~~an~~ a white [inserted] aigret that forms a crown; he sighs ravishingly & speaks similarly; in this state he utters a dolorous cry and with a snap of his wings takes flight from the fatal palace of Soussio.**

From the Comtesse d'Aulnoy's 'L'Oiseau bleu'. Cf. *Dream*, 120, 68 ('birdneb'), 45 ('neb in the heavens'). Anticipating 'the blue celeste of poesy' in *Lessness*. Cf. 'Blue Birds' in 'Love and Lethe' (*More Pricks Than Kicks*, 98), and 'birdnose' in 'Draff' (*More Pricks Than Kicks*, 190).

**[1133] Oiseau bleu, couleur du temps,  
Vole à moi promptement**

The 'refrain' from 'L'Oiseau bleu', mangled (almost) out of all recognition in the story 'What a Misfortune' (*More Pricks Than Kicks*, 135).

[ . . . ]

**[1134] At the window of Florine's tower a prodigious high cypress of swords, knives, razors & poignards.  
Florine at the court of Charming is called Mie-Souillon, sleeping in the Cabinet of Echos  
From the last egg a ~~???~~ pie of six birds. Madame, said Florine, I am eating astrologers, musicians & doctors.**

From 'L'Oiseau bleu'. Cf. *Dream*, 114 (a 'scullion to hope'), 154-55. 'Mie-Souillon' = 'scullion' (*Dream*, 155).

**[1135] Par la vertuchou!**

From 'L'Oiseau bleu'. Cf. *Dream*, 155.

**[1136] Furibon adversary of the Prince Lutin**

**[1137] Lutin aimé aimable & luxuriant  
invisible in his little red hat.**

**[1138] When Leander was Lutin**

**[1139] Bluet [inserted], a big blue tomcat, Grimalkin  
(Rominagrobis)**



[ . . . ]

[1140] **Leander shook the rose of gold & their [sic] fell a great rain of pistoles, doubloons; louis, crowns, nobles, sovereigns, guineas, sequins, ducats.**

All five of the above from the Comtesse d'Aulnoy's 'Prince Lutin'.

[1141] **Belle-belle, or, the Fortunate Knight.**

**her team:**

**Forte-Echine, Léger, Bon-Tireur, Fine-Oreille, Impétueux, Trinquet, Grugeon.**

From the Comtesse d'Aulnoy's 'Belle-Belle. ou le Chevalier Fortuné'. Cf. Belacqua's wedding speech in 'What a Misfortune' (*More Pricks Than Kicks*, 157).

[Blank]

[ . . . ]

[VERSO]

[Blank]

[1142] **x times y equals xy mother & father & me**

An abstract and mathematical, yet curiously poignant, estimate of family relationships.

[ . . . ]

[1143] **Kant to Nietzsche**

A reduced, anglicised version of Jules de Gaultier's *De Kant à Nietzsche*, Paris: Mercure de France. References are from the 10th edition of 1930. Four consecutive items in Beckett's *Whoroscope* notebook are also taken from Gaultier (pp.61, 92, 111), but the handwriting suggests that these entries were made some time after the *Dream* notebook citations. Beckett may have owned a copy of the book, which obviously helped him gain access to Kant. In the later notebook Gaultier becomes 'Gauthier'.

**[1144] Appetite for knowledge goes with decline of life.**

Based on Gaultier, 17.

**[1145] The splendid divulgation of the moribund**

Not quoted from Gaultier, but based on Gaultier's book, 17-18. Cf. the 'Addenda' to *Watt*: 'das fruchtbare bathos der Erfahrung'; 'the longest divulgation' of Chas in 'A Wet Night'; and the 'splendid divulgation' of Belacqua in 'Love and Lethe' (*More Pricks Than Kicks*, 63-64, 100).

**[1146] knowledge the Nihilist founding the modes of a more solid illusion, nourishing the darkness in which Life prospers.**

Continuing the underlined material of item [1145] and based on Gaultier, 18.

**[1147] Instincts of Knowledge & Life engaged in their comic warfare.**

Based on Gaultier, 19; this 'warfare' is the subject of chapters 2 and 3 of *De Kant à Nietzsche*.

**[1148] Competent copulation on the pillows of dogma & philosophy**

Based on Gaultier, 22-23.

**[1149] Monotheistic fiction bicuspid: Bible & Plato: torn ~~of~~ by the forceps of Sophism from the violated matrix of Pure Reason ... !**

Based on Gaultier, 26, with Beckett registering amusement at Gaultier's violent language ('... estropié par le forceps des sophismes au moyen desquels il fallut l'arracher de la matrice'). '[B]icuspid' is Beckett's. Cf. *Dream*, 84 ('bicuspids in a rictus'), 234 (the Professor) and 'A Wet Night' (the Ovoidologist; *More Pricks Than Kicks*, 84); the phrase 'reintegrate the matrix' occurs in the story 'Echo's Bones', 25, Belacqua to Mick Doyle.

**[1150] Curiosity focussed on relation between the object & its representation, between the stimulus & molecular disturbance, between percipi and percipere**

Paraphrasing Gaultier, 28-29. This is perhaps the most important of Beckett's jottings from *De Kant à Nietzsche*, the last item in the

list in *Dream*, 160, and re-surfacing in *Murphy*, chapter 11, where a nice distinction is ‘abuse[d]’.

- [1151] **The treachery of knowledge: creation of live [sic], giving body to moral & metaphysical phenomena, ideas, ~~??~~ cerebral phenomena, not to be explained by things, objective phenomena.**

Paraphrasing Gaultier, 30, who speaks more temperately of ‘L’énigme de Connaissance’.

[ . . . ]

- [1152] **Plato: object exists independently of senses**  
           idea       "       "       "       reason

Paraphrasing Gaultier, 31-32.

- [1153] **Idea substance of Divine Reason object of human reason: any particular object sensual deformation of the Idea that explains – the only reality. Propagates his ontology: again and again: Pirée (?) is a man.**

Paraphrasing Gaultier, 32-33, 34 (‘Infatigablement, il va prendre le Pirée pour un homme, comme si la fréquence de cette illusion devait avoir pour effet de la légitimer et de la rendre efficace’).

- [1154] **Hypnosis a dominant condition of life.**

Gaultier, 37: ‘L’hypnose gouverne tout ce qui est vivant’. Cf. the story ‘Echo’s Bones’.

- [1155] **Titania pressing to her bosom asses head of her lover**

Gaultier, 37: ‘Le mythe de Titania pressant sur son coeur la tête d’âne de son amant ne fait que préciser par le grossissement d’un sortilège le pouvoir de déformation propre à tout désir’. Cf. *Dream*, 160 and the first footnote of the story ‘Echo’s Bones’, 4, with ‘boosoms’ for ‘bosom’.

[Blank]

[ . . . ]

[1156]

Tennyson  
Dream of Fair Women

I read, before my eyelids dropt their shade ...

Dan Chaucer the first warbler ...

A daughter of the gods, divinely tall  
And most divinely fair ...

Star-like sorrows of immortal eyes ...

A queen with swarthy cheeks and bold black eyes  
Brow-bound with burning gold ...

My mailed Bacchus leapt into my arms ...

Tennyson, 'A Dream of Fair Women', lines 1,5,87-88,91,127-8,151. One source for the title of *Dream*. Cf. item [1161]. Cf. *Dream*, 209, with a 'turdus' probably borrowed from the notes to *The Waste Land*.

[1157]

Fitzgerald

Old Fitz ...

[ . . . ]

Your golden Eastern lay  
Than which I know no version done  
In English more divinely well (in the eye)

Tennyson, 'To E. Fitzgerald', lines 1, 32-34. Beckett's 'in the eye', which he liked to use of inaccurate translations, echoes item [1072], applied to Dostoyevsky. Cf. the Professor in 'A Wet Night', *More Pricks Than Kicks*, 72.

[1158]

Poet

Dowered with the hate of hate, the scorn of scorn,  
The love of love . . .

Tennyson, 'The Poet', lines 3-4.

**[1159] Vex not thou the poet's mind  
 With thy shallow wit  
 Vex not thou the poet's mind  
 For thou canst not fathom it.  
 Clear & bright it should be ever  
 Flowing like a crystal river  
 Bright as light & clear as wind.**

**Dark-browed sophist come not a-near  
 All the place is holy ground  
 Hollow smile and frozen sneer  
 Come not here**

**Brain of the purple mountain.**

Tennyson, 'The Poet's Mind', lines 1-9 and 29, with omission marks for the stanza break and the jump forward. Beckett quotes lines 5-7, restoring punctuation, in *Dream*, 87 and line 7 in the story 'Echo's Bones' (24, Belacqua to Mick Doyle). The 'purple mountains' recur in the story 'Draff' (*More Pricks Than Kicks*, 205).

[ . . . ]

**[1160] Sailor Boy**

**He rose at dawn &, fired with hope,  
 Shot o'er the seething harbour-bar  
 And reached the ship & caught the rope  
 And whistled to the morning star**

**God help me, save I take my part  
 Of danger on the roaring sea,  
 A devil rises in my heart  
 Far worse than any death to me ...**

Tennyson, 'The Sailor Boy', lines 1-4, 21-24, the first stanza and the last, with omission marks.

**[Blank]**

[ . . . ]

**[VERSO]**



**[1166] For alle keped they hir maydenhed,  
Or elles wedlok, or hir widwehed.**

Skeat's Chaucer, A text, lines 294-95.

**[1167] Writing the draff of stories, foregoing the corn  
But yit I say, what eyeth thee to wryte  
The draf of stories, & forego the corn?**

Skeat's Chaucer, A text, lines 311-12. An important entry, because of Beckett's wish to call his collection of stories *Draff*. Cf. 'swine's draff' in Kempis (item [590]).

**[1168] Envye is lavender of the court alway  
For she parteth, neither night ne day  
Out of the hous of Cesar; thus seith Dante;**

Skeat's Chaucer, B text, lines 359-61.

**[1169] For lo, the gentil kynd of the lioun!**

Skeat's Chaucer, A text, line 377.

**[1170] For love ne wol nat countrepleted be**

Skeat's Chaucer, A text, line 466.

**[1171] Glorious Legend**

Skeat's Chaucer, A text, line 473.

**[1172] And thogh thee lesteth nat a lover be,  
Spek wel of love;**

Skeat's Chaucer, A text, lines 480-81.

**[1173] And I answerde ageyn, and seyde, 'Yis ...**

Skeat's Chaucer, A text, line 505.

[ . . . ]

**[VERSO]****[1174] Let be the chaf, & wryt wel of the corn**

Skeat's Chaucer, A text, line 529. Cf. 'chaff' in the story 'Echo's Bones', 21.

**[1175] Calendar of goodness**

Skeat's Chaucer, A text, lines 533-34, which read 'Kalender'.

**[1176] I mot gon hoom, the sonne draweth weste,  
To Paradys . . .**

Skeat's Chaucer, B text, lines 563-64. The first line is used by Belacqua in conversation with, and trying to get away from, Lord Gall in the story 'Echo's Bones', 14.

**[Blank]**

**[Three blank versos and four blank rectos]**

**[LAST VERSO]**

**[1177]            28 Camden [sic] Grove**  
                           **Kensington**  
                           **London W.8**

2:3  
 6.9    8    9    6

Joyce's address from early May to late July 1931 was 28b Campden Grove; Richard Ellmann, *James Joyce*, London: Oxford University Press, 1959, 650-654. The Joyce family disliked the flat and Joyce called it 'Campden Grave'.

**[1178] Himmisacrkrüzidirkenjesusmariaundjosefundblütigeskreuz**

A Joycean imitation, given in *Dream*, 239, to 'A Leipzig prostitute', as a description of Dublin's bad weather of December 1931. (Cf. item [1179]). Repeated in 'A Wet Night', where the prostitute has become 'A divine creature' (*More Pricks Than Kicks*, 87).



**[1179] raining daggers  
goose flying barefoot from danger**

Two items written transverse across the page, both based on Burton (III, 162, 126). The first (cf. item [874]) may allude to the bad weather in Dublin in late 1931, cf. 'the daggers of rain' ('A Wet Night', *More Pricks Than Kicks*, 75); the second is used (with the murderer McCabe as the 'danger') in 'A Wet Night' (*More Pricks Than Kicks*). Cf. item [864].

[ . . . ]

**[ENDPAPER]**

**[1180] Volupté:  
Levana & our Ladies of Sorrow.  
Laus Veneris  
Belle Dame Sans Merci  
Mademoiselle de Maupin  
Une Nuit de Cléopâtre  
Le Roi Candaule  
Anactoria  
Lesbia Brandon**

A list of titles of works by Sainte-Beuve, Jean-Paul Richter, Swinburne, Keats and Gautier, all of them mentioned by Mario Praz, *La Carne, La Morte e Il Diabolo* (1930).

**[1181] He that wold not when he might  
He shall not when he wolda ...**

A very old saying (12th century or earlier) often applied (as for example by Henryson in 'Robene and Makyne') to male-female sexual relations, and the different perspectives of the two sexes. Cf. Burton, III, 234. My thanks to David J. Williams for help with this, the last item in Beckett's notebook.

## AFTERWORD

It will be apparent that, of almost 1200 items in the Notebook, a small handful have either been left without annotation or remain unsourced. I did not think it sensible to delay publication for the sake of what may prove difficult to identify for some time to come, if it ever can be. I would naturally welcome any helpful information that could be incorporated, with full acknowledgement given, in the event of any reprint of this book.

J.P.

