

MARGINALIA



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Thomas Hardy – *The Dynasts*

(Read by 1922; reread M. Dec. 6/76 – Th. Jan. 6/77 LZ)

TITLE PAGE

Desine fata Deum flecti sperare precando

(*Virgil A.6, 376*)

(*Don't trust fate to inflect prayers LZ*)

THOMAS HARDY PREFACE, 1903

lines marked by LZ –

It may, I think . . . poetic faith.

These phantasmal . . . Insight of the Ages.

A panoramic . . . in geometry:

In this assumption . . . matter of terminology.

Whether mental . . . not concerned here.

(*cf. "Influence" def. 2, Prep. & "A"; Bottom esp. pp. 94, 428-36*)

PART FIRST – FORE SCENE

(*source? Sp.: causa sui, part I App., pp. 30-31, Everyman trans.*)

pulsion (*Boyle: propelled forward vs traction*)

Byss (*cf. buzz Eliz.*)

Ajaccio (*capital of Corsica, Napoleon's birthplace*)

like a knitter . . . skilled unmindfulness

The mild, the fragile, the obscure content

This gift to visualize . . . bodies substantive (*Sp.*)

A Brain whose whole connotes the Everywhere

Bring cradles into touch with biers;

Whose Brain perchance . . . never learn. (*Sp.*)

PART FIRST – ACT I, SCENE I

Ay; begin small . . . St. Domingo burlesque.
And was Boney's letter . . . a huge mistake.

ACT I, SCENE II

fineless years (*infinite; W.S. coinage, Iago, O., III, iii, l. 173*)
To down this dynasty, set that one up

ACT I, SCENE III

an-hungered (*N.T.; a-hungry, Slender, M.W.W., I, i, l. 280*)
Cinque-Port towns (*S.E. coast; Hastings, Dover etc.*
defense privileges; Sussex, Kent 1278 on)
prepotency (*superior power; Browne 1646 Vulgar Errors, IV, 5;*
Darwin etc.)
wilding words (*uncultivated, bot. use; Scott, Wordsworth etc.;*
e.g. crabapple lscape)
clerk-o'-works (*Jon Bee Dictionary 1826 = minor official;*
S.E. sense 1820-50, public house)
coigns ("wedge," *e.g. coin of vantage*)
Fox (*Chas. James 1749-1806 excluded by George III from serving*
Pitt 1804 – man of letters, personal charm, anti-Pitt here, but
pro-again after Trafalgar furthered Russian alliance)
It sets a harmful . . . relieve the few! (*OK if true – Hardy's*
diction too stilted – doesn't help to verify the facts, tho in itself
a fact; cf. the last two lines of Spirit of the Years)
Nec Deus intersit — and so-and-so (*no God's here – quote*
from? meaning you know the "citation" or s.o.b.?)
The ministers . . . remain. (*cf. W.S. Lear*)

ACT I, SCENE IV

Dumb Show (*triple marked*)

ACT I, SCENE V

un-French Italy (*double marked*)

ACT I, SCENE VI

Lombard crown (*Francis I of Austria, i.e. II, Holy Roman Empire, 1801, involving Austrian concessions, ceding Tuscany to Parma, recogd Cisalpine, Ligurian, Helvetic, Batavian republics – and ended in Francis abdicating the crown of the Holy R.E. 1806. Subsequently profited by the Holy Alliance (Russia, Austria, Prussia vs Napoleon) under Metternich's guidance. The Alliance ending after Fr. Rev. 1830*)

inkled (*disclosed, hint at; too, sic, the truthe 14c. via Fr. Romance satirized by Chaucer Sir Thopas. But used in Lorna Doone his meaning hint at –*)

smalling (*Century D., tr. verb*)

A local cult . . . brief parentheses

I did not recognize it . . . it was much to me.

(Apart from T.H.'s use of neglected English, most of it – going back to the last 2 paragraphs of his Preface – unreadable & science fiction has done much better by “mummers”)

ACT II, SCENE I

Collingwood (*Cuthbert; b. Newcastle-on-Tyne 1750; d. at sea 1810; fought at Bunker Hill; v. admiral 1804, succeeded Nelson as chief. His speech more self-explained history than T.H. usually expected of his Br. reader. El Ferrol, seaport, naval arsenal, Coruña, Sp. Eng. attack failed 1799; French conquest 1809*)
wharfside pigeons when they are whistled for
Lead bullets . . . ill-timed confessions! (*veiled 'ill-timed confessions,' ill-timed epic drama, 1903 which Hardy's Late Lyrics and Winter Words made up for*)

ACT II, SCENE II

Calder (*Sir Robert, 1745-1818, Scot, Br. Admiral vs Villeneuve 1805*)
Cornwallis (*1738-1805, Charles who surrendered to Washington 1781 & neg. treaty of Amiens 1802; French to quit Rome, Naples and return Malta to the Knights; Maltese Cross vs Turks 12c. on, Jerusalem, Acre, Cyprus, Rhodes; Maltese military monks*)

ACT II, SCENE IV

(*scene in tripled marked; more poetry than the verse preceding*)
gallied (*tired, vexed early 18c., colloq. 19c.*)

ACT II, SCENE V

(*scene v tripled marked; the best so far*)
rames (? *remnants as connoted in rummage-sale; wrack supports it –*
e.g. rack, thin flying clouds; Partridge: rum = fine; handsome 16-
18c dial. ram more recent)

Bang-up-Locals (U.S.A. 'smart')

Cernel Giant (? *via Merlin's magic ring, circle*)

vamp (U.S.A. = *feed*)

lerret (*young leveret?*)

I say I did . . . believe 'em (*lovely*)

Onwards . . . we've a holiday!

ACT III, SCENE I

disjoint a trim (*nautical: untimely for sail*)

fusting (*musty, moldy, bygone*)

Sworn to the very verge . . . to succeed!

A model for the tactics . . . not yet alive.

ACT III, SCENE II

A view of the country . . . the Inn aforesaid

This movement as of molluscs on a leaf (*double marked*)

The silent insect-creep . . . and dissolves. (*Anticipates the
wide screen, Eisenstein etc.; also scene iii*)

ACT III, SCENE III

If Time's weird threads so weave!

The scene as it lingers . . . the eastern horizon.

ACT IV, SCENE I

And the realm . . . such aid.

ACT IV, SCENE II

Heavy mixed drifts . . . on the hills.

ACT IV, SCENE III

thimble-rig (*Webster – gambler's cheating game played with three
small cups & small ball or pea*)

The interior of the Austrian . . . flaps into the room.

ACT IV, SCENE V

A glowing fire . . . lungs of men.

Permit me . . . to the bone

sight him . . . showman wills.

Even as . . . at his own art.

ACT IV, SCENE VI

Good day, Pitt . . . past.

Never a sound . . . Cadiz;

ACT V, SCENE I

touse (*cf. toss-ing. Œ pro.ʒ – as in mod. E. Towser? – dog's name lit. bearer but orig. verb Spencer, W.S., M.M., V, i, l. 313 & other Eliz; dram; mod. E. Scot, dial., also half-homophonic souse)*
In jaws of oaken wood . . . foolhardihood.
Each captain . . . under fire.

ACT V, SCENE II

The van of each division . . . into the fire!
Remove your stars . . . not a trice to spare
Poor Scott . . . To win'ard
Yes, yes; . . . the commonest.

ACT V, SCENE III

If it be true . . . to desire!
As well try . . . view changes.

ACT V, SCENE IV

cessed (= *accessed via W.S., I H. IV*)

Poor Ram . . . constant call

But I saw stuff . . . On death's

But out of tune . . . Or inexistent.

Why make Life debtor when it did not buy?

processive . . . human tongue.

hasty judgments . . . of Time.

ACT V, SCENE VI

An Emperor's chide . . . my friend

O happy lack . . . of my name!

ACT V, SCENE VII

Well; the plain calendar . . . Ha-ha!

In the wild October . . . blocked with sand

we heard the drub . . . thousands are

(not the best T.H. Wessex except for the First Boatman. Kipling's ballads preceding H. better)

ACT VI, SCENE I

There emerge . . . their cries.
Their loyal . . . close over.

ACT VI, SCENE III

Their bivouac fires . . . all extinct.
My God, . . . they work!
O, there you are . . . hold you firm.
*(As pencilled – the rest ‘versing’ – Philip Sidney – criticism hesitates
since it is after all T.H. writing)*

ACT VI, SCENE IV

A general flight . . . soldiery

ACT VI, SCENE V

armigerent (*W.S., armigere, gentleman born, aspiring knight,
M.W.W.*)
What’s this . . . Ha, ha!
You have all to lose . . . likewise therewithal.

ACT VI, SCENE VI

Quin (*1693-1766, Garrick's rival*)

Dorax (*Dryden, Don Sebastian*)

What corpse . . . cemetery! (*rbetoric oppresses – impedes – facts*)

ACT VI, SCENE VII

Right! . . . white-washed tongues.

Well, Bonaparte . . . in infancy

ACT VI, SCENE VIII

Pitt's bedchamber . . . Bishop of Lincoln, enters.

Ah, stands it thus? . . . in a soothing tone

And tarry . . . raptly magnipotent.

(finished reading Dec. 18/76)

PART SECOND – ACT I, SCENE I

(scene i, good start for Part II)

poppling (*ca. Gavin Douglas = bubbling, brewing*)

ACT I, SCENE III

She is the pride . . . woman's hands!
Would fate . . . the charm!
Yes, by God . . . to soften my rage!

ACT I, SCENE VI

Our vast . . . I decree: —
All England's ports . . . neighbour powers!

ACT I, SCENE VIII

What of the Queen? . . . lets cohere.
Between us two . . . in my right mind.

ACT II, SCENE I

whitey-brown tilts (*awnings or covered wagons*)
(*scene i triple marked; good scene: Spanish romance, ironies, violence
etc. can stand the rhetorical lingo*)

ACT II, SCENE III

(*scene iii triple marked; follows out of scene ii*)

ACT II, SCENE V

(*Spirit of the Pities, good ballad; Dumb Show tripled marked*)

ACT II, SCENE VI

Josephine (*b. 1763 Martinique, d. 1814 Malmaison*)
duvet (*down*)
(*'manunkind' – e.e.c. – animates this scene; anticipations of his end*)

ACT II, SCENE VII

putlogs (*short timbers flooring a scaffold*)
(*T.H. as history's student impresses. The novel War and Peace much
deeper, not replaced by cinematic versions*)

ACT III, SCENE I

(scene i quadruple marked; all of it Hardy's best)
snoaching *(telescope sound?)*

ACT III, SCENE II

To keep the new year . . . his heart know?
The ominous contents . . . rebellious Judah! *(Nap. sd it?*
factual source?)

ACT III, SCENE III

priming horn *(prob. powder-horn not priming iron)*
forty-whory *(? a fortiori; dialect Latin pronunciation)*
To owe much . . . shapes of bad!

ACT III, SCENE V

An evening . . . under Moore.
in his death . . . It was so.

ACT IV, SCENE I

(scene i triple marked)

ACT IV, SCENE II

(Dumb Show would need an Eisenstein to show it)

ACT IV, SCENE III

That horse must be
The famed Euphrates *(shades of Milton)*

ACT IV, SCENE IV

Chorus of Rumours – aerial music *(Sapphics: metrics not up to
the best lines marked)*
weighted gloom . . . pan-flash
the dynasts' death-game *(the title explicit)*

ACT IV, SCENE V

swealed (*slowly burning*)

What do I see . . . earth's sojourners. (*cantabile*)

ACT IV, SCENE VIII

unweeting (*'unknowing,' Johnson's Dictionary*)

The ever wan morass . . . no chart will tell.

Why must ye echo . . . against the gale? (*? self-criticism
contrasts with Sheridan, scene vii*)

ACT V, SCENE I

Rigid as iron . . . crass futilities.
In a flash . . . The case —

ACT V, SCENE II

Father Time (*cf. Jude*)
tentatives (*19c. = 20c. feelers*)
We live and love, but call ourselves divided.

ACT V, SCENE IV

(sc. iv - sc. viii historical passage work; scene vi triple marked)

ACT VI, SCENE III

phlegm (*humors; cold ∴ calm*)

Chorus of Ironic Spirits – aerial music (*triple marked*)

Strange . . . her opportunity

My thanks; . . . here at last.

the ban on English trade . . . largest close.

The Will Itself . . . as he planned.

ACT VI, SCENE V

King (*George III*)

The June flowers . . . to examine me!

O will you do it . . . weakness here!

mistimed fabric of the Spheres

He says I have won a battle? . . . roll sincerely!

(*Geo. III esp. moving*)

ACT VI, SCENE VI

Mine God . . . so scurvily!
Two honest wives, and yet a differing pair!

ACT VI, SCENE VII

fusted (*W.S., Hamlet; grow mold & smell*)
Speed the Plough . . . The Copenhagen Waltz.
Russia and France the parties to the strife (*beg. reversal of
fortune*)
His manner . . . secret information.
Look all around . . . Hekla's mound (*S.W. Iceland volcano,
app. 5110 ft. H.*)

(*"As if the madman were the sanest here" – Jan. 6/77*)

(Read, re-read, care-full Part III b. Fri. Jan. 7/77 –
Sat. Jan. 15/77, LZ)

PART THIRD – ACT I, SCENE I

Tilsit (*E. Prussia, Memel R.*)

embranglement (*entanglement; via verb; Berkeley, Coleridge,*

T. Hughes Tom Brown)

Tiflis (*E. Georgia, Kura R.*)

Lodi (*N. Italy*)

ACT I, SCENE II

moustachies (*Gallicism: an old soldier*)

ACT I, SCENE III

Spirit of Rumour (*cf. sports TV 1977*)

scantling (*contingency Z “Influence”; C & LZ Cat. I via W.S.,*

Troilus & Cressida; Cat. XI, Sappho)

That Colonel Dalbiac’s wife . . . both away.

Parts of one compacted whole.

ACT I, SCENE IV

Not content . . . Christianity!
(factual history? or more imagination)

ACT I, SCENE V

Spirit of Rumour *(triple marked; Hardy's admirable research
wearies; not his little ironies)*
resultlessly *(pre TV jargon?)*

ACT I, SCENE VI

Dumb Show *(War & Peace; films, TV)*

ACT I, SCENE VII

the peacock of cities . . . a centre-piece. *(take it with a
grain of Ambrose Bierce)*
An anticlimax . . . houses sealed

ACT I, SCENE VIII

(but "History"'s soporific, scenes v - x)

ACT I, SCENE IX

The host . . . waste away! (*cf. Christopher Smart's David*)
The caterpillar . . . the wayside. (*too much straining for effect*)

ACT I, SCENE X

Charred corpses . . . pens no page.

ACT I, SCENE XI

*(scene xi triple marked; not all as convincing as lines: Go stir them up
. . . Russia's enemies!)*

ACT II, SCENE I

Tres-Puentes (= 3-Bridges)

They distracted . . . the other hussars.

ACT II, SCENE III

The bare unblinking truth . . . their mistresses!

What women . . . my life before! (*using W.'s censored
whores so to speak as figured bass*)

ACT III, SCENE II

(1813, cf. Act II, ii Puebla Hts battle plan. Hardy's own effort –
after Shakespeare – to see for the reader or does he owe the similes
of the palm of the hand and the D to some historian)

ACT III, SCENE III

saucer-eyed (*wide-staring 17-18c. Vanbrugh & Standard Eng.*)
walm (*boiling up n. & v. M. Eng., A.S. waelm, O.H.G. walm;*
mod. v. well)

ACT III, SCENE IV

creeping crush (*meters creepy, alliteration esp. annoying: artificial
ballad*)

ACT IV, SCENE IV

Sage Cabanis (*1757-1808 French stoic*)
things like revolutions . . . straight on.
“Forsake who may” . . . Bourbonry.
leaving me! . . . say good-morning to!

ACT IV, SCENE VI

Cahors (*cf. E.P.*)
whindling (*whining; Ben Jonson, also U.S.A. dialect*)
And then . . . a few seconds.

ACT IV, SCENE VIII

“Aristodemo” (*? composer? libretto; Spartan legend 8c. B.C.?*)
(*By far the most moving act of Part III so far. Hardy's compassion,*
passion)

ACT V, SCENE I

Night descends . . . by mountains. (*Homeric*)
The Congress of Vienna . . . again will be!
Napoleon is going . . . seven hundred sabres

ACT V, SCENE III

(*scenes iii - iv, History – the inversions of speech don't add to its gallantry*)

ACT V, SCENE V

present pucker (*agitation, colloq., 1741, Richardson, Smollett '51 parish in a pucker; thought the French had landed; anyway an embarras of p's*)
Good God . . . English crown. (*cheers for a good speech well deserved*)

ACT V, SCENE VI

mommet (*W.S., Cor.; scarecrow; see T.H. novels, Far From Madding Crowd*)
barton (*barnyard*)
barm-bladder (*for fermenting beer*)
(*scene vi triple marked*)

ACT VI, SCENE III

Duke of Enghien as showman (*Macbeth but remains
"literature"*)
Planet of Destiny (*cf. G.B.S.'s playlet*)

ACT VI, SCENE VI

counter-braves (*Marlowe, Edm. II line 1522; Brooke, Ox. D.;*
rather than thus he braude, i.e. challenged; W.S., T.S., III, i, l.
15, braves of thine; i.e. challenges, defiances but T.H. also aware
of American Indian braves)
Blucher, to butt . . . upon the ground. (*action despite diction*
& poor iambs)

ACT VI, SCENE VIII

The green seems opprest . . . will never bloom. (*ballad,*
'anapests' & terza rima somehow make good Hardy; about
the best of Act VI)

ACT VII, SCENE I

Charleroi (*Rimbaud 1870*)

Milhauds (*same family as Darius?*)

philibeg (*Scot.: kilt; also philabeg*)

Kielmansegge (*Tom Hood Miss K.*)

Discriminate these . . . the first line. (*newsreel movies; chaussée = trap; mil. specifically caltrop, an instrument with 4 iron points, 3 of them on the ground, the fourth points upward*)

ACT VII, SCENE II

The core of my intent . . . to their ten!

If troops at all . . . ills your fear! (*N.'s mistaken impulse; all tips from W.S.*)

ACT VII, SCENE IV

It looks a madman's . . . cavalry commander

Point carefully . . . above the ridge. (*the famed chaussée, trap*)

ACT VII, SCENE V

(scene v triple marked; fine)

bâtman *(British foreign service & may be French as the fr. circumflex hints)*

Waiting with the major's . . . that sort here? *(H.'s personal tribute; Wessex; O.T.; Psalms?)*

ACT VII, SCENE VI

(scene vi triple marked; fine; the verse speaks, prose, and moves)
tickle *(dial. archaic, unsure)*

ACT VII, SCENE VII

Must I again . . . people in a dream. *(Marlowe in mind? Convincing for a change; not just 19c. agnosticism)*

ACT VII, SCENE VIII

at gaze (*archaic = the object gazed on*)

Esdraelon (*plain, Megiddo, Syria, 12 mi. n. of Nazareth, battles
1500 & 608 B.C., Armageddon, O.T.*)

garths (*crofts, garden close*)

Sabaoth (*Hosts; King James version, Romans 9.29; James 5.4;
Lord of Saboath*)

adumbrations (*literal Latin meaning works here*)

Creçy (1346)

Twice thirty throats . . . define its track.

Is this the last . . . impotent rage. (*moving choros*)

ACT VII, SCENE IX

Sic diis . . . As we say now.

Or as the brazen rod that stirs the fire

PART THIRD – AFTER SCENE

écorché (*flayed; scorched*)

Who hurlest Dynasts from their thrones (*echo with the
Greek; Luke I, 46-55, Mary; cf. I Samuel, I, 11; II, 1-11,
Hannah*)

till It fashion all things fair! (*After Faust part II opening
Ariel and final Chorus Mysticus what's left to 'write,'
expatiate?*)

(Jan. 16/77, LZ)

| | |
|------------|----------------------------------|
| A. 6 | <i>Aeneid</i> , bk. 6 |
| A.S. | Anglo Saxon |
| Bottom | <i>Bottom: on Shakespeare</i> |
| Cat. | <i>Catullus</i> |
| Century D. | <i>Century Dictionary</i> |
| Cor. | <i>Coriolanus</i> |
| I H. IV | <i>First Part of Henry IV</i> |
| G.B.S. | George Bernard Shaw |
| Holy R.E. | Holy Roman Empire |
| M.M. | <i>Measure for Measure</i> |
| M.W.W. | <i>Merry Wives of Windsor</i> |
| N.T. | <i>New Testament</i> |
| O.H.G. | Old High German |
| O.T. | <i>Old Testament</i> |
| O. | <i>Othello</i> |
| Ox. D. | <i>Oxford English Dictionary</i> |
| Prep. | <i>Prepositions</i> |
| S.E. | South Eastern |
| Sp. | Spinoza |
| T.S. | <i>Taming of the Shrew</i> |
| T.H. | Thomas Hardy |
| W.S. | William Shakespeare |

Thomas Hardy – *Queen of Cornwall*

SCENE III

brandise (*A.S., brandisen*)

SCENE IV

brachet (*hunt by scent; skeet*)

thrid (*v. = thread; Chaucer, The Romaunt of the Rose, l. 99,
gan this needle threde*)

SCENE V

quirked (*Hallivell; Prov. Eng. v. i. after n., W.S., to gasp,
complain*)

shot-window (*Chaucer, Miller's T., l. 172; Century orig. probably
loophole for archers*)

glaive (*L., gladius*)

SCENE VI

- plaisance (*obs. form of pleasure; see Century; delight, pleasure; besides pleasure – garden. Chaucer, Clerk's Tale, pleasaunce; I wol your lust obeye, l. 602*)
- holt or hurst (*holt = a wooded hill vs heath, level; hurst = a wood; both A.S.; cognate, M.H.G., or horst = shrub, thicket*)
- groundage (*Century; Eng. a tax for anchorage; still current in Webster's but here grounds, reason?*)
- Christland (*Paradise, Hardy's invention?*)
- yapped (*Hallivell, dialect form of yep, adj., adv., cunningly, prob. imitative of yelp of a pet dog*)

SCENE VII

- freakful (*Keats, Lamia, l. 230, some freakful chance*)
- heart-ease (*heart-easing Lucrece l. 1782; L'Allegro, l. 13; same as heart's-ease, ease of heart, with adumbration of viola tricolor, pansy*)
- half-amort (*Fr. à la mort; W.S., all-amort = sick to death, Shrew IV, iii, l. 36; also I H. 6, III, ii, l. 124*)

SCENE VIII

churl (*A.S., a man, lowest rank, 'husband,' i.e. 'Goodman' –
Brown – in his bouse; prob. not boor*)
halter (*headstall, bridle, as for animal or hanging?*)

SCENE XII

shingle (*shore's gravel, Norwegian singl sounding*)
popplestones (*another variation of hearing singl above, via Gavin
Douglas, Virgil, on the stanys poplit out; brains . . . poppling out
like water, Chas. Cotton, Burlesque Upon Burlesque; see
Saintsbury ref. to a Virgil Tavestie; look up comotion*)
pleasance (*Century, pleasure, garden; Scott, Kenilworth; Kingsley,
Westward Ho; trimmed gardens, pleasaunces, clipped yew-walks*)

SCENE XIII

seised (*obs. seized*)

SCENE XVI

battened (cf. O.N., *batna* to grow better; Icelandic, not in M.E. but probably in dialect lit. fatten; W.S., Cor. IV, v, l. 35; batten on cold bits; H. III, iv, l. 67, batten on this moor? Ha! have you eyes?)

SCENE XIX

Joyous Gard (*Arthur's gift to Lancelot for his defense of Guinevere's honor. The old reader Hardy tacitly abbreviates 'scholarship' for honor*)
gush (Icelandic = to pour out as the sound of the word; with ironic awareness of modern slang 1923?)

SCENE XXI

(scene *xxi*, triple marked)

EPILOGUE

(epilogue, double marked)
feinted (M.E. = feigned)

*(‘sources’: re architecture cf. Desperate Remedies, A Laodicean;
Malory, Swinburne, Tristram of Lyonesse, O.T., N.T., Thesens
& Ariadne via Cat. 64.*

LZ, Tues. Jan. 18/77)

| | |
|--------|--------------------|
| A.S. | Anglo Saxon |
| M.E. | Middle English |
| M.H.G. | Middle High German |
| O.N. | Old Norse |

John Dryden – *Don Sebastian*

PREFACE

raising the mobile (*cf. W.S. 'the mobled queen,' Hecuba*)

Xeriffs (*cf. sberrif?*)

booty (*falsely*)

lines marked by LZ –

supposing that we wrote . . . we are cloyed.

But there is a vast difference . . . of his sense.

PROLOGUE

body-clothes (*1. horse blanket; 2. human day vs bedclothes*)

carrion-tits (*all connotations: small horse; titmouse; girl or woman;*

jade, nag; nipple; teat)

Leinster (*S.E. Eire, a kingdom till 1066*)

frise (*frieze*)

Derry (*Irish – derry = oak; Londonderry, Ulster: Apr.-Aug. 1689*

Protestant successful defense vs James II; Columba's monastery

founded 546)

ACT I, SCENE I

vulgar (*common people or speech*)

from bias (*idiomatic? since a bias line was oblique*)

atabal (*Moorish tambour*)

barnus (*burnoose, burnous, hood or cloak?*)

verge (*tend = incline*)

Thrumcap (*or thrum, rocky headland swept by sea*)

chined (*backbone meat*)

spavin (*cf. W.S., Shren, III, ii, l. 53 – 'His horse . . . full of
windgalls, sped with spavins'*)

heriot (*feudal fine to lord on death of vassal or tenant*)

This Mufti, in my conscience, is some English renegade,
he talks so savourily of toping. (*W.S.*)

Shall I discover him? . . . dog of a prophet!

I beg no pity . . . there Sebastian reigns.

ACT II, SCENE I

ties of minds (*Donne*)

Hymen (*cf. Cat. collis*)

You've made such strong alliances . . . but to warm.

Then only hear her eyes! . . . from the male (*cf. W.S.*)

ACT II, SCENE II

making legs (*W.S., obeisances, drawing back one leg & bending the other; A.W.W., II, ii, l. 11; I H. IV, II, iv, l. 427; Timon, I, ii, l. 240; Cor., II, i, l. 76*)

sheep's eye (*via de Vega*)

O thou pretty little heart . . . in Afric made.

ACT III, SCENE I

For who can better curse . . . what they are?
Sure thou hast never heard . . . were saints?
You know them not . . . betwixt us two.
It may be so. . . . my soul unknown.

ACT III, SCENE II

false religion (*cf. Blake*)
his pearls and jewels (*cf. M. of V., Jessica*)
Thus conquered infidels . . . as well as sign.

ACT IV, SCENE I

May we ne'er meet! . . . the skies. (*a Mediterranean aware of Gk*)

Oh, there's a joy . . . fate's at hand.

And dances in my blood. . . . he fixed it there.

ACT IV, SCENE II

This it is to have . . . to forgive injuries.

It makes me mad . . . I am yours for ever.

ACT IV, SCENE III

(scene iii triple marked)

Thou shalt have it . . . like other monarchs.

Here's the old hypocrite . . . is but a tyrant.

He may indeed . . . have another. (*cf. "A"-14 beg. An, tho not aware until now, Jan. 1/77*)

When force invades . . . praise neither.

Methought, indeed . . . a quarter of you.

That robe of infamy . . . 'tis renegade. (*intended literally?*

Dorax a Morano, i.e. Jew?)

Oh, whither would you drive me? . . . be ever mine.

(intelligence of sequence to scene end; sums up; fine, but not W.S. whose lines are echoed.)

ACT V, SCENE I

calenture (*Johnson's Dict. as defined here by Dryden*)

Joy is on every face . . . made them happy.

Yes, truly, I had the prudent . . . man's planting.

O my dear child . . . friendly light. (*cf. Phoenix & Achilles, Iliad IX*)

I have a dark remembrance . . . to the dead.

And can you find . . . great bribe.

What, thou a statesman . . . the rest with ease.

I would have asked you . . . friendship is no incest.

And what becomes of me? . . . to save his tears.

EPILOGUE

Excuse me there . . . repented of each other.

since all marriage . . . lives and fortune. (*Music hall wit –*

OK – but hardly appropriate to tragedy. Jan 3/77, LZ)

| | |
|---------|----------------------------------|
| W.S. | William Shakespeare |
| Cat. | <i>Catullus</i> |
| A.W.W. | <i>All's Well That Ends Well</i> |
| I H. IV | <i>First Part of Henry IV</i> |
| Cor. | <i>Coriolanus</i> |
| M.V. | <i>Merchant of Venice</i> |

Samuel Butler – *The Way Of All Flesh*

CHAPTER I

lines marked by LZ –

ivy leaves that grew around the windows. (*W.S.*)

Mrs. Pontifex starched the sheets for her best bed

(*W.S.*)

“What? Lost again . . . periods of intoxication

Could Giotto . . . ablest men I ever knew.”

CHAPTER II

a trifle too great . . . avidity to learn. (*history of culture*)

His uncle had had him taught . . . marry again. (*cf. O.T.*)

CHAPTER III

I fell desperately . . . to torment you.”

Those were the days . . . to see it. (*cf. L.L.L.*)

My father came on him . . . he was gone. (*sun motive*)

CHAPTER IV

In a year or two . . . prigs and impostors.
Some poets always begin . . . the scene also.
When I was a young man . . . anywhere else!

CHAPTER V

Fortune . . . is unfortunate. (*cf. Paracelsus*)
The successful man . . . follow the other.
Adversity . . . absolutely sterile. (*cf. O.T., Patriarchs*)
It must be remembered . . . want countenance.
How little . . . who spring from us. (*W.S., T.;*
cf. chap. XLII)

CHAPTER VI

He pitied himself . . . should be independent.
Of course if young people . . . do the same. (*cf. Joyce*)
The want of fresh air . . . their own sinfulness.
To me it seems that youth . . . much misgiving.

CHAPTER VII

He was always the scapegoat . . . to the Church;
there was nothing left . . . two burdens.

CHAPTER VIII

the inward call . . . avowedly difficult.

CHAPTER IX

Reader, did you ever . . . done for science.
Mrs. Allaby had a great friend . . . been spared to her.

CHAPTER X

Professor Cowey had published . . . as given in Genesis.
feeling, as far as the fair sex . . . in its existence.
As soon as he was gone . . . play at cards for him.”
(Austen)

CHAPTER XI

Her voice . . . the feeling with which she sang.
A pair of lovers . . . the following Sunday;

CHAPTER XII

“Letters from my father . . . to a good young man.
I said of him . . . living a little faster.
This was the average . . . was not painful; (*T.S.E.,
Cocktail Party*)

CHAPTER XIII

A due number of old shoes . . . genuinely loved.
For some time . . . to see and take.
The loving smile . . . get them at Newmarket.
Thus do we build . . . The rest had been easy.
I never yet knew a man . . . the Allaby womankind.

CHAPTER XIV

The church was then . . . of some importance. (*Horace,
Odes, III, vi*)
Every man’s work . . . cured of his leprosy. (*Naaman, II
Kings V, Syrian cured by Elisba, asked the prophet’s pardon
for continuing to worship like the King of Syria*)
They shamle in . . . new fangled papistry.

CHAPTER XV

The hymn had engaged . . . seeing it practiced.
He returns home . . . at rest in Jesus.

CHAPTER XVI

Study, to do him justice . . . hunting for the egg.
Who so *integer vitae* . . . actually called him.
Long before her marriage . . . unauthorized expenditure!
Christina hated change . . . the rank of her husband.
These were her thoughts . . . had ever felt hitherto.

CHAPTER XVII

Gelstrap had often pondered . . . its contents.
“It’s water from the Jordan . . . his backbone curdle.

CHAPTER XVIII

“It was not made . . . from rocks and seaweed.
No one can deny . . . free from guile.

CHAPTER XIX

Being in this world . . . than is good for us.

CHAPTER XX

Babies come into the world . . . men know better.
why, he was inclined . . . making his dislike apparent.

CHAPTER XXI

She could not allow . . . to herald its approach.
No miracle was effected . . . without interference;

CHAPTER XXII

I have no idea what genius is . . . literary claqueurs.
Theobald was always in a bad temper . . . Sunday
evening;

CHAPTER XXVII

I will give no more . . . his wig was brown.
As he said the word . . . hot and stiff, too.

CHAPTER XXVIII

Whatever men may think . . . likely to have won.
I may say in passing . . . wisdom of the dove.
The table of the library . . . “Skinner’s Works.”
Never see a wretched . . . been written in vain.

CHAPTER XXIX

Then his thoughts . . . let them go.

CHAPTER XXXI

“Growing is not the easy . . . who want them.
And so matters . . . among the good ones.

CHAPTER XXXII

Perhaps literary people . . . did not write.
He was always ready . . . less successfully.
It was after dinner . . . for her money.

CHAPTER XXXV

His impulsiveness . . . reasonable time.

“Let him make his mistakes . . . get from me.” (*cf.*

Homer, Aristotle re plot – also Hardy, James. Like Homer, you know in advance.)

CHAPTER XXXVII

Ernest was deeply . . . how could he keep it?

There was one place . . . boys everywhere.

CHAPTER XXXVIII

Among the servants . . . a day longer (*cf. Nausicaa; note emphasis on thought thru character*)

Perhaps it was well . . . the music-seller.

Christina said nothing . . . driven to the station.

CHAPTER XL

Perhaps Theobald . . . usual with him.

Ernest had remonstrated . . . hurt after all.

CHAPTER XLI

It never occurred to Ernest . . . his own servants.

(Butler's ethics objectified; emphasis on thought thru character)

When Christina heard . . . man's estate. *(irony; 'objectified' thought thru character)*

CHAPTER XLII

Here Ernest's unconscious self . . . the holidays.

(cf. Odyssey; unconsciousness in Ernest makes his plot: the way of all flesh; but note Homer deeper – because not reflective on adolescence, education, but active life, Odyssean mother, etc.)

CHAPTER XLIII

Great indeed . . . Theobald's own eyes.

that of the head boys . . . allowed to be so. *(W.S., def. applied to juveniles, but note the novel is better continuing on mature level)*

CHAPTER XLIV

“The dogs of the monks . . . a hundred years hence.”

(Butler is intellectual tho he can animate he is not animistic; longs for old days, cf. Lucretius, but only longs – loves music, Handel – the end of speech)

Just before saying good-bye . . . to the station.

There was a gray mist . . . the other. *(theme metaphorically stated, Ernest looking at the sun)*

CHAPTER XLV

Some people say . . . Fellows' gardens. (*happiness*)
A straightforwardness . . . troubled him. (*his ideal Ernest,
straightforwardness, love of humor*)
As for the duty . . . he would keep to it.

CHAPTER XLVI

I am free to confess . . . he thought it was. (*Butler's
method depends on his thought: mix narrative with didactic
purpose & style rather than letting order of narrative
subsume theme winding an intricate pattern; hence chronology
and in essay on Gk tragedy he emphasizes verbal failure;
contemporary awareness vs action*)

CHAPTER XLVII

Ernest returned . . . "Criticisms on the Pentateuch."
Ernest's friends . . . most despised and hated.

CHAPTER XLVIII

His mother liked . . . would not do at all.
Then there was Theobald. . . . she had yet seen.

CHAPTER XLIX

On his return . . . every step he took.
Mr. Hawke . . . ingenuity has invented. (*cf. Joyce, W.S.*)

CHAPTER L

So he gathered together . . . therefore was. (*Low Church*)
Tobacco had nowhere . . . Mr. Hawke's sermon.

CHAPTER LI

I had quoted Shakespeare . . . I did not like him.
This was deplorable. . . had introduced Ernest. (*High Church*)

CHAPTER LII

“You know, my dear Pontifex . . . of Christendom.”
“If you begin with the Bible . . . it is fatal to them.”

CHAPTER LIII

Embryo minds . . . we choose to call new.
“by reading the prophet . . . as poetry or prophecy.”
In his eagerness . . . Mrs. Jupp told him. (*W.S., M.N.D.*)

CHAPTER LIX

Before going down . . . a very good morning.”

CHAPTER LX

Then it flashed . . . better part of vice? (*Lucrece, l. 876, ff.*)

CHAPTER LXI

She was running away . . . another constable. (*Dogberry*)
“And if the neighbors . . . nasty insinuos.”

CHAPTER LXIII

They had chapter and verse . . . when they did so (*John, 9.7, fountain of Siloam; miracle of the blind man*)
Knowing what I knew . . . the situation. (*evolution; cf. Plato, Orig. Sin*)

CHAPTER LXV

As he lay . . . to refute it.
The conclusion . . . fortune-teller too.” (*Desire for each to live his own life is part of all the continuity of nature; you suffer & develop as part of it, to understand this is to understand yrself, others & nature; Spinoza: no one wishes not to exist & shld not impose this wish on others. cf. W.S. Def. So the work of art reflects its maker.*)

CHAPTER LXVII

Ernest had seen . . . becoming a carpenter. (*Hercules strangled Antaens while he was off the ground*)
People said there were no dragons . . . any past time.

CHAPTER LXVIII

Granted, but what is this . . . a Herculean labor.
As he thought . . . the danger lies. (*will sing in the void?*
O.T.; conscience vs love)

CHAPTER LXIX

Giving up father . . . knocked over by something.

CHAPTER LXXI

It seems he had been patrolling . . . more delay.
When people get it . . . game this time.

CHAPTER LXXII

Then I was taken . . . its reputation. (*Zola*)
I told her . . . no other word for it.”

CHAPTER LXXV

He had learned nothing . . . an ideal standard.
A man's friendships . . . his troubles.

CHAPTER LXXVII

“Perhaps; but is it not Tennyson . . . you’ve seen me.”
“This life . . . taken no notice. (*plot – Ellen’s marriage to
John the coachman before her marriage to Ernest – too many
accidents; Ellen’s character cynical*)

CHAPTER LXXVIII

my only fear . . . comparable to this? (*debt to Homer veiled*)
I tried in fact . . . trouble at all.
I wished him . . . charge to the estate.

CHAPTER LXXIX

“A man first quarrels . . . false expectations.”
“Seeing is a mode . . . something else into you.”
“I have found . . . in a fortnight.”

CHAPTER LXXXI

I said to him . . . not to have written it at all.”

CHAPTER LXXXIV

I am an Ishmael . . . it must be by writing.”
Before, however . . . moral tendencies afterwards.”

CHAPTER LXXXV

Christianity was true . . . already in possession. (*T.S.E.*)
Reviewers are men . . . Brown, Jones or Robinson out.
“Lor’ now,” . . . So that is really manuscript?”

CHAPTER LXXXVI

As I have mentioned . . . to bury her in her teeth.”
There was no doubt . . . that reminded him of him.
I want him to write . . . in its turn be condemned.
It rather fatigues him . . . cause of charity.” (*T.S.E.*)

| | |
|--------|----------------------------------|
| L.L.L. | <i>Love's Labour's Lost</i> |
| M.N.D. | <i>A Midsummer-Night's Dream</i> |
| O.T. | <i>Old Testament</i> |
| T. | <i>Timon of Athens</i> |
| T.S.E. | Thomas Stearns Eliot |
| W.S. | William Shakespeare |